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EXPRESSIONS OF THE INVISIBLE

Edited by WATSON & YAMANAKA

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能楽研究叢書 3（NOH RESEARCH STUDIES 3）

EXPRESSIONS OF THE INVISIBLE:
a comparative study of noh and other theatrical traditions

Edited by
MICHAEL WATSON
and
REIKO YAMANAKA

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The Nogami Memorial Noh Theatre Research Institute
of Hosei University

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Table of Contents

Preface（Japanese / English）
巻頭言　（日本語・英語）…………………………………………… 3

Royal Holloway, University of London
Report:
Royal Holloway, University of London:
Demonstration and Roundtable ………………………………… 9
Michael Watson and Ashley Thorpe
Study:
Observations on the importance of the *yao/koshi*［腰］to the actor
in Japanese nō and Chinese jingju（‘Beijing opera’）…………… 19
Ashley Thorpe

University of Oxford
Flyer:
Noh workshop ……………………………………………… 41
Presentation:
Expressive style in Noh: monologue, memory and movement …… 43
Reiko Yamanaka
Short Essay:
‘Verging on the magical’: Noh and contemporary dance meeting in
dialogue ……………………………………………………… 63
Ceilia Macfarlane and Sarah Whatley
Text of *kiri* passage of *Yamamba* …………………………………… 69
Report:
Workshop in Oxford: Roundtable ………………………………… 75
Michael Watson

Appendices
Handout: General Information about Noh ………………………… 89
Handout: the dance sections of *Yuya* and *Kiyotsune* ……………… 93

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巻頭言

本書は、2013 年 11 月にロンドン大学ロイヤル・ホロウェイ校とオクスフォード大学でおこなった能のワークショップとミニ・シンポジウムに関わる報告書である。海外での活動の報告を日本国内に向けてするのであれば日本語の報告書を作るべきだろうが、今回は「能楽の国際・学際的研究拠点」の趣旨に鑑み、英語での報告書を作成することとした。

海外では能や狂言に関する多くのワークショップが行われているものの、その報告は助成団体への事務報告で終わってしまいがちで、広く目に触れることはあまりない。今回のワークショップとシンポジウムは、能役者こそシテ方 2 名のみの参加だったが、講演、デモンストレーション、学生の稽古、コンテンポラリーダンスとの競演、ラウンドテーブル等々、多様なアプローチを組み合わせたものになっている。それらを包括的に記録し英語で公開することによって、今後、海外の大学や学会、演劇関係者が能楽を取り上げようとしたときに役立つような、様々な方向のヒントを提供したいというのが本書の第一の目的である。

一方、日本国内の能楽関係者、研究者には、ワークショップのためのヒントは不要だろうが、能に関する基本情報や夢幻能のこと、能独特の表現方法等について英語で説明する必要があるときに、一つでも二つでもお役に立てる文や表現があれば使っていただきたく、その材料を提供しようというのが、本書の第二の目的である。

本書には、ロンドン大学ロイヤル・ホロウェイ校、オクスフォード大学それぞれでおこなった、教授法や芸の継承に関する討議のようすも収録した。これらが扱う問題は、今回集まることができたメンバーの興味によって偶然決まった限定的なものではあるが、能楽を極東の特殊な神秘的な芸能としてではなく現代に生きる身体芸術の一つとして位置づけていくための小さな一歩、と考えている。そのような趣旨を理解してくださったアシュレイ・ソープ博士による、京劇と能の身体作法を比較した研究論文を収載することができたこともまた、大きな喜びである。

両大学での催しは、それぞれロンドン大学ロイヤル・ホロウェイ校、オクスフォード大学日産インスティテュートとの共催という形にさせて

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いただいた。計画の段階からさまざまな相談に乗ってくださり、全面的 な協力をしてくださった、ロイヤル・ホロウェイ校講師のアシュレイ・ ソープ博士、オクスフォード大学元講師のブライアン・パウエル博士、 同大学日産インスティテュート所長のイアン・ニアリー教授に、心から 御礼申し上げる。

また本報告書作成にあたっては、馬野正基（観世流能楽師）、武田文 志（同）、武田宗典（同）、粟谷明生（喜多流能楽師）、前島吉裕（能楽写 真家）、公益社団法人銕仙会の諸氏から貴重な画像資料をお借りした。 併せてここに記し感謝申し上げる。

なお、今回の催しは野上記念法政大学能楽研究所における「能楽の国際・学際的研究拠点」事業の一つとして計画されたものだが、特に能の所作分析に関する部分は「異分野融合による方法的革新を目指した人文・社会科学研究」の成果公開を兼ねておこなったことをおことわりしておく。

（山中　玲子）

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Preface

This volume is a report on the Noh Workshop and small symposium organized by the Project for the International and Interdisciplinary Study of Noh and held in November 2013 at Royal Holloway, University of London, and at the University of Oxford. A report published in Japan concerning our overseas activities should perhaps be written in Japanese, but considering the international aims of the project, it seems more appropriate to publish the report in English.

When workshops on Noh or Kyogen are organized abroad, the official reports submitted to the sponsoring organizations tend not to be widely read. Even though only two *shite* actors took part, our workshop and symposium incorporated a wide variety of approaches, from lectures and demonstrations to the training of students, collaborative performance involving two contemporary dancers, and roundtable discussion. The first aim in publishing a comprehensive report in English is to provide a range of different ideas that may be of service to individuals and institutions outside of Japan—universities, academic conferences, and people connected with the theatre—with an interest in doing something connected with Noh.

Those involved in performing or researching Noh in Japan will probably not need suggestions about how to organize a workshop, but they may find it useful to use a few of the terms and expressions that appear here if ever they are called upon to explain basic information about Noh, *mugen-nō* (dream and illusion plays), expressive techniques particular to Noh, or other matters, The second aim of publishing this report is to provide this kind of resource.

This volume provides a record of the discussions held in Royal Holloway, University of London, and the University of Oxford concerning methods of actors' training and forms of artistic transmission. The questions raised by these topics happened to be of interest to the members who were involved in the discussions. We believe that the discussions made a small contribution to locating Noh, not as a mysterious and unique art of the Far

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East but rather as a living, contemporary form of performance art. This point was well understood by one of the participants, Dr Ashley Thorpe. We are very pleased to be able to include his academic study comparing movement patterns in Chinese *jingju* （‘Beijing opera’） and Noh.

The events at the two universities were co-sponsored respectively by Royal Holloway, University of London, and the Nissan Institute, University of Oxford. We would like to express our heartful appreciation to Dr Ashley Thorpe, Lecturer in Drama and Theatre at Royal Holloway, to Dr Brian Powell, formerly lecturer in Japanese studies at the University of Oxford, and to Professor Ian Neary, University of Oxford, who was serving at the time of our visit as the Director of the Nissan Institute of Japanese Studies. All three gave their full support and a great deal of advice from the initial planning stage of the workshops and demonstrations.

In compiling this report, we would also like to express our gratitude to Umano Masaki, Takeda Fumiyuki, Takeda Munenori, all actors of the Kanze Noh school, Awaya Akio, actor of the Kita Noh school, Noh photographer Maejima Yoshihiro, and the Tessenkai Noh-gaku Institute for lending valuable photographs. （Michael Watson）

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Royal Holloway, University of London

20 November & 22 November, 2013

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［Report］

Royal Holloway, University of London: Demonstration and Roundtable

Michael Watson and Ashley Thorpe

Active involvement by local participants in the workshop was a feature of the events held at both British universities visited. At the University of Oxford, this involved participation by volunteers from the audience in the explanation and demonstration of masks and costumes. At Royal Holloway, University of London, one of the students of the Department of Drama and Theatre was chosen for the demonstration of noh costumes. More than a dozen students of the same department were also trained to sing and dance short passages from two noh plays. As this was one of the main purposes of our visit to Royal Holloway, this is the focus of the short account below.

The students were all members of a class on Asian Theatre taught by Dr Ashley Thorpe, Lecturer in Drama & Theatre at Royal Holloway. This meant that they had some general knowledge about noh. They also had a chance to read in advance a short introduction sent to Dr Thorpe for distribution in class concerning the two plays, *Yuya* and *Kiyotsune*, with English translation of the passages that they would be studying (see page pp. 93-100).

After arriving at the university on November 21, our group prepared for the rehearsal in the Handa Noh Theatre. The Royal Holloway is perhaps unique among British univerisites in having this facility.[1] As can be seen

[1] For further information, see:
https://www.royalholloway.ac.uk/dramaandtheatre/aboutus/practicalfacilities/handanohtheatre.aspx

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from the photographs, the stage is of regular size, including *hashigakari* (bridgeway) and side door (*kirido*). The roof of the stage extended only over the back of the stage, but the front corners of the stage were indicated by a corner pillar (*metsukebashira*) and witness pillar (*wakibashira*) about 1.5 meters in height. The whole stage was raised by some 50 centimeters off the ground. There were two rows of fixed seating for audience facing the stage. (On the night of the performance on November 23rd, extra seating had to be added for the members of the audience, who numbered between twenty and thirty.)

Our visits to Royal Holloway were planned so that there was an initial day of rehearsal on the 20th. This was videotaped so that students could study and practise on the 21st. Then we returned on the 22nd for a final rehearsal before the evening performance.

On the 20th, we assembled in the Handa Noh Theatre. The two noh actors inspected the stage and discussed how best to teach the students the dance part and vocal part. Dr Thorpe introduced the students to the two instructors, noh actors Umano Masaki and Yamanaka Gashō. The students changed into *tabi* and were divided into two groups, one rehearsing part of the *kuse* section from *Yuya*, the other rehearsing part of *kiri* section from *Kiyotsune*, taught respectively by Yamanaka and Umano.

Passages from *Yuya* and *Kiyotsune* in romanization with indication of pitch changes for students.

Both groups of students needed to memorize a short passage of song each. These lines were written up on a large board in romanization, with arrows up and down to indicate the changes of pitch. In the case of *Yuya,* this

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showed that there was a change in pitch on the syllables marked in “tachi-i-dete mine no kumo”（立ち出でて峯の雲, “leaving, the summit’s clouds”）and “minami o haruka ni nagamureba”（南を遙かに眺むれば “I gaze, far to the south”）.[2] In *Kiyotsun*e, there is a rise and fall on the marked vowel, which is sung twice: “sate shura doo ni ochi kochi no”（さて修羅道にをちこちの, “when you fall in warriors’hell, all around”）.[3]

Students rehearsing

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2 Translation adapted from Royall Tyler, *Granny Hills: A Second Cycle of Nō Plays*,（Ithaca, N.Y.: Cornell East Asia Series, 1978）, p. 87.

3 Translation adapted from Carolyn Morley, “Kiyotsune” in Elizabeth Oyler and Michael Watson, eds., *Like Clouds or Mists: Studies and Translations of Nō Plays of the Genpei War*（Ithaca, New York: Cornell East Asian Series, 2013）, p. 208.

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Each group was taught the dance in segments, learning to do the motions with the fan, steps forward and backwards, movements left and right, and so on. The two noh instructors taught them patiently by demonstration. Occasionally the help of English-speaking members of the group was enlisted to help explain points in the dance, but the students soon understood that they needed to watch the instructor closely and copy as accurately as possible the movements.

We re-assembled two days later for the final rehearsal and performance. The students performed together in groups of three or four, entering through the side door onto the stage and exiting in the same way when they completed. They were directed throughout by the noh actor who had instructed them, who would prompt them as necessary. Meanwhile, the other noh actor sang the chorus part.

The students'performance was warmly applauded by the audience, who were composed of people connected to the university, local residents, and some who had travelled some distance to watch. The Handa Noh Theatre had apparently not been used regularly for some time. Several members of the audience expressed the hope that it would be possible to see other such events in the future.

Students learn about Kata through database of movements

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At the end of the performance we reminded the audience of the roundtable, held in a lecture room in another building close by. A sizable number followed us to the roundtable. The panel consisted of:

- Reiko Yamanaka (Professor, Hosei University, Tokyo)
- Ashley Thorpe (Lecturer in Drama, Royal Holloway)
- Melissa Blanco-Borelli (Senior Lecturer in Dance, Royal Holloway)
- Michael Watson (Professor, Meiji Gakuin University, Yokohama)

The roundtable began with three short presentations, each lasting five to ten minutes. Reiko Yamanaka discussed performative aspects of noh. Ashley Thorpe discussed the training of jingju ('Beijing opera'). Melissa Blanco-Borelli discussed Western ballet and theatre performance.

The same three speakers then addressed prepared questions proposed by Ashley Thorpe:

1) What is the point of training? What does it try to achieve in relation to each specific form?
2) What is the function of the teacher? What do they aim to find, or release, in a student?
3) What kind of documentation is used in training? How is it used? What is it for?

A point raised in relation to the first topic included the effort paid in many performative traditions to "erase labour" and "make it look easy." The erasure of labour was considered to have significant effects in performance, not least because it enabled the audience to comprehend "quality". The panel considered how actors who appeared at ease with correct technique might then be considered by audiences to have mastered it. In jingju, for instance, there is a saying amongst actors that there is 'ten years of practice for one minute on stage' [台上一分钟，台下十年功]. This makes it explicit that a performance of the best quality is derived from concentrated training over a long period of time, a period that is then compressed into just one minute during the actual performance, erasing the labour and making movement

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appear "effortless".

The question of the role of amateurs and professionals was also discussed. Is it feasible for amateurs to undertake training? What can be gained? Can labour be "erased" for an amateur in the same way as a professional? Is this one of the things that makes the amateur appear "inferior" to the professional? The panel considered that amateur and professional contexts remain connected, yet distinct. An amateur might devote many years to training, but unless it was begun at a very young age, it was unlikely that the amateur will perceive the same depth of insight as a professional. Yet, the amateur also has a degree of freedom to mix and choose new combinations of dramatic form, performance training and movement techniques. Amateurs might investigate new connections between dramatic forms as a result of the insights gained from professional masters. It was considered that perhaps professionals and amateurs had individual goals in their undertaking of practice.

The second topic, the function of the teacher, sparked a discussion about transmission. Speakers talked about how different genres of performance pass on skills to the next generation. In each case, the significance of direct contact with a teacher was highlighted as integral to the training process. The ability to observe first hand the movement undertaken by a teacher, and then directly copied by the student under supervision, was described as one of the most important aspects of transmission in both Asian and Western forms. Learning directly from a teacher facilitates deeper understanding of technique, not only because the teacher can correct mistakes, but also because the student has the opportunity to directly experience *methods* of teaching, which will, if the student succeeds as an artist, play an important part in the subsequent transmission of a form.

In connection with the third topic, one speaker raised the question of documentation through video. For all the advantanges of videotaping as a tool for study, its use is also problematic. Video records often do not preserve the liveliness of actual performance: video becomes a fixed and unchanging record of performance, rather than asserting it as a living, breathing form. It also denies authority to the teacher, in particular, the right

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for the master to use their judgement to make alterations to technique according to the body of the student actor (height, weight, and the lengths of arms and legs might become significant to the overall aesthetic effect of the movement). The panel considered that the reciprocal relationship between master and student, and the trust placed in them to bring the form to life in the student's body, was severely diminished by video. Another aspect of documentation that was discussed was the issue of unexplained and unwritten traditions. This was considered to be particularly true in East Asian theatre, because it emphasised the importance of training by direct contact with a master. Written documentation might support, but could never replace, the master.

The roundtable ended with questions from the audience. As most of the audience had watched the demonstration of noh, there were several questions to the two noh actors, who joined the panel for the last section of the roundtable.

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［Abstract］

Observations on the importance of the *yao/koshi*［腰］ to the actor in Japanese nō and Chinese jingju（'Beijing opera'）.

Ashley Thorpe

Japanese nō 能 and Chinese jingju 京劇 are two forms of performance that do not share a direct theatrical heritage: they are products of different geographies, socio-political contexts and historical periods. Indeed, if nō were to be typified as stately, economic, and restrained, then jingju might be considered exuberant in comparison. Although the differences between these two forms are significant, by training and performing as an amateur in both forms during the last fifteen years, I have discovered some correspondence between them. This is most readily evidenced in the importance of the central area of the body（'*yao*' 腰 in Chinese, '*koshi*' in Japanese）to movement. In this chapter, I confine my discussions to basic exercises and the beginner's performance repertoire, not because that is the limit of my experience, but because it facilitates a clearer and deeper analysis of the significance of the *yao/koshi* to technique. By comparing specific movements, I seek to articulate moments of similarity and difference. The analysis of my own training leads me to conclude that whilst there is no direct theatrical relationship between nō and jingju, the importance of the *yao/koshi* suggests that both of these forms respond to the same cosmological principles of *yin* and *yang*, common across cultural forms in East Asia.

日本の能と中国の京劇（jingjü）は同系統の芸能ではなく、異なった地理、政治、社会、歴史が生み出したもの同士である。すなわち、能が「静的」「無駄を省いた」「抑制された」ものの典型だとすれば、京劇は逆に「華麗」と見なされるだろう。この二つの伝統の相違は見逃せないものだが、この15年アマチュアとして両方の芸能を学ぶことによって、ある程度の対応をも見出している。それは、所作をするにあたっての、身体の中央部分（「腰」、中国語：yao）の重要性に最もはっきりとあらわれている。

本稿では基本的な所作と初心者のレパートリーに絞って述べる。こう限ったのは、このような基本が私の経験の限界だからではなく、そうすることによって技にとっての「腰」の重要性をより明らかにより深く分析することが可能になるからである。特定した所作を比較することによって、類似と相違の位相を措定することをめざす。自身の稽古を分析することにより、能と京劇とは直接に関係しないものの、「腰」の重要性は、これらの伝統演劇が二つながら、東アジア共通の諸文化表現にわたって頻出する宇宙原理「陰陽」に呼応することを物語っていると結論づける。

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［Study］

Observations on the importance of the *yao/koshi*［腰］to the actor in Japanese nō and Chinese jingju（'Beijing opera'）

Ashley Thorpe

> A man can, indeed, be said to be eager to learn who is conscious, in the course of a day, of what he lacks and who never forgets, in the course of a month, what he has mastered（Confucius, *The Analects*, XIX.5）.[1]

Much has been made of the correspondences between Chinese and Japanese culture via Korea. Migration from China to Japan occurred from at least the fifth century, and the relative unity of the Chinese nation during the Sui（581-618）and Tang（618-906）dynasties made it an important superpower in Asia, facilitating socio-cultural, religious and political exchange between Japan, Korea and China.[2] As Ju Brown highlights, 'although the origination of many things historical and cultural is to this day contested［…］, we know that China, Korea, and Japan all established common cultural values through Confucianism, Buddhism, and Daoism'.[3] There is much potential for those seeking points of congruence between Chinese and Japanese cultural forms.

Yet, in this chapter, I do not seek to make simplistic socio-cultural and

1 Confucius, *The Analects*, trans. D.C. Lau（London: Penguin, 1979）, p. 153.

2 H. Paul Varley, *Japanese Culture*, 4th edn.（Honolulu: University of Hawaii Press: 2000）, p. 25.

3 Ju Brown and John Brown, *China, Korea, Japan*: *Culture and Customs*（North Charleston, South Carolina: BookSurge, 2006）, p. 33.

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historical comparisons between Chinese and Japanese theatre by suggesting that one influenced, or influenced the antecedents of, the other. In fact, I would propose that the two points of comparison, Japanese nō［能楽］and Chinese jingju［京剧］, do not share clear theatrical genealogies. Nō emerged in an approximately recognisable form to today's performance in the late fourteenth century, whilst jingju emerged in Beijing in the middle of the nineteenth century. The socio-political, cultural and economic contexts of the emergence of each form were very different. Given that nō and jingju were either improvements or amalgamations of pre-existing forms, any attempt to find direct historical lines of correspondence between them is difficult to evidence in concrete terms.[4] Indeed, the acrobatic spectacle that is one aspect of jingju performance seems at odds with the relative economy for which nō has become internationally recognised.

If there is no easy means of establishing a direct relationship between these forms, then on what basis can nō and jingju be compared? This chapter offers a provocation that reflects upon my own experiences of periodic training in both jingju (over a period of fifteen years in both Britain and China), and in nō (over a period of five years in both Britain and Japan). The methodology underpinning the relationship between these two forms is, therefore, a corporeal one, arising from my *own* experiences of training as

4 For instance, the publication resulting from the conference on the relationships between Chinese and Japanese music dramas held at the University of Michigan in 1971 places Chinese *xiqu* forms in dialogue with Japanese nō, but it does not argue for a direct relationship of influence between these two traditions. See J. I. Crump and William P. Malm, eds., *Chinese and Japanese Music-Dramas* (Ann Arbor: Center for Chinese Studies, The University of Michigan, 1975). Some recent research has argued for a connection Chinese *xiqu*［戏曲］and Japanese nō, but it has focussed on the regional ritual/quasi-ritual tradition of nuo［傩戏］, not jingju. For instance, Min Tian has argued that the essential function of Japanese *tsuina* rites were derived from Chinese nuo, and that *tsuina* played an important part in the development of nō, even more so than *saragaku*. Min Tian's comparisons are interesting, but I do not find his argument entirely convincing. The correspondences between nuo and nō, often based upon circumstantial suppositions (that masks in nō derive from *tsuina* and thus from nuo, and the existence of *karagato-mono* or Chinese pieces), do not fully evidence his conclusions that nuo 'played a significant role in the early formation of Japanese Noh drama' (Min Tian, 'Chinese Nuo and Japanese Noh: Nuo's Role in the Origination and Formation of Noh', *Comparative Drama*, vol. 37, no. 3 (2003-2004), pp. 343-360; p. 356).

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sensed in my own body. By documenting my developing understanding, I embark upon a search for deeper points of connection between nō and jingju. I explore my own observations with the intention of provoking dialogue based upon particular experiences of training.[5]

In adopting such an explicitly subjective and phenomenological methodology, I openly acknowledge its limitations. The particularity and limitations of my experience is clear in the contexts of my training. I am neither Chinese nor Japanese, and have approached each form as a European "outsider", sometimes by accessing training outside of its geographical context, in London with visiting professionals, as well as in East Asia. I write as an amateur who is part of the academy and has devoted many years to training, but not as a professional actor in nō or jingju who has dedicated their life to practising their art from an early age and in its cultural context.

This raises a legitimate question: do I have the right to make comparative judgements about performance practice in nō and jingju? In response, I would assert the limitations of my own observations. I do not seek conclusions that espouse universalisms for *all* actors and practitioners (all of whom are, of course, a product of a very *particular* set of contexts) or speak for the entirety of either form. Indeed, as the performance worlds of nō and jingju are vast, finding a means to limit the discussion is vital. Not only is there a large repertoire of plays in each form, but important differences arise between the five *shite* [シテ] principal actor traditions within nō,[6] and across the many *liupai* [流派] styles of acting that constitute jingju.[7] Thus, I focus on aspects of basic technique in nō and jingju, as I have experienced them through training in the nō Kita school [喜多流] under Richard Emmert, and as a student of the *wu chou* [武丑] 'martial clown'role

5 I would like to express my sincere thanks to Richard Emmert, Kathy Hall, Dick McCaw, and Laura Sampson, whose generous and thoughtful suggestions have greatly assisted the development of this chapter.

6 There are five main actor *shite* schools [シテ方] in nō: Kanze [観世], Hōshō [宝生], Komparu [金春], Kongō [金剛], and Kita [喜多].

7 Dong Weixian suggests that there might be as many as eighty *liupai* in Jingju, though this seems a little generous. See: 董维贤,《京剧流派》(北京：文化藝術出版社, 1981).

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under Nian Jinpeng [年金鹏], and, following injury, the *lao sheng* [老生] 'dignified male'role under Tong Qiang [童强] of the Qi style [麒派] in jingju.[8] In attempting to understand technique from the outside in, and as an academic exploring practice, certain questions, connections, and avenues of exploration between nō and jingju raise themselves. I explore potential areas of convergence that might, perhaps, not otherwise come to light. The illustrations that accompany this chapter are taken from my own notebooks, and emphasise the analysis as arising from my own subjective experiences.

In this chapter, I attempt to make sense of the deployment and channelling of energy in the body in both nō and jingju, at least as I have experienced it. Energy may be considered as a culturally specific phenomenon, but there is correspondence between nō and jingju. In Chinese, *qi* [气] can mean breath, air or spirit, but it is also a technical term used in traditional Chinese medicine to refer to a vital life energy. The conception of *qi* as referring to the energy of the actor is in evidence in jingju, as Jo Riley explains:

> *Qi* means more than mere breath control. A performer who has *qi* is considered to be 'in-spired', moved by a special kind of energy or filled with presence. During training, the master will often point to the student's abdomen and demand that the student draw up his [*sic*] *qi*. This is the heart or residence of *qi*, the undefined and indefinable centre of the human body from which presence (force) flows.[9]

Shelley Fenno Quinn has suggested that *qi* [in Japanese, *k*i, 気] was used by Zeami Motokiyo (c.1363-c.1443) to describe the technique of the nō actor in producing his voice:

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8 The Qi style was founded by the *laosheng* actor Zhou Xinfang (周信芳, 1895-1975). His style is considered to be representative of the southern style of jingju, and associated with Shanghai in particular.

9 Jo Riley, *Chinese Theatre and the Actor in Performance* (Cambridge: Cambridge University Press, 1997), p. 206.

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> *Ki* came to occupy an important place in numerous discourses of traditional Japan as well. In Zeami's application of the concept,[...he refers] to a vital energy harnessed in the abdomen that gives rise to breathing and the determination of tempos.[...] The actor should first absorb the external stimulus of the pitch of the wind instruments. He imports that information into his energy flow and concentration and regulates his breathing in preparation. Only after these preliminary stages are accomplished does he actually project his voice.[10]

Although *qi/ki* may be discerned in both nō and jingju, I have found important differences and equivalences as my technical understanding of what it means to perform has grown. Thus, my focus here is on the basic principles of movement, not because that is the limit of my experience, but because it facilitates a clearer analysis of how *qi/ki* energy might flow around the body. Those who have familiarity with the forms may well find the principles I discuss documented in detail elsewhere, yet they have not been placed in dialogue before.[11]

The focus on basic training automatically raises significant differences between the two forms. In nō, an actor develops through the learning of *kata* [型], movement patterns that form the basis of plays. Techniques that might be regarded as basic, such as *kamae* [構え] and *suriashi* [摺り足], described below, underpin *all kata*, are used on stage in performance, and thus cannot easily be demarcated as a distinct set of basic training exercises (even though

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10 Shelley Fenno Quinn, *Developing Zeami: The Noh Actor's Attunement in Practice* (Honolulu: University of Hawaii Press, 2005), pp. 213-14.

11 Important insights concerning technique in nō can be found in: Monica Bethe and Karen Brazell, *Dance in the Nō Theater, Vol. 1, Dance Analysis* (Ithaca: Cornell University East Asia Programme, 1982) ; Kunio Komparu, *The Noh Theater: Principles and Perspectives*, trans. Jane Corddry and Stephen Comee (New York: Weatherhill, 1983), and David Griffiths, *The Training of Noh Actors and The Dove* (Amsterdam: Harwood, 1998). For an excellent overview of *jiben gong*, see Li Ruru, *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World* (Hong Kong: University of Hong Kong Press, 2010), pp. 55-81. The significance of cosmological ideas to the principles of jingju movement is discussed in Riley, *Chinese Theatre*.

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these techniques might still be described as the ‘basics’［基本］).[12] In contrast, jingju has training explicitly conceptualised as *jiben gong*［基本功］, ‘basic techniques’that are only practised off-stage, but nevertheless are central to underpinning the quality of movement on-stage. *Jiben gong* includes exercises designed to cultivate specific skills, fitness and endurance in the actor, including in the *yao*［腰］‘lower abdomen and thighs’, *tui*［腿］‘legs’, *taibu*［台步］‘stage walking’, *yuanchang*［圆场］lit.‘circular course’, a training exercise in which the actor practices fast stage walking by repeatedly circling around the room, *shanbang*［山膀］‘mountain arms’, *yunshou*［云手］‘cloud hands’, *tanzigong*［毯子功］lit.‘carpet training’but meaning the conditioning of the body for acrobatics, and *bazigong*［把子功］‘weapons training’.[13] Thus, jingju performers do not begin by studying particular plays or characters, but by focussing on how these foundational skills and movements should be mastered. Once central aesthetic ideas are understood and the body has become accustomed to the demands placed upon it, *jiben gong* is extended according to the conventional requirements of one of four role types in which the actor may specialise: male［生］, female［旦］, painted face［净］, and clown［丑］. A professional actor must have technique “inside the heart”(*xinli you*, 心里有), a state fully achieved only by solid training in *jiben gong* as a child, and further consolidated throughout adulthood. Thus, the conceptualisation of the ‘basics’ and its relationship to the actual material performed on stage is different in each form.

Jiben gong provides the performer with the basics that underpin jingju, summarised as the ‘four skills and five canons’. These are identified as:

‘four skills’［si gong, 四功］:
singing［*chang*, 唱］
speech［*nian*, 念］
dance-acting［*zuo*, 做］
combat［*da*, 打］

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12 See, for example, the-Noh.com ‘どうして演者が動かない時間が長いの？’ ＜http://www.the-noh.com/jp/trivia/077.html＞［Last updated: 22 January 2010］［Date accessed: 23 October 2014］.
13 上海艺术研究所,《中国戏曲曲艺词典》(上海：上海辞书出版社, 1981), p. 97.

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'five canons' [wu fa, 五法]:
hands [*shou*, 手]
eyes [*yan*, 眼]
body [*shen*, 身]
skill [*fa*, 法][14]
steps [*bu*, 歩]

All actors, no matter which role type they become, must have mastery of these skills and canons.

It is, however, much less simple to summarise the underpinning skills in nō. This is in no small part due to the writings of Zeami, which draw upon a range of complex metaphors requiring careful explanation, or even better, direct experience in nō.[15] Although it is possible to find thematic correspondences between, for example, singing (*chang*) and speech (*nian*) in jingju with recitation (*utai* 謡) and speech (*kotoba* コトバ) in nō, such a simplistic comparison between the forms would, in my view, obscure rather than enlighten. It would, for instance, suggest that jingju *chang* and nō *utai* were directly comparable activities, but given that they are comprised of totally different musical structures, and have different kinds of expressive modes within them, a direct comparison would warrant more description and analysis than space permits. Thus, in the analysis that follows, I focus solely on the importance of generating *qi*/*ki* energy in the area of the lower abdomen in both forms.

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14 The fourth of the five canons, *fa*, is sometimes written as *fa* [发], used to specifically refer to a number of skilled, technical movements used for expression, such as *shuaifa* [甩发], which involves swinging a long tuft of hair around the head to express distraction or agitation.

15 For a translation of Zeami's writings, see: Zeami Motokiyo, *On the Art of the Nō Drama: The Major Treatises of Zeami*, trans. J. Thomas Rimer and Yamazaki Masakasu (Princeton: Princeton University Press, 1984), Erika De Poorter, *Zeami's Talks on Saragaku* (Amsterdam: Hotei, 2002), and Tom Hare (trans.), *Zeami: Performance Notes* (New York: Columbia University Press, 2008).

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Building presence - harnessing tension: the significance of *yao/koshi*［腰］

In nō and jingju, I have experienced energy emanating from the lower section of the trunk of the torso（*yo* or *koshi* in Japanese, *yao* in Chinese）. The term *yao*/*koshi* is difficult to neatly translate into English. As George Donahue has usefully identified in relation to Japanese martial arts, *koshi* can variously refer to the pelvis（to include the hips, pelvic carriage, lower spine, sacrum and coccyx）, the lower abdomen, the upper thighs, the centre of gravity in the lower abdomen, and all the muscle and other bodily material situated around these areas.[16] Similarly, in his discussions of Chinese Taijiquan, Adam Frank highlights how his own understanding of the form altered once he recognised that '*yao*', often translated as 'hips', also included the upper torso above the hips, and even the ribcage.[17]

In my own experiences of training, although I can locate the central locus of energy reasonably precisely to a specific area of the body, I would never describe it as *only* element of the lower trunk working to produce, support and distribute energy. Rather, as both Donahue and Frank have

Figure 1: Notebook drawing to aid memorisation of the positioning of the body in *kamae*.

16 George Donahue, 'Koshi / Yao: An Introduction', ＜http://www.fightingarts.com/reading/article.php?id=663＞［Last updated: 2010］［Date accessed: 10 November 2014］.

17 Adam Frank, *Taijiquan and the Search for the Little Old Chinese Man*（New York: Palgrave, 2006）, p. 251.

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identified, I find the *yao/koshi* to exist as a kind of 'interconnectedness' between the skeletal and muscular structures in the lower section of the torso. For instance, in nō, I find that the locus of energy emanates from the base of the spine. Yet, tension is also achieved by pushing the base of the spine inwards and extending the hips backwards, creating a solid central focus of compressed energy around the lower back more generally, which is then forced further downwards. Indeed, teachers have often stressed to me the importance of having good *koshi*, which supports the basic *kamae* stance (illustrated below). Maintaining this posture throughout movement appears crucial to providing a slightly lower centre of gravity that also pushes the weight towards the front (important in giving emphasis to the mask when wearing it). By establishing this firmness, the body pushes into the floor, creating a resistance that supports and facilitates the *suriashi* ('sliding feet') movement.

In jingju, energy is considered to emanate from an area described as the *dantian* [丹田], an'energy centre'situated towards the front of the waist just below the navel which is also cited in relation to Chinese martial arts, Qigong, and Taiji. Basic exercises aim to strengthen the *yao* as a means to cultivate stamina and suppleness in the *dantian*, which, in turn, supports all movement, from walking, to gesturing, to acrobatics. For instance, the *feijiao* [飞脚] 'flying kick'is one of the first acrobatic movements that an actor will learn, and involves kicking one leg outwards away from the body, followed by kicking the other leg inwards across the body so that it touches the

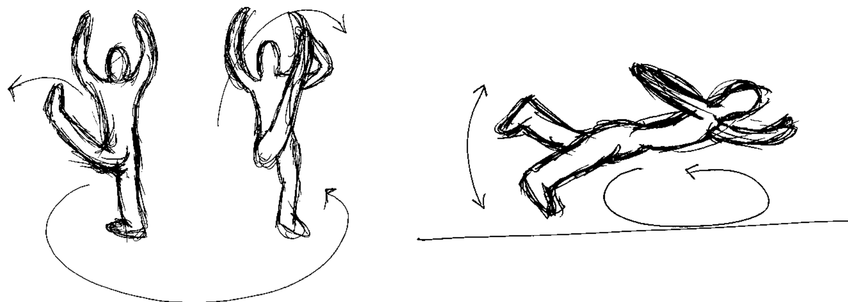

Figure 2: Notebook drawings of the *feijiao* (left) and *xianzi* (right) jumps.

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opposite hand, whilst the body circles in the air (see figure 2, below). A strong and supple *yao* not only supports the strength of the kicks, but also enables the actor to leap higher into the air during the move by pushing the body upwards. That the *yao* supports movement in different directions is clear by comparing the above with the *xuanzi* (旋子), a jump that involves kicking the legs out backwards one after the other, with the upward motion extended into the hip, and with the navel facing towards the floor. When I first trained in this movement, the teacher would stand behind me, and as I executed the move, he would grab my belt, forcing my hips upwards, enabling me to experience the kind of 'flight' that was essential to the movement. A supple *yao* allows the legs to extend flexibly, but a strong *yao* enables the kicking movements to generate power to assist the actor in travelling through the air.

From the above, it can be discerned that energy is generated from different areas in the *yao/koshi* in nō and jingju. Yet, controlling the production of energy from this area of the body, and channelling it in a productive way according to the demands of the specific movement being undertaken, is centrally important to the actor's movement in both forms. Energy is channelled around the body by holding different parts of the body in states of relaxation and tension. In nō, tension is held in the *koshi* as a means to help push the weight down the legs. This, in turn, creates appropriate resistance against the floor as weight is manipulated from one leg to the other as the foot slides along the floor during *suriashi*. The tension in the lower torso also acts as a foundation upon which the upper half of the spine rests. Yet, the shoulders need to carry tension without becoming stiffened or hunched, otherwise the spine ceases to be straightened and the shape of the body starts to collapse inwards. Similarly, the arms need to be held out with support coming from the underneath of the arm, through the triceps, and with the biceps relaxed. A small amount of tension may be found in the wrist, but the hand is essentially relaxed. I found this combination of relaxation and tension to be crucial in giving movement energy and shape, but also expression and fluidity.

I also discerned a similar opposition between tension and looseness in

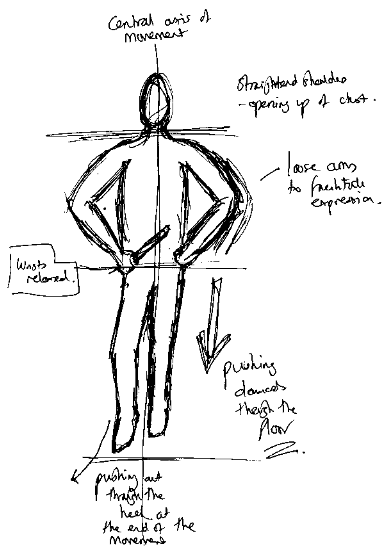

Figure 3: Notebook drawing exploring tension and relaxation in the body. The guidelines I originally used to draw out the body in proportion coincidentally came to highlight lines of energy flow as I experienced them (e.g. from *koshi,* up the spine, out through the shoulders and down through the arms).

jingju. The *shanbang* [山膀] 'mountain arms' position (see figure 4, left), which as a part of the basic training can be held for several minutes to build strength in the arms, is also configured according to the distribution of tension and relaxation. As in nō, the chest must remain open but it must also work to 'contain' [含胸] *qi* via a slight bringing in of the shoulders. This facilitates the upward channelling of *qi* from the *dantian*, crucial in the maintenance of posture, the production of the voice, and in understanding how the concept of *yao* extends upwards through the body.

The holding in of the stomach—pulling the navel inwards as though it were attempting to reach the spine—emphasises the importance of the *yao* in supporting the movement. Actors speak of elongating the torso [长身] from the waist to the head. This elongation is crucial in supporting each of the 'five canons'described above, and in freeing up the lungs for breath to support the voice. The arms are held in place from the triceps, and I was always encouraged to seek a straight line between my shoulders, elbow and

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the soft part of the hand between the little finger and wrist on the vertical plane, even though my arm was extending slightly forwards on the horizontal plane.

Furthermore, in *shanbang*, the legs are positioned in *dingzibu* [丁字步], the '*ding* character step', where the right foot is placed in front of the left forming a shape similar to the Chinese character *ding* 丁. The effect of this position is to force the body into a slight twist: the upper body faces the front, but the waist points 45° to the right. The body is effectively facing two directions at once, and the twist is predominantly felt across the *yao*—the point where the upper and lower bodies meet. This twisting of the body is regarded as being aesthetically interesting for the audience: the lower part of the body becomes foreshortened, and the upper part appears more imposing. In addition, the actor always presents themselves at a slightly sideways angle to the audience, making their posture more imposing and dynamic. Thus, the tension produced by the *dingzibu* has potency in the creation of stage presence.

This combination of tension and looseness was also required in movement, especially when training in walking at speed by circling the room (*yuanchang*). In movement, the lumbar muscles play a central role in supporting the arms, else the shoulders begin to tire and become tense. The *yao* also plays an important part in keeping movement stable, so that the actor's pelvis remains in a horizontal parallel to the floor. The achievement

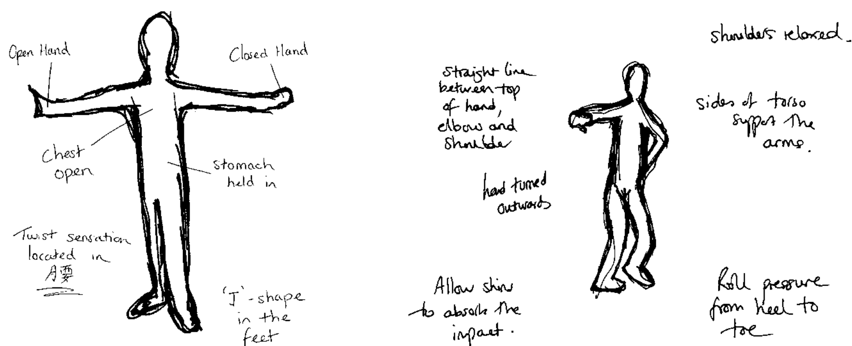

Figure 4: The *shanbang* or 'mountain arms' (left), and the male posture adopted when practising stage walking in the *yuanchang* exercise.

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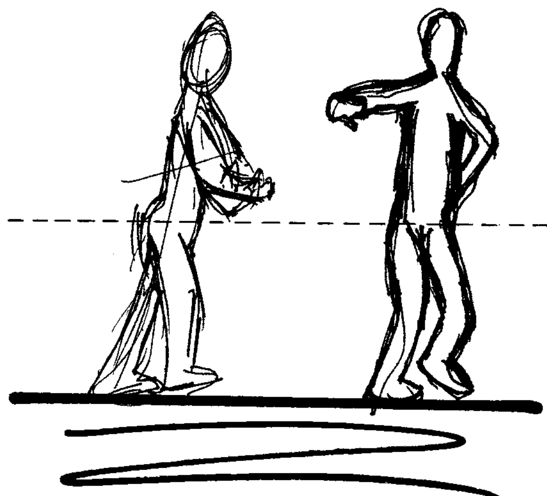

Figure 5: The importance of the *yao/koshi* moving horizontally parallel to the floor in nō (left), and jingju (right). The solid black line represents the floor, whilst the dotted line represents the imaginary line that the waist traces through space.

of this stability rests upon the containment of the chest [含胸] and the elongation of the torso [长身] described above, coupled with pressing down into the floor [压台] whilst keeping the knees supple. This facilitates the reconciliation of the upper and lower sections of the body [上下结合], affording the desired stability and control in *all* jingju movements, regardless of role-type.

From my experiences, tension in the *yao/koshi* produces *qi* energy that is integral to sustaining posture in both nō and jingju. Ultimately, tension, held in balance and controlled effectively, functions as a productive force that supports movement. The cultivation of internal resistance is harnessed for expression through the looseness of certain areas of the body that enables energy to be released towards the audience. Thus, a gesture, supported by tension but released through looser parts of the body, can become more meaningful and aesthetically interesting. Control over the energy created in the waist also establishes important spatial axes between the performer's *yao/koshi* and the floor, which, in turn, offers greater stability to the movement

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(this is, in fact, common across movement genres, including in Western dance). In both nō and jingju, the stability produced in the lower abdomen enables the actor to move across the stage whilst maintaining a horizontal parallel between the pelvis and the floor. This creates a distinct aesthetic effect: in nō, the actor seems to be rooted to the floor; in jingju, it gives the impression of the actor'floating'across the stage.

The *yao/koshi* and the feet

The way in which the body makes contact with the floor through the feet in nō and jingju has been repeatedly stressed to me as important. In the initial stages of training in each form, I concentrated on how the foot engages with the surface of the floor. Yet, as I progressed, this shifted towards a consideration of how the feet engage with the core of energy emanating from the *yao/koshi*. I found this to be a particularly salient discovery in nō. The nature of the *suriashi* movement, the sliding of the foot along the floor, enables the performer to sense the contours of the floor surface. Yet, this only becomes truly possible once the relationship between the *koshi* and the feet is controlled, exerted by the shifting of weight between the two legs. This is not only crucial to *suriashi*, but to all *kata* that I have so far experienced: to misplace weight makes it difficult to move between *kata*, and I become more prone to mistakes when I am uncertain of how to distribute weight around my body. In addition, pressing into the floor too much creates excessive resistance that impedes the flow of the movement. Similarly, pressing too little liberates the body from tension, the horizontal parallel between the *koshi* and the floor weakens, and the body begins to 'wobble' when in motion.

In jingju, the connection between *yao* and feet is equally pronounced. One of the *jiben gong* exercises is called *yatui,* 'stretching the legs'[压腿], which involves increasing the flexibility of the legs by raising one leg on to a bar and pulling the torso closer to pull on the muscles. Daily repetition of these exercises, as well as through the kicking of the legs [*ti*, 踢] above the head, gradually builds strong and flexible leg muscles. This enables the

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concept of *yao* to extend into the upper thigh, which, in turn, distributes power down the legs. This connection of energy is required for the actor to perform even the most basic acrobatic move, such as the *feijiao* flying kick, described above.

In jingju stage walking, the relationship between the foot and the floor is differentiated to a higher degree than it is in nō. In nō, robust characters—warriors and demons etc—are represented with feet positioned more widely apart and taking larger steps than the female, which tends to be closer with a slighter gait. Nevertheless, without seeking to diminish the variation this creates for both the performer and the audience, the differentiation arises from the same basic *suriashi* technique. In jingju, there is a wider variety of differentiation between gaits resulting from the role-type system. For example, the *lao sheng* 'dignified male' role makes a greater use of leg extensions by walking from side-to-side with legs turned out 45° from the body. In contrast, as in nō, the female roles have a smaller gait, but the sensation of movement is quite different. The foot 'rolls' across the floor in a more pronounced way, touching the floor from heel to toe. Lowering the centre of gravity means that the impact of the movement is felt most keenly in the ankles and lower shins. When first practicing, it is not uncommon to feel tension, even discomfort, in these areas once this has been practiced as a part of *yuanchang* ('circling the floor') for ten or fifteen minutes. It is as though one must push into the floor, yet resist sinking into it.

Unifying the whole

What emerges from the above is that, in both forms, energy is held in tension in the body emanating from a centre located in the core: situated towards the front of the body for jingju, and towards the back for nō. The release of energy through movement, unrestricted by the looseness of the knees, arms, wrists and hands, facilitates expression. Given that the internal body is held in a combined state of opposites, of tension and looseness, it is perhaps a logical outcome that specific movements may, depending on their form and whether they appear in isolation or as part of a series, also exhibit opposition

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as an aesthetically significant feature.

In these phenomenological sensations of tension and looseness, opening and closing, perhaps one possible point of connection between nō and jingju lies in the cosmological forces of *on* and *myō*, *yin* and *yang* [陰陽/阴阳]— dual forces identifiable in both Japanese and Chinese esotericism. The significance of *yin* and *yang* to jingju, both as an aesthetic principle and its function in constructing presence in the actor, is well documented.[18] In nō, this discussion is perhaps less pronounced, yet Monica Bethe and Karen Brazell highlight the significance of *yin* and *yang* to the nō stage itself,[19] Arthur Thornhill has translated into English Ichijō Kaneyoshi's (1402-1481) Confucian interpretation of Komparu Zenchiku's (1405-c.1470) *Rokurin Ichiro no Ki* [六輪一露之記], '*A Record of Six Circles and One Dewdrop*', which explicitly draws upon the *I-Ching*,[20] and Zeami himself explains in *Kakyō* how tone in the voice is achieved by the inhalation of breath (*yin*) and its exhalation (*yang*).[21]

In nō, two movements that are often paired together are *shikake* [シカケ][22] and *hiraki* [ヒラキ]. *Shikake* involves stepping forward a number of steps (anything between two and eight or ten, depending on requirements), and ending with the right hand extended forwards and the fan pointing outwards perpendicular from the body, with the left hand extended at a lower level underneath. This movement, which is forward in motion and has a sense of closing in, is oftentimes followed by *hiraki*, a backward movement (usually three steps) that involves the extension of the arms outwards and away from the body, before returning them to their original *kamae* position.

18 See: Li, *The Soul of Beijing Opera*, pp. 63-64; Riley, *Chinese Theatre*, pp. 237-48 and Ashley Thorpe, *The Role of the* Chou ("*Clown*") *in Traditional Chinese Drama*: *Comedy, Criticism, and Cosmology on the Chinese Stage* (Lewiston: Edwin Mellen Press, 2007), pp. 240-46.

19 Bethe and Brazell, *Dance in the Nō Theatre*, pp. 17-20.

20 Arthur Thornhill III, *Six Circles*, *One Dewdrop*: *The Religio-Aesthetic World of Komparu Zenchiku* (Princeton: Princeton University Press, 1993), pp. 122-149.

21 Zeami, *On the Art of the Nō Drama*, p. 75.

22 The term '*shikake*' is used by the Kita, Hōshō and Kongō schools. In the Kanze school, this movement is called '*sashikomi*' [さし込み], and in the Komparu school, it is called '*sashi*' [さし].

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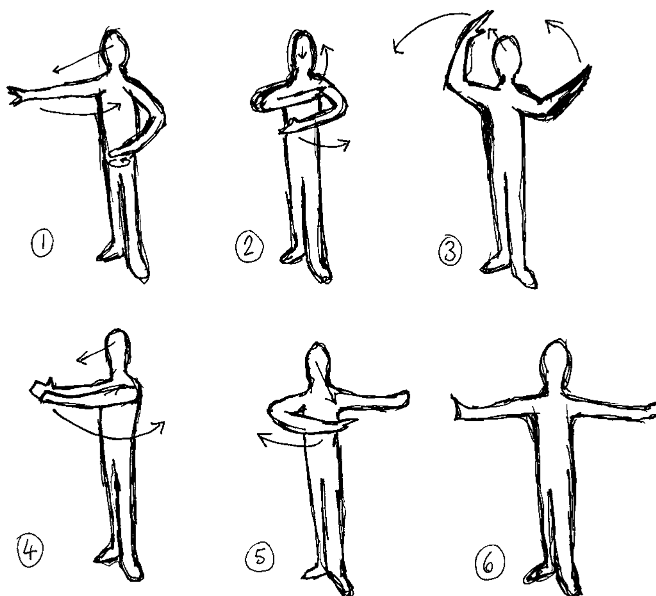

Figure 6: The *yunshou*（‘cloud hand’） movement from jingju.

Paired together, these two *kata* express forward and backward motion, and have a visual rhythm of closing and opening, giving them a feeling of balance and totality in movement.

In jingju, the same aesthetic ideas are present, but they can be discerned relatively easily in one distinct movement. *Yunshou*（‘cloud hands’） is a practice movement that begins with the right arm extended outwards to the right side, and the left hand positioned at the base of the left rib cage（see figure 6, point 1）. The right hand is first brought across the body（2）, and is then raised to trace a clockwise circle above the head（3）. During the movement of the right hand, the left hand follows behind it（3）. Both hand cross to the right side of the body（4）and then over to the left, where the left hand forms a fist（5）. The right hand then traces an arc across the body and returns to its original place. The movement ends with a *liangxiang*［亮相］, in which the face（which has been following the movement of the right hand）is snapped forwards towards the front, and the eyes are opened（6）. In considering this movement as a structure of oppositions, it can be seen that

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the body modulates between closure (2, 4, 5) and openness (1, 3, 6). *Yunshou* is part of the basic training in jingju because it encapsulates the essential qualities of all movement: opposition and circularity.

Conclusions

These initial observations demonstrate that, in both forms, the body is trained to manipulate energy through a combination of tension and release, an arrangement that is also expressed in the aesthetics of the movement itself. Although the above analysis is based upon my own experiences in training, they have been articulated elsewhere. For example, in discussing his own performances, the actor Zheng Faxiang has highlighted how in jingju:

> The upper half of the body focuses on "revealing", the lower half on "hiding". The upper and lower halves of the body can be differentiated in nature but when in movement must become an organic whole. [...The four role-types of] *sheng*, *dan*, *jing* and *chou* all work on the same principle. When the upper and lower halves of the body are not co-ordinated, the profession calls it "the upper and lower body does not match", and the movements are therefore not rounded, smooth or beautiful, which is a big taboo.[23]

The coordination of tension, and the unification of opposing tendencies within the body, is crucial to generating roundness, circularity and beauty. Similarly, in *Fūshikaden* [風姿花伝], '*Style and the Flower*', Zeami suggests that a nō actor may communicate the sentiments of a character more dramatically by uniting opposing energies:

> When he moves himself about in a powerful way, he must stamp his foot in a gentle way. And when he stamps his feet strongly, he must hold the upper part of his body quiet.[24]

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23 郑法祥,《谈悟空戏表演艺术》(上海：上海文艺出版社，1963), pp. 57-8. Translation my own.

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Here, the unification of opposites implies the actor should control the flow of energy around the body, and that there is dramatic potential in the bursting forth of energy, as well as in its restraint. Indeed, Zeami extended his explanation of restraint in *Kakyō* [花鏡] '*Mirror Held to the Flower*', suggesting that:

> When a beginner studying the nō learns to gesture with his hands and to move his feet, he will first do as his teacher tells him and so will use all his energies to perform in the way in which he is instructed. Later, however, he will learn to move his arms to a lesser extent than his own emotions suggest, and he will be able to moderate his own intentions. This phenomenon is by no means limited to dance and gesture. In terms of general stage deportment, no matter how slight a bodily action, if the motion is more restrained than the emotion behind it, the body will become the Substance and the emotion its Function, thus moving the audience.[25]

Zeami thus implies that restraint facilitates greater expression. In connecting this with my own experiences detailed above, I have come to recognise how tension is not an automatically obstructive force in performance. Rather, tension represents the building up of energy, and the control of its release from the *yao* / *koshi* creates expression and accentuation. For me, this is the strongest correspondence between nō and jingju.

24 Zeami, *On the Art of the Nō Drama*, p. 58.
25 Ibid, p. 75.

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Biography

Dr. Ashley Thorpe is a Lecturer in Drama and Theatre at Royal Holloway, University of London. He has published articles in *Contemporary Theatre Review*, *Asian Theatre Journal*, *Theatre Research International*, and *Theatre Dance & Performance Training*. His book, *The Role of the Clown* (‘Chou’) *in Traditional Chinese Drama*: *Comedy, Criticism and Cosmology on the Chinese Stage*, was published by Edwin Mellen Press in 2007. Since 2011, he has organised the annual Noh Training Project UK with Prof. Richard Emmert (Kita School), a three-week intensive workshop on Noh chant, dance and music. He is currently completing a monograph on the performance of Chinese opera in London, as well as a co-edited book exploring British Chinese culture.

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University of Oxford

21 November, 2013

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[Flyer]

NOH WORKSHOP

Thursday 21 November Nissan Institute and Foyer 2.30 to 6.30 pm

2.30-3.30 Nissan Lecture Theatre. Presentation by Professor Yamanaka Reiko, Hōsei University Noh Theatre Research Institute.

Expressive Style in Noh: Monologue, Memory and Movement

3.30-4.30 Nissan Lecture Theatre. Demonstration of noh costuming (including masks) and movements. Umano Masaki and Yamanaka Gashō, professional noh actors. Workshop participants will be invited to take part.

Umano Masaki performing a noh dance

4.30-5.00 St Antony's Hilda Besse Building. Break for tea.

5.00-5.30 Nissan Institute Foyer. Dance expression East and West. Two brief performances of the concluding dance of the noh play *Yamamba* (*Mountain Crone*), expressing the dancers' reactions to the four seasons. Umano Masaki, Cecilia Macfarlane and Sarah Whatley. Cecilia Macfarlane organised and directed the ambitious Traverse dance event at Oxford Castle this spring involving over 150 dancers of all ages from Oxford and Japan. Sarah Whatley is Professor of Dance at Coventry University.

5.30-6.00 Nissan Institute Lecture Theatre. Panel discussion. Umano Masaki, Yamanaka Reiko, Cecilia Macfarlane, Sarah Whatley, Michael Watson (Meiji Gakuin University).

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[Presentation]

Expressive style in Noh: monologue, memory and movement

Reiko Yamanaka

Today, we are going to show you how interesting and how surprisingly modern Noh is, focussing on its movements, costumes and masks. But first, I will talk about Noh's characteristic styles for expressing the invisible or the intangible. Noh is a genre of Japanese traditional theatre. It has been performed continuously for over 600 years. It has a unique style of words, music, and dance. The actors wear beautiful costumes and hand-carved masks, and perform on a stage that is used exclusively for Noh and Kyōgen performances. Noh was recognized as a World Intangible Heritage by UNESCO in 2001, much earlier than Washoku, Japanese cuisine. I think that means Noh is considered a treasure of all humanity in today's world.

Genzai-noh

Present play

- Living human-beings
- depicts the life of the protagonist as it unfolds in the present.
- from the point of view of the living characters
- re-enactment of a famous scene

Mugen-noh

Dream and illusion play

- spirits of people who died long ago
- appears in a dream of a person, usually a traveling priest.
- recollects the most important and memorable events or feelings in their life

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The repertoire of Noh consists of about 240 plays, of which about half are regularly staged. Main characters who appear in these Noh plays are deities, spirits, ghosts, or people in tragic situations. Rather than generalizing about typical plots, I would like to point out something more abstract: What ideas are expressed by the main characters? Deities express blessings. In the case of other characters, memory and deep emotions such as love, sorrow, resentment or nostalgia are more significant themes.

Roughly speaking, Noh plays can be divided into two groups: Mugen-Noh and Genzai-Noh. Genzai means Present or "Real time", while Mugen means "Dream and Illusion". Genzai-Noh has a style and structure similar to Western dramas. Something happens on the stage, and after some conflict, there is a solution. Mugen-Noh is very different. It is because of the existence of Mugen-Noh that Noh is considered a really special dramatic form.

In Mugen-Noh, the main characters or Shite are not living human beings, but spirits of people who died long ago. In these plays, the Shite character meet a person who comes to a place, and then appears in that person's dream. Their feelings of incomplete love, resentment, obsession or even joy are too strong for them to die peacefully, and they want to share these stories with someone. I should stress that it is not just resentment and negative feelings that drive this but rather a need to recollect or re-enact important feelings or events. Suppose that you were able to look back on your entire life from the other world after death. There might be a point which shines more than any other in your memory.

Today, I would like to contrast these two styles of noh, Genzai (present) and Mugen (Dream and Illusion). I will do this by showing you how these two styles adapt famous episodes in the *Tale of Genji* as Noh dramas. *The Tale of Genji* is a full-length novel written by Muraski Shikibu in the 11th century. To summarise it very briefly, it is the story of the life and loves of Genji, the Emperor's son.

There is a very famous episode called "Kuruma Arasoi" (the battle of the carriages). The battle took place between Lady Rokujō and Aoi-no-ue. Both Lady Rokujō and Aoi-no-ue were very noble ladies loved by Genji, the hero

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of this tale. Aoi-no-ue, Genji's first marriage partner, was pregnant with his baby. This determined her position as Genji's lawful wife. Lady Rokujō was the widow of the previous Crown Prince. After her painful affair with Genji became unbearable, she tried to end it and forget him. She even thought about moving far away with her daughter. Unlike other women loved by Genji, Lady Rokujō was completely independent socially and economically. It is ironic that such a noble, powerful, and respected woman was the most obsessed lover of Genji's beauty and charms.

The battle of the carriages began when Genji was chosen to take part in an important ceremonial procession. Torn between a desire to see Genji in the procession and the pain caused by his waning affection, Lady Rokujō finally decided to attend, riding in an inconspicuous carriage so as not to attract attention. Then the brilliant carriages of the Aoi-no-ue party suddenly arrived and tried to push aside others to secure the best position. As Lady Rokujō's men refused to move, a skirmish broke out between the men of both sides. Lady Rokujō's carriage was damaged, and pushed back. What was far worse still, Aoi-no-ue's men recognised that the carriage was Lady Rokujō's. It was revealed that she had come to see Genji secretly. Rokujō felt deep humiliation. Her sensitive pride was irreparably wounded.

After this event, jealousy and hate brewed in Rokujō's heart. Her hatred was uncontrollable, with the result that her spirit left her body, and possessed the pregnant Aoi-no-ue. Rokujō realizes only later what her spirit has done. There are two Noh plays related to this episode. The first of the plays is "Aoi -no-ue". Despite its title, the character of Aoi-no-ue does not appear, but is instead represented by a kimono placed at the front of the stage. From the moment this kimono is placed on the stage, it becomes the focus of this play.

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Aoi-no-ue. Performed by TAKEDA Munenori Photographed by MAEJIMA Yoshihiro

Aoi-no-ue. Performed by TAKEDA Munenori
Photographed by MAEJIMA Yoshihiro

When the play opens, a female medium is called to perform an exorcism on Aoi-no-ue, who is ill and bedridden. She is represented by the kimono.

When the medium chants an incantation to call the demon, the spirit of Lady Rokujō appears and expresses her hatred for Aoi-no-ue.

Her fury builds up until she attacks her rival, attempting (unsuccessfully) to take her soul. The shite's every movement and emotion is focused on the kimono.

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Aoi-no-ue. Performed by TAKEDA Fumiyuki Photographed by KAWABE Junya (Maejima Photo Studio)

Aoi-no-ue. Performed by TAKEDA Fumiyuki
Photographed by MAEJIMA Yoshihiro

In act 2, the spirit of Lady Rokujō reappears as a demon and struggles with the priest. The spirit of Rokujō tries to kill Aoi-no-ue but is defeated by the priest. His powers rid Lady Rokujō of her resentment and she finally leaves Aoi-no-ue in peace.

This is a re-enactment of the famous episode of the *Tale of Genji* and an example of Genzai-Noh, though it is not typical as the main character is not a living human being but a vengeful spirit , albeit of a living person.

In this play, Rokujō's jealousy and hatred build up gradually. At first, Rokujō expresses her resentment.

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Then, she attacks Aoi-no-ue. Next, she tries to take her away.

Finally she becomes a demon, and desperately struggles with the priest, trying to kill Aoi-no-ue. As her feelings become increasingly passionate, the movement on stage becomes more dynamic as well. The process toward the climax of the physical expression on stage and the gradual revelation of Rokujō's emotions are well integrated. As I said before, Genzai-nō is similar to western dramas in structure, but by this kind of technique, Noh can express intangible feelings on stage.

The end of this play is very different from the original story. In *The Tale of Genji*, the spirit of Lady Rokujō finally kills Aoi-no-ue. What is more, both she and Genji become aware of the murder committed by her wandering spirit. Because of this painful awareness, the relationship between them almost ends. If you were Lady Rokujō, would you try to remember this episode after death as the most memorable event in your life? Personally, I would choose some nicer memory.

Nonomiya. Performed by AWAYA Akio
Photographed by TOJO Mutsuko

And in fact, in the noh play *Nonomiya*, Lady Rokujō also chooses a different moment. In *The Tale of Genji*, there is a beautiful and famous scene when Genji visits Rokujō at Nonomiya, the field shrine of Sagano about one year after the death of Aoi-no-ue. After a series of events such as the battle of the carriages and the death of Aoi-no-ue, their relationship seemed irreparably lost. But at that moment in the lonely landscape of Sagano in autumn, their hearts connect once again.

In the play *Nonomiya*, the spirit of Lady Rokujō recalls this short reunion. For Rokujō, that is the most

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important and unforgettable moment in her life. And so, she comes back to the field shrine every year, to remember that time. While she does so, the incident of the battle of the carriages drifts into her mind. But she never recalls killing Aoi-no-ue as a wandering spirit.

In other words, this murder does not feature in this play. In the noh play *Nonomiya*, Lady Rokujō is not a villain but an object of empathy.

We can see similar cases in many other Mugen-noh plays. I would like to introduce another woman. She is called Yūgao, sometimes translated as Moonflower. Like the moonflower, her life was very short. Yūgao appeared before Genji suddenly, and disappeared very soon after. The circumstances of her death also make up a very famous story within *The Tale of Genji*.

One day, when passing through a commoners' area with his servants, Genji notices beautiful white flowers blooming on the fence of a house. He asks his servant the name of the flower and learns it is *yūgao*. Genji orders his servant to pick the flower. Then, a girl, Yūgao's servant appears from the house carrying a fan with a flower placed on it and gives it to Genji. Genji takes it and notices a poem written on the fan. In turn Genji replies with a poem of his own. This incident is the beginning of the relationship between Genji and Yūgao. Neither Genji nor Yūgao confides their names to each other. They simply enjoy their affair. Early one morning after Genji spends the whole night with Yūgao for the first time, he takes her to an

Hajitomi. Performed by UMANO Masaki
Photographed by KOMAI Sōsuke

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old mansion so they can be alone. However, Yūgao dies a very suspicious death that evening.

The noh play *Hajitomi* is based on this episode. When we think about the short life of Yūgao, the scene of her death is of course the most memorable part, but for Yūgao herself, the most important event in her life was meeting Genji and sharing their love for each other. So in the noh play, she comes back from the world of the dead to talk about *that* memory.

In doing so, she not only ignores her own death but delicately changes the details of the original story, even the story of their first encounter. As for the day they met, her memory omits many people who were actually there. She retells the moment as though only Yūgao and Genji were there. In addition, in the original tale, we understand that their love affair begins out of curiosity and proceeds like some kind of game. However, in the noh play, their love, in Yūgao's memory, is really pure and beautiful. This image is enhanced through the use of a beautiful costume and stage props. I shall show you the scene where the spirit of Yūgao appears in front of a priest to seek salvation and then describes her memory of their encounter and love. (Video excerpts from a performance were shown.)

In this scene, the audience is invited to share the experience of someone who is not represented on the stage, Yugao's lover Genji, as he recalls the epiphanic moment when Yūgao first appeared to him.

Up to now, I have been talking about how Mugen-Noh and its techniques make Noh so unique, arguing that in this method of story-telling where a spirit looking back at her or his life, is a very unusual method of communicating a story to an audience. This is partly true, but if we take a brief look at recent works of theatre, we soon realize that memory plays an important role in non-Japanese drama. Here are some examples I happened to watch this spring and summer in Oxford and Edinburgh. For reference, I have cited passages from reviews of the performances.

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★**Dark Vanilla Jungle:** "A one-woman play told in monologue, begins with a solitary girl talking about eating ice-cream with her mom, watching herons, and wasp stings. This is the story of Andrea, a 15-year -old who is damaged, damaged and damaged again, until only rubble remains."

(www.festmag.co.uk/archive/2013/101829-dark_vanilla_jungle)

★**Bluebeard:** "Once she was young, beautiful, lively and laughing but now Claire Conomor is in a nursing home, slowly losing her mind. As Claire's sense of identity fades away we begin to see long forgotten hopes and aspirations. We see not only the person she once was, but the person she could have been."

(www.wow 247.co.uk/blog/2013/08/09/theatre-review-bluebeard/)

★**Maurice's Jubilee:** "a distant memory of Her Majesty The Queen still sparkles brightly in this retired jeweller's mind."

(www.oxfordplayhouse.com/archive/show.aspx?eventid=2961)

★**Mies Julie:** "Julie and John feel impelled to re-enact the brutality of the generations that came before them… John's ancestors stalk the stage, murmuring, growling, clamouring for the land that was once theirs - but Julie claims her own family, burried beneath the willow tree, are no less present, no less demanding."

(www.theguardian.com/stage/2013/mar/12/mies-julie-review)

I found some elements reminiscent of Noh in every case. The last one, especially, dealt with accumulated memories in a certain land, something which is Noh's forte.

What I hope is that more and more people in the theatrical world outside Japan will take an interest in Noh. I would prefer that interest to exist outside the confines of orientalism or exoticism.

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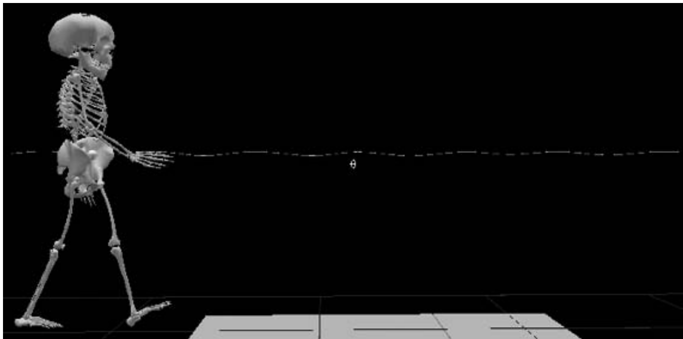
Analysis of Movements

And this is why we began a project in cooperation with researchers in information technology. When people (even Japanese people) talk about Noh, they often say “Oh wonderful! It is Yugen, Wabi, Sabi”, but then continue “but to be honest, it is too sophisticated and difficult for me to enjoy”. They think Noh is something very special and arcane. Or, on other occasions, brave performers or directors may claim that they have imported Noh into their work, but just the fact that they include a superficial imitation of stylized and unnatural slow movements with mysterious masks or slow tempo music does not make it Noh. So what we are aiming to do is to describe a kind of tacit unwritten knowledge held by trained Noh actors by extracting the essentials of Noh movement as objective data, so that everyone interested in Noh can adopt its kinetic methods. What I am going to show you now is a small part of this research.

Our first aim, is to describe Noh movements objectively. This shows the difference between two ways of walking: Noh walking *suriashi* (rubbing foot) and ordinary or western dance walking.



Ordinary walking

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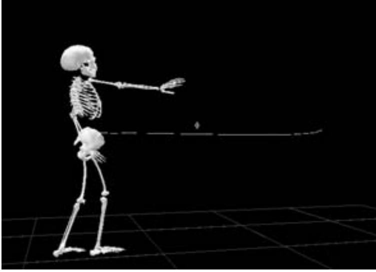
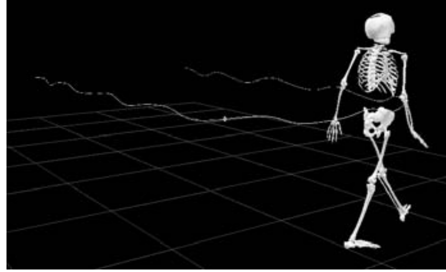


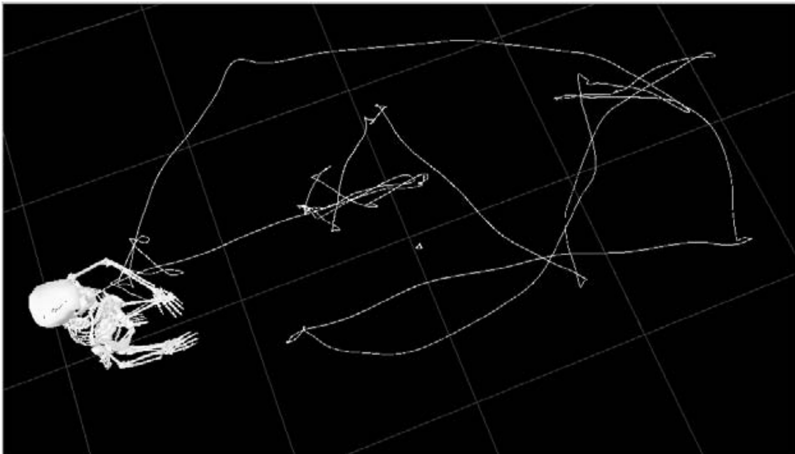
Suriashi in Noh



Dance walking

In ordinary or dance walking, we shift our centre of gravity from point to point. In suriashi, the centre of gravity is shifted in a smooth, linear fashion.

The next picture shows Mr. Umano's movements on stage viewed from above. You can see that he makes many movements around the stage.



Now look at the same movements viewed from the side. Throughout these movements, his centre of gravity remains stable.

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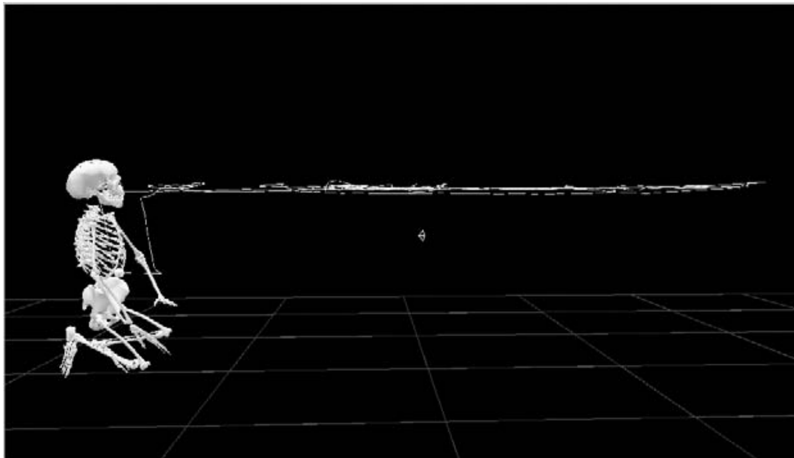

And this is one of the results we got by comparing the movements of Mr. Umano and an American dancer. In the case of Western dance, when the centre of gravity moves, the arms also move, and the arms move faster than the centre of gravity. In Noh movements, however, the arms do not even when the centre of gravity moves. The centre of gravity and the arms of Mr. Umano move at similar speed.

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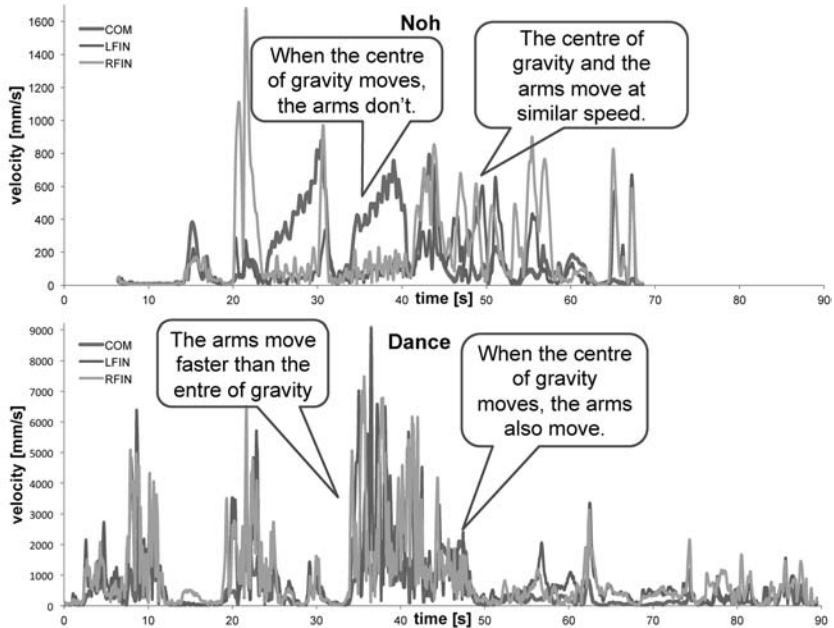

Noh performances, especially Noh dances, are combinations of small units of motion, and Noh actors use these units for notating their performances. Our second aim is to build up a database of these motion units and to design a system to reproduce Noh dance just by retrieving each unit according to the notation. This system is still in the research-and-development stage, but we will be pleased if you find it interesting.

Today, however, we have the opportunity to watch a demonstration by a wonderful Noh actor, Mr. Umano, so we should leave this software for now and move to the next section.

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Noh Composer: synthesized dance

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Demonstration

Posture & Steps

Posture and steps are the two most important elements of Noh movement. Even when standing or sitting still, the actor remains completely centred, with a stable centre of gravity, storing an immense power within his body and mind. (Mr. Umano and Yamanaka Reiko stand up at the same time and stand there.) The stillness in him is the result of the balance between strong opposing forces that pull outwards and inwards, forwards and backwards, right and left, like piano strings attached to the centre of the body. As you saw earlier, Noh actors have a very distinctive method of walking.

It is also strongly connected with the posture. Please watch him walking around. We call this walking *suriashi* (rubbing foot) or *hakobi* (a carrying movement). Although this floor is not the best place to do suriashi, we can see his centre of gravity remains stable thoughout the movements whether slow or fast, linear or swirling .

Sashikomi & Hiraki

Next, we raise our right arm and extend it forward. This time, please try this movement yourself. Mr. Umano told me a secret yesterday. Please imagine that a weight is attached to your arm and do the motion again feeling the power of resistance.

Now Mr. Umano will perform the pattern called *sashikomi* and *hiraki*, which are very basic and versatile movements. In the sashikomi movement, when the actor begins to move forward extending his arm, the energy that pulls on him from many directions gradually focuses itself towards the front and when he comes to a stop, this energy penetrates the space in front of him in the form of a marvelous strength. The movement works to gently release the energy that has been focused toward the front and return him to his original state of balance.

In the case of Noh, there are many dance-like movements with no particular meaning like sashikomi and hiraki. These *kata* (or “movement

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patterns”) make it possible for the Noh actor to focus energy and produce a type of wave-like movement. It is the oscillation of this energy that intensifies the concentration of Noh’s audiences.

Of course, it is not the case that all Noh movements are as abstract as these; there are also a lot of figurative movements. Now I would like you to try performing some movements yourselves.

Expressions

UMANO Masaki demonstrates *shiori*

What would you do to express your sadness or grief? In Noh, in order to express sadness or grief, the kata known as *shiori* is used. Bend your thumbs inwards. Gather your other four fingers together. Bring your hand close to your forehead, twice and look down slightly. If you do this movement using both hands, that means you are “wailing.”

How about anger? In Noh, fierce anger is expressed by stamping. Would you mind standing up? Please take care not to move your centre of gravity too much.

The next expression is surprise. How would you express surprise? Let’s watch his performance. Surprise is expressed by clapping.

The last is prayer. This is the pattern expressing prayer.

We cry like this. And we pray like this in temples and shrines. What’s the difference? As we have just seen, in the representation of both crying and praying, the Noh actor creates a space by moving the central object of the action (i.e. hands) further away than in reality. It is also a feature of Noh movement.

UMANO Masaki demonstrates prayer

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Needless to say, Noh can describe more complicated feelings and ideas in longer scenes combined with the *utai*, chant. We can see this later in the part called "Dance Expression, West and East".

Costumes & Masks

Costumes in Noh are made of gorgeous genuine silk. There are dozens of types of costumes and all of them are made of silk. This is the *karaori*, a traditional woman's kimono. Please look at the embroidery. I believe karaori is one of the most beautiful theatrical costumes in the world.

During the early stages of Noh, the costumes were more modest, as actors were using their everyday clothes to perform in. But, as Noh became popular among the aristocracy and ruling samurai classes, those in power gave actors more finely crafted kimono to perform in and this gradually became the norm. So this gorgeousness is quite independent of the reality of the character. All characters, whether rich or poor, young or old, male or female, are beautifully costumed.

Karaori. Courtesy of the Tessenkai

Even still, Noh costumes can tell the audience a lot about a character. A simple example of this is the complementary notions of *iroiri* and *ironashi*. In female costumes, if there is red in the costume it is called iroiri (lit. "red in"), and if not, it is called ironashi (lit. "red none"). Young women wear iroiri costumes, middle aged and older wear ironashi.

This is *Ko-omote*, a mask of a girl of fifteen or sixteen, the youngest woman

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Ko-omote

represented by the masks, a symbol of purity, beauty and virginity. This is used in the play *Hajitomi*, for example. In theory, it can be used in *Nonomiya*, but as you know, Lady Rokujō's psychological burden may be a little too heavy for her to wear this mask. There are many different kinds of young female masks so the actor can choose the most appropriate mask according to the kind of woman they consider the protagonist to be.

And of course, there are masks for middle-aged women like that on the left below (*fukai*). The horned mask on the right is known as *hannya*. This mask expresses a mixture of jealousy, anger, sorrow and shame of a woman. As you saw earlier in the Noh *Aoi-no-ue*, it is a mask for a female demon.

Fukai

Hannya

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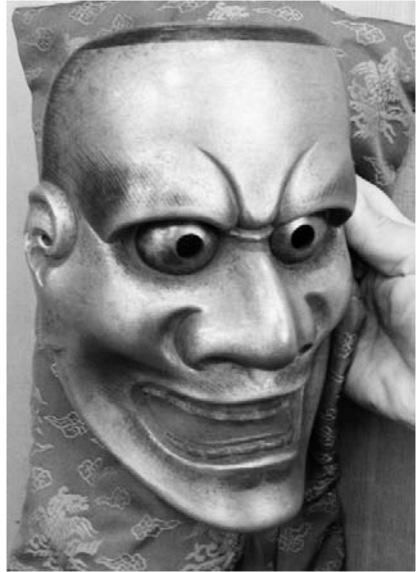
The mask on the left is known as *Chūjō*, a mask for the spirit of an elegant young man. Living male characters don't wear masks. The mask on the right is *sankōtobide*, and used for demons or the thunder god.

Chūjō



Sankō-tobide

(The photographs of noh masks are all courtesy of UMANO Masaki.)

At the end of this portion of the workshop, the audience got a chance to try on costumes and masks.

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Demonstration of putting on masks and costume

Audience members learn the correct posture (*kamae*)

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［Short Essay］

‘Verging on the magical’: Noh and contemporary dance meeting in dialogue

Cecilia Macfarlane and Sarah Whatley

‘Verging on the magical’ is how Brian Powell described an unusual meeting between performers located within two different performance traditions; noh Theatre and Contemporary Dance. As the contemporary dancers in this dialogue we met Umano-san and Gasho-san only on the day of the workshop at the Nissan Institute, St Antony’s, Oxford, and entered into an experience that we also found magical, and transformative. Our link and starting point was the text taken from the dance of the noh play *Yamamba*（*Mountain Crone*）. Here, we reflect briefly on our memories from that surprising encounter that nearly a year later is still haunting our thinking and moving in quite different ways.

Cecilia describes the connections she discovered between a recent visit to Japan and the dancing on that day.

I had just returned from a month dancing in the Tohoku area of Japan, working with communities who were deeply affected by the Tsunami in 2011. I was reeling from what I had done and seen, I was needing to find a new vocabulary both for my words and for my movement to express the devastation and courage I had witnessed. In my first week I studied Shishi-Odori with Mr Furumizu in Okirai, we were high in the mountains being taught this ancient dance, a gift from the gods, stroking the ground with stag

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like feet, wearing antlers, a mask and drum. This was a man's dance that I was learning as a 65-year-old woman with no understanding of the language only a dancer's eye to copy the movement as accurately as I could. I continued to learn many dances in many areas over the month but it was this first dance that stayed with me. I was immersed in tradition and culture that I hadn't experienced in any of my previous projects in Japan. I was receiving dance rather than giving it, in an area where so much had been lost, this was an essential process for the dancers to begin to share these very private processes, I was privileged. At the end of this week I asked Mr Furumizu what he thought I should take from this, as clearly I wasn't going to be teaching this dance in England and he said "feel the dance and take your heart, pass on your dance to the next generation, not through your head but through your heart" And so back in England a week after my return I found myself back in an ancient Japan. I had no experience in Noh theatre but felt deeply connected through my travels to this ancient form. I felt in so many ways I had returned myself as an 'ancient mountain crone'. I had danced in the mountains and wandered at times in the autumn light, looking at the moon pondering on the 'wheel of birth and death'.

Cecilia Macfarlane performing a dance to Royall Tyler's English translation of *Yamamba* read by Michael Watson.

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So to dance in this noh workshop was another privilege and treat that seemed to connect directly to my dance in Japan and bring me back to England while feeling too as the crone who

> '…was born nowhere, she has no home.
> Clouds and water bear her on
> to seek out each mountain's last recess.

In the dance accompanied by the most powerful chanting I will ever be honoured to move with, I felt my body, both old and new, moving without question or self consciousness lost in the sound, embraced by the voices, I didn't need to think what to do, my body knew. It was a most profound and unique event that I will always celebrate being part of and will carry inevitably into my next dance.

Sarah began with a question that led her to contemplate her own dance tradition as it seemed to refract through the noh workshop: How do dancing, moving, voicing bodies meet together in space and time?

We are all 'bodies of history', we carry with us in our bones our experiences as we move through the world. As a Western contemporary theatre dancer I am aware of the contextual and conceptual frames that enter my dancing, sometimes subtly and sometimes perhaps below a level of consciousness. These frames include the audience/performer relationship, the dance canon that feeds my knowledge of what has come before me, and the aesthetic structures that shape the choices I make when dancing and choreographing.

Dancing for me has always been a combination of discipline and liberation. I wanted my dancing body to be strong, flexible and expressive. I looked to those who I admired to learn from, to emulate. Dancing also opened up a different sensory and relational world where I could find my own 'voice' and freedom from the constraints of technical mastery. Balancing the desire for virtuosity and the pull towards a collective, communal dancing experience

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Sarah Whatley performing a dance to Royall Tyler's English translation of *Yamamba* read by Michael Watson.

shapes my dancing journey from honing 'steps' to moving in and responding to the immediate moment. But I am conscious that I rarely dwell in moments long enough anymore to really experience that moment, my sensory world is dulled by the demands of everyday living. Dancing together with noh actors taught me about respect for the wisdom held within the body and awakened my awareness of how liberating and sensorial dancing can be.

Dancing in the 'space' of the noh play *Yamamba* (Mountain Crone) with noh actors underscored the realisation that our historic bodies are uniquely our own, shaped by the social, cultural, political and personal milieu in which we live. We exercise our individual agency as we move together. But in that dynamic and phenomenological space of performance we also recognise the different spatial and temporal worlds we inhabit.

The noh actors awaken in me a response that is entirely new. The timbre and volume of their chanting is immersive, enveloping me in a sound world that feels visceral. I move less in 'response'—I am compelled to move whilst also slowed to a point where every nerve fibre is alive to the 'now'. And yet I am

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Dance improvised by Cecilia Macfarlane and Sarah Whatley to the text of *Yamamba* sung by UMANO Masaki and YAMANAKA Gashō.

also mesmerised by my own insignificance in this 'continent' of expression that is invoked by our responses to the poem and our shared experience in the room. The noh actors stimulate a new perception of slowness. As I dance I wonder—what does slow mean? Does minimising my movement, honing my focus and taking care in my dancing mean I am slowing my movement? How does the Western experience of slowness compare with that of the noh actors? Can the Western contemporary dancing body also slow down time?

As I dance on I am practising my listening. The noh actors join the dance, chanting the history of an unknown time and place. The poem's narrative imbues and inhabits our bodies as a gravitational force. We feel the presence of the earth and the power of nature's elements and our place within the dialogue between dancer and actor.

I recognise our shared experience of being in the world, of how our response to the four seasons imbue our moving and sounding. We are together and at the same time know a little more about the theatrical forms that shape us as artists and people.

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Biography

Cecilia Macfarlane is an Oxford based independent dance artist with an international reputation for her work in the community. She is the founding director of Oxford Youth Dance and Dug Out Adult Community Dance and co-founding director of Oxford Youth Dance Company. She is also the artistic director of Crossover intergenerational dance company, which she founded in 2003. Her work is based on her passionate belief that dance is for everyone and she celebrates the uniqueness and individuality of each dancer. Former Senior Lecturer in Arts in the Community at Coventry University, Cecilia now works at home and abroad to bring generations and communities together to realise their potential through dance.

Sarah Whatley is Professor of Dance and Director of the Centre for Dance Research at Coventry University. Her research interests include dance and new technologies, dance analysis, somatic dance practice and pedagogy, and inclusive dance practices. Her current AHRC-funded project is ʻInVisible Difference; Dance, Disability and Law. She is also leading EuropeanaSpace, which is exploring the creative reuse of digital cultural content. Working with leading cognitive psychologists, she is researching dancer imagery and creativity, funded by the Leverhulme Trust. She led the AHRC-funded Siobhan Davies digital archive project, RePlay, and is Academic Advisor: Digital Environment for The Routledge Performance Archive. She is also Editor of the Journal of Dance and Somatic Practices.

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Text of *kiri* passage of *Yamamba*

Japanese text based on Kanze Sakon, *Kanze-ryū shimai katatsuke* (Tokyo: Hinoki shoten, 2001), p. 189. Indications of movements and gestures simplified from the same text. English translation based on *Yamamba: The Mountain Crone* in Royall Tyler, *Japanese Nō Dramas* (London: Penguin Books, 1992), p. 328.

SHITE
itoma mōshite, kaeru yama no
暇申して　帰る山の
Now I must be off, [*stands, to right*]
back to the mountains,

haru wa kozue ni saku ka to machishi
春は梢に咲くかと待ちし
[*to front*] in spring to watch,
[*raises then lowers fan*] with bated breath,

hana wo tazunete, yamameguri
花を尋ねて　山廻り
[*looks left, right*] every tree for those first signs
[*starts to move*] of the blossoms I pursue
[*starts circle*] all around the mountains;

JI (CHORUS)
Aki wa sayakeki kage wo tazunete
秋はさやけき影を尋ねて
[*turns, to front*] in autumn to seek glorious light

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SHITE

tsuki miru kata ni to yama meguri

月見る方にと山廻り

［*stops*］and the best view of the moon

［*fan, forward*］all around the mountains;

JI（CHORUS）

fuyu wa saeyuku

冬は冴えゆく

［*goes to* metsuke-bashira］In wintertime,

［*spins, lowers fan*］to welcome cold,

shigure no kumo no

時雨の雲の

［*holds fan out to side*］the lowering rainclouds,

SHITE

yuki wo sasoite

雪を誘ひて。

［*looks left*］then the snow,

yama meguri

山めぐり

［*moves left, circles stage*］all around the mountains,

JI（CHORUS）

meguri megurite

めぐりめぐりて

［*circles left*］round she goes,

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rinne wo hanarenu
輪廻を離れぬ
［*turns to front*］as ever bound
［*spins*］to the wheel of birth and death,
［*steps back*］

mōshū no kumo no
妄執の雲の
［*raises fan, goes forward*］for wrongful clinging

chiri tsumotte
塵積つて
［*steps back*］swells to clouds,

yamanba to nareru
山姥となれる
［*turns*］and clouds into the Mountain Crone,

kijo ga arisama
鬼女が有様
［*turns, spreads out arms*］a fearsome demon bulk.

miru ya miru ya to
見るや見るやと。
［*circles stage*］ That you might see her well,

mine ni kakeri
峯に翔り
［*steps, stamps*］she soared up peaks,

tani ni hibikite
谷に響きて
［*kneels, raises fan, looks down*］echoed down valleys,

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ima made koko ni
今まで此処に
［*turns*］and just now seemed present here,

aru yo to mieshi ga yama mata yama ni
あるよと見えしが山また山に
［*goes across stage, spins*］yet mountain after mountain,

yama meguri
山めぐり
［*spins in centre*］mountain rounds

yama mata yama ni, yama megurite
山また山に　山廻りして
［*goes straight back*］mountain after mountain,
［*spins*］mountain rounds

yukue mo shirazu narinikeri
行方も知らず　なりにけり
［*steps back*］she follows
［*to kneeling position*］and is lost to view

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UMANO Masaki dances to the text of *Yamamba* sung by YAMANAKA Gashō.

UMANO Masaki performing to Royall Tyler's English translation of *Yamamba* read by Michael Watson.

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[Report]

Workshop in Oxford: Roundtable

Michael Watson

Yamanaka Reiko began by explaining that the collaboration between the two Japanese noh performers and the two Western dancers was not rehearsed. All participants met for the first time at noon on the day of the performance. To begin the discussion, she raised the subject of movement/gesture (*ugoki* 動き) and mimetic representation in noh. In teaching about noh, she always explains how simple representation is avoided in noh. A noh performer would not, for example, show moonlight with a gesture like holding hands together above his head, or indicate a bird by flapping his arms. Instead, the performer would represent a person gazing at the moon or looking at a bird. In Western dance, there is also a tendency to represent the viewer rather than the object viewed, for example, to show Yamamba looking at the cherry blossoms. In Western dance, Yamamba is an individual within nature, a person enjoying the sight of cherry blossoms or the moon. However, in the noh play, Yamamba *is* nature. She and nature are one, and she is moving the seasons.

In response, Sarah Whatley explained that their dance had not been choreographed, in the sense of written steps or anything set or structured. When she and Cecilia MacFarlane prepared for the dance, their process was very much a matter of reading and sharing ideas about the imagery. But they were very aware that they were not trying to be a character or, indeed, to be nature, but instead tried to oscillate between the idea of an embodied form and something more abstract or image-based. There was a movement between

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character and nature. The “sound world” created its own imagery as well, both through the words and what was for them the very strange but powerful sound world of chanting. A dance can never be devoid of its environment or its context. In this case, they had both enjoyed very much learning about the broader context of noh through the earlier demonstrations of aspects like gesture, costumes and masks, ideas that they had absorbed as well. On the day of the performance they had started with an idea of the journey that they were going to take but the dance was affected by the actual moment: the whole afternoon, all the people present, and the very rich experience of hearing Reiko Yamanaka’s talk, the presentations, and the sound world. It was very much an “in the moment” experience.

Yamanaka Gashō described how he and other noh actors had had the opportunity to perform in theatres and opera houses in Europe. What had struck them about opera houses was that the audience was not seated only on one level but also on balconies on the second, third, and fourth floors. This vertical arrangement seemed odd to noh actors but perhaps it explained something he had noticed when watching ballet and opera: how Western performers of ballet and opera seem to be trying to climb higher, as if they were flying in the air, so that their feelings will reach the audience in the uppermost parts of the theatre. But from the point of view of noh, this seems strange, because noh is a form of acting that gets its power from movements in the opposite direction, downward. The reason for this can probably be explained by the fact that Japanese are an agricultural people. The downward movement is an expression of our respect for the earth’s blessings and the power of the earth. The rule about actors sliding their feet (*suri-ashi* 摺足)—not raising their heels from the ground when they walk on the stage—is another example of this. He reminded the audience of how they had sung the chorus during the dance. The members of the chorus kneel on the ground, and for this reason the chorus is referred to in Japanese as *ji-utai* 地謡, literally “ground (earth) singing” . The style of singing draws on the power of the earth. When the two Western dancers performed their contemporary dance to the accompaniment of the passage read aloud from *Yamanba*, he felt a strong sense of their desire to fly in the air. This was particularly clear in

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the final passage where Yamamba disappears. In the case of noh, the actor concludes by sinking down and sitting on the stage, but by contrast Sarah and Cecilia seemed to rise up and vanish in the air. However, when they danced to the sung chorus, they sank down as if they were drawn by the power of the earth, dragged down by a stronger gravitational pull. When noh actors perform this role well, they end by sinking down as if gravitation had doubled or tripled. Perhaps the two Western dancers had experienced the same feeling.

Umano Masaki was also watching the two dancers from behind as he sang the chorus. What struck him most was the contrast between the absolute methods of noh and the improvisation and freedom of contemporary dance. For noh performers, a dance is based on fundament patterns from which they must not deviate. Whereas contemporary dance is in a sense improvised. Of course, some movements may be decided in advance, but in terms of how they are realized on a particular occasion in performance, there seems to be be much more freedom. When Professor Yamanaka asked whether he would dance and sing as part of the workshop, he readily agreed. He was very happy with how it had worked out. Compared to the difficulty of performing with actors of a different noh school, he thought that the collaboration in Oxford went very well, with good coordination between the noh singing and Western dance. When the dancers expressed an upwards movement, he felt he could see Yamanba climbing over the mountains. A person who can make others see something invisible is a real actor. Because the two dancers were so good, he was moved to sing the chorus in earnest, giving his all as if it were a real performance.

Cecilia MacFarlane began by explaining that she had just come back from a month's stay in north-east Japan, her first time in that region but her seventh visit to Japan. On earlier visits when she had been involved in directing or choreographing, but this time she had gone to watch and learn. She had spent the month in tsunami-hit area of Tōhoku learning six traditional dances, only small parts of them but in great detail, which was a real privilege. As Sarah Whatley has also spoken about their first dance, there was not much more to add. The first task they were set—dancing to the

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accompaniment of the text read aloud—was comparatively straight-forward. As Sarah Whatley had already mentioned, their interpretation was dual: the dance represented both landscape and person, together. The third version, when they danced to the accompaniment of the noh chanting, was a complete surprise. As it was decided only on the day, they did not plan it out. She felt deeply moved by the experience and hugely honoured. Such a collaboration between Japanese noh actors and Western dancers had surely never been done before in Oxford, and she wondered if it had ever been attempted anywhere. In her lecture, Reiko Yamanaka had explained noh theatre in terms of its focus on a highpoint in a life, "pick out a moment that you will remember when you die." For her, this would be such a moment. But she also felt "ancestral": the noh performers'singing had brought her into the ground, to her ancestors. She had felt as if she was dancing, not just with Sarah, but together with ancient parts of herself, and that was hugely exciting.

Cecilia MacFarlane then turned to Yamanaka Reiko and asked why she had wanted the two of them to take part. What was the reason for including Western dance? In responding, Yamanaka explained that the intention was certainly not in any way to suggest that noh was superior to Western dance. Those who perform or study noh are so used to it that they take noh dance for granted. It is easy to lose sight of how noh texts are expressed in movement and gesture. When one watches the same texts interpreted as Western dance, one notices very different ways of expressing the same words. Thus the reason for including Western dance was to understand noh better.

The first question from the audience concerned the slow speed of noh. The speaker felt that noh seems to presage modernism in its architectural line and form and manner of representionalism, but what he found most interesting was its slowness. As with conceptualism and structualism and all these modern movements, there were audiences who felt "this is too slow, this is boring." This is something that happened in Japan with noh. Could the performers talk about slowness and why it is so important to noh and why it is important to them personally?

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Umano Masaki answered first, explaining about the rhythm inherent to noh and that is *jo-ha-kyū*, introduction, development, and conclusion. This corresponds to the structure of introduction, development, and conclusion found in written compositions. The introductory section of a play begins slowly. Then there comes a “breaking” point, in the central development section. Then comes the conclusion, which is rapid until the final lines, where the tempo slows to bring the play to a satisfactory conclusion. This kind of structure can basically be found in any play.

Yamanaka Gashō responded to the question about slowness from another angle. Noh has been refined over hundreds of years with the aim of simplicity in representation. We have eliminated anything extraneous, concentrating only on the elements that we want to convey most. As only the essential parts remain, we perform them with minute care and attention to detail. As a result, those parts of the play take longer to perform. In earlier times, noh used to be performed much faster. Over the centuries—over some six hundred and fifty years—noh has gradually become slower as more and more attention was given to conveying the important parts carefully and accurately. Noh actors do not think of noh as slow, not in the slightest. The energy inherent in noh is something that actors feel moving about within them. Actors cannot meet the playwrights but we must show great respect to the text and its staging. This great attention to detail results in very slow movements.

Umano Masaki mentioned the fact that noh programs used to consist of a set of six plays, performed between sunrise and sunset, so that the plays must have been performed more quickly than now. At present, just one, two, or perhaps three plays are performed, with each play performed deliberately, with care and repect. This means that the result is that each play takes longer to perform. It may seem slow to those who are watching, but it does not seem at all slow to those who are performing it. On this point, Yamanaka Reiko commented that the pace of performance has slowed down even in the last thirty years. Compared to the actors that she saw when she was younger, present-day actors think a great deal about how to perform and put a great deal of effort into their performances. As a result, the plays take longer to

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perform.

Umano pointed out that there are moments when nothing seems to be happening on stage, when actors are not moving, but in fact, this kind of pause is extremely important. For an actor, the hardest thing is to do nothing, to remain absolutely still. It is easier to do some kind of movement. It is much harder to remain still in a pose (*kamae*).

A second question from the audience concerned the prospects of noh in the twenty-first century. How might noh change in the future?

Umano responded by emphasizing that noh is a form of drama (*engeki*). It can only exist when there are both actors and an audience. It only becomes theatre when there is an audience to watch. We have a responsibility to cultivate an audience. At present, there are many different forms of entertainment. The speed of contemporary media makes it possible for a live performance (of contemporary or rock music) in New York to be enjoyed in real time, simultaneously in Tokyo or London. Thus the question is: how can a classic form of theatre like noh survive in the midst of all these forms of entertainment? We feel a real sense of danger when we consider this question. To answer it fully would require a whole lecture, but the key point for me is the fact that noh is unfamiliar to many Japanese, even though noh is native to Japan. It is actually easier in a way to come abroad like this to give a demonstration and talk to foreign audiences about noh. Foreign audiences like this one are ready to enjoy and pay close attention. Today's experiment with improvisation is something that we would like to do more of in the future. But this raises another important point: noh is a heritary art, techniques that must be handed down to the next generation. To safeguard the future of noh, actors must first ensure that they have mastered what has been transmitted, then they must pass this on to following generation of actors, who must achieve the same level of proficiency or higher. Umano felt some anxiety about the future of noh in the next generation. Considering noh from the perspective of world theatre, he felt great pride in the art form. Noh was something that gave him great pleasure: he did it because he enjoyed it.

Yamanaka Reiko described the experience of her generation when many Japanese pupils in middle school or high school were brought to watch a noh

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performance, found it boring, and fell asleep. This was often their only contact with noh, but not a positive experience. Recently, however, young noh performers make visits to nursery schools and elementary schools, something that children are said to enjoy greatly. As the children grow older and become busy with school work in middle or high school, they may not have any direct contact with noh but they will still be able to look back and remember how they were allowed to play the *tsuzumi* or given a lesson in singing sing *utai*. Both the performers here in Oxford take part in this vital kind of popularization of noh.

Cecilia MacFarlane asked if she might ask what she called a “provocative” question: whether women, girls, daughters will ever perform noh. Yamanaka Reiko responded by pointing out that there are a few such cases. Umano Masaki explained that noh was originally an art form that is performed by males, but this is gradually changing. The restriction to males dates back to the origins of noh in *sarugaku* of the Muromachi period, or even before that, in forms of song and dance performed in shrines to pray to the gods for a good harvest. In Japan today there still exists a deep-rooted idea of men’s domination over women (*dansonjohi*)—the idea of a hierarchy: gods, men, and then women. One of the Buddhist teachings is that women cannot become Buddhas directly, they must first be reborn as men. If they die unable to free themselves of jealousy or a strong attachment, women may be reborn as snakes before being born again as men.

On the topic of teaching the next generation, Yamanaka Gashō described how he taught noh to young pupils, including his two children, a son and a daughter. Recently his daughter performed on the stage for the first time. She was very nervous, but that feeling of tension was necessary. He was watching from behind. He could say, objectively speaking, that she performed well, despite her nerves, because of the lessons (*o-keiko*) he had taught her. She was able to perform on the stage as a result the heritary system of noh. He was teaching his daughter as her parent. He was able to teach because of the lessons he had received from his own teacher (*shishō*), and his teacher was able to do this because of his teacher, and so on. In this sense, the history of noh is the history of *o-keiko* (teaching) and the history of transmission

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(*denshō*). This means that the current generation of noh actors cannot change things as they please. Instead, they must carefully preserve what has been handed from generation to generation and convey its essence. This is the only way that noh will survive in the future.

Yamanaka Reiko pointed another reason for the male dominance in noh: the samurai culture of the Tokugawa period. The troupes of male actors performed before a male audience. Many of the surviving masks and costumes date from this period. Although there are some excellent female performers today, they are not able to use these fine old masks as they are not suitable in size for a woman. Modern audiences are also accustomed to male voices. These factors make it difficult for female performers, but a few good actors do exist today.

Another member of the audience raised two questions, about the importance of the *iemoto* system and about the form of Japanese dance called *jiutamai* 地唄舞, performed by women but based on nō stories. Umano Masaki explained that *jiutamai* is a form of *kamigatamai* 上方舞 or *kyōmai* 京舞, dance traditions originating in Ōsaka and Kyōto. It developed as a type of dance performed in *zashiki*, rooms with tatami mats, as a form of entertainment by women for men. Kabuki dances were taught in what as known as the Fujima school, *Fujima-ryū* 藤間流, and performed by men, but the majority of dances for *zashiki* entertainment were intended for performance by women. *Kyōmai* was designed from the beginning to be an entertainment for groups of men who in drinking parties or banquets so that all the singers and dancers are women. The geisha who perform in Gion in Kyoto all learn to dance *Kyōmai*. But if we trace back *Kyōmai*, *kamagatamai*, or *jiutamai*, all of them ultimately derive from noh.

In discussing the hereditary structure of noh, Umano had cited the traditional idea of men's superiority as an explanation for why noh was passed down only to men. However, he wanted to make clear that he personally not at all opposed to the idea of women becoming noh actors (*nōgakushi*). He was in no position to do so as his mother was a noh actor and his wife was a semi-professional actor. He felt envious to hear Yamanaka Gashō describe how he had taught his daughter to perform for the first time.

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His own daughter was not at all interested in learning noh. She said “No way,” and was unable to stand still.

Another question from the audience concerned the training: is it broad or specialized? Are noh actors taught all the masks [i.e. roles] or do they specialise in one sort of character? Yamanaka Gashō explained that a noh actor must be able to play female roles and male roles, and enjoy doing both kinds. For example in the famous play *Funa Benkei* (Benkei on the Boat), the protagonist in the first half is Shizuka-gozen, Lady Shizuka, a great beauty, while the protagonist in the second half is Taira no Tomomori, the vengeful spirit of a warrior. The same actor must play both characters. For noh actors, this is a wonderful role, one that is very enjoyable to play. Thus an actor must be able to play any part (*yakugara*), from the role of a one-hundred years-old woman to that of a young maiden. This is one of the special aspects of being a noh actor and something that we happily do. At the same time, though, there are certain roles that we are more suited to and some we are less suited to.

Yamanaka Gashō was curious about Umano Masaki’s preferences: what kind of roles does he like best? Umano answered that the third category of plays, where women are the protagonists, are the ones he most likes to play. As examples he listed the role of Shokushi naishinnō 式子内親王 [the woman poet in the play *Teika*] or the spirit of a noble woman. He often rehearses female roles that he is still not allowed to perform. No mattter how many times he tries to learn such roles, he still feels that he has not mastered them. Yamanaka Gashō responded by saying that since Umano was very suited to roles requiring energetic movements on the stage, he expected him to choose powerful roles. Umano admitted that he was good at such dramatic roles, but said that he regarded powerful or rough (*arappoi*) roles as the basis of everything. When he was a child, the only parts he was allowed to play were the strong or rough parts. He saw it as a pyramid, moving up from more basic roles to more difficult ones: after mastering the powerful roles, he was allowed to go on to do roles playing women, then gods, then old men or women. In this way it was taken for granted that one should be able to play the strong masculine roles. Of course this did not mean that he did not have

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to do anything—many lessons were devoted to learning such roles—but after mastering them, the roles he wanted to do now were female roles.

In answering the same question, Yamanaka Gashō said he most enjoyed playing *bishōnen*, beautiful young men. He was thrilled when he had a chance to perform such roles, but unfortunately his performances were not considered a great success. There is not always a corrolation between what an actor wants to perform and what the audience wants to see. Instead, he had been praised more for his performances in female roles.

Yamanaka Reiko asked if there was anything similar in Western dance: parts that one is suited to and not suited to, or an order in which one learns roles. Cecilia MacFarlane thought there might be a form of pyramid learning in school education, but did not think there was anything corresponding to this kind of hierarchy in dance training. Concerning likes and dislikes, Sarah Whatley saw similarities. Two points were discussed earlier: slowing down and paying more attention to something and being able to embody it more. There is a similar process in "Western" dance (for the want of a better description) of the kind they are involved in. The more mature one becomes and the more one practises and becomes more skilled, it is about stripping away and getting to the core of something. This might seem a bit at odds with the idea that one procedes in a Western way that gets higher and faster and more difficult. It is not so difficult really. Cecilia MacFarlane added that there is a terrible stereotype in dance that implies that you are too old to do something, that you are only a dancer if you are young and thin and fit, so there is a pyramid, after all. Umano Masaki pointed out that in noh there are roles which actors cannot perform until they are senior. Yamanaka Gashō described how as a child he was given a thorough training in performing certain vigorous, energetic roles. He was is now occasionally asked to perform the same roles now, at his present age. This would fire him up as he wondered how he could improve on he had done as a child, and he would throw himself into rehearsing. He wondered if the same was true of Western dancers.

The two noh actors announced that they would now perform something that they would usually perform only when they are young: the climactic

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scene from *Tsuchigumo*, "The Earth Spider." Umano Masaki happened to have brought the necessary prop, a spider web. Yamanaka Gashō introduced it by saying that the play's fast tempo and its spetacular jumps made it quite unlike the slow kind of noh discussed earlier. As the actors prepared, Michael Watson briefly summarized the plot. In this fifth category (demon) play, the warrior Minamoto no Raikō comes with his retainers to fight a monster, an "earth spider." He finally succeeds in killing it. In a noh program stretching over a day, this play would come last, an exciting play to send the audience out in a good mood.

The two actors gave a vigorous performance of the final scene of the play, moving rapidly back and forth across the narrow space at the front of the Nissan Lecture Theatre. The audience applauded enthusiastically. After final words of thanks to the hosts, the noh workshop was brought to a close.

From left: Yamanaka Reiko,Yamanaka Gashō, Umano, Macfarlane, Whatley, Watson.

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APPENDICES

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［Handout］

General Information about Noh

1) Noh is Japan's oldest performing art.
2) It was also called "Sarugaku" before the Meiji era.
3) The original performance of Sarugaku, which stemmed from "Sangaku-Chinese acrobatics", was characterised by acrobatics and comic movement, but it matured to become more like a drama by the 13th century.
4) It was in the middle of the 14th century, during the period of Kan-ami and Ze-ami that the basis of Noh was built and it was established as an art.
5) It is a kind of musical drama, which has uniquely styled scripts, music, and performance.
6) The actors wear beautiful costumes and hand-carved masks and perform on a stage that is roofed and used exclusively for Noh and Kyogen performances. It is quite different from other stages as you can see
7) Noh was loved by the Shoguns and the nobles in Kyoto and became an important part of Muromachi culture, as well as Zen, the tea ceremony, flower arrangement, etc. The comic element in "Sarugaku" was succeeded by Kyogen.
8) Although Noh and Kyogen share the same origins, they developed differently. Noh is a serious drama, which usually enacts sorrow, resentment, nostalgia, or love. Kyogen is a traditional comedy, which focuses more on humour.
9) Noh continued changing until the latter half of the 17th century in terms of its costumes, direction and techniques. Basically, the style developed by the late 17th century is the one that survives today.
10) The repertoire of Noh consists of about 240 plays, but only half of them are regularly staged. Most of them were written by the first half of the 16th century and have been performed many times. They are now much more refined than they were originally.

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Main characters in Noh

1) The spirits of cultured people who appear in classical literature such as the Tale of Genji and the Tale of Ise.
2) The spirits of commanders who died in the battles at the end of the 12th century between the Genji clan and the Heike clan.
3) The spirits of those suffering agony in Hell.
4) The spirits of plants or animals, gods, demons, goblins and so on.
5) Couples or families who were separated, professional entertainers, warriors, foreigners and other living beings, not spirits.

Actor categorization

Shite The main actor is called the Shite. One of the unique characteristics of Noh is "its concentration on the Shite". The characters mentioned above are usually played by the Shite, who wear the most beautiful costumes and masks. Dancing and singing are usually part of the Shite's performance. There is a clear distinction between the Shite and other characters.

Waki The bystander is called the Waki. The Waki is always in a secondary role which is always a living man. His roles in Noh dramas are as follows.

1) To set the scene for the audience at the beginning of the performance. Since Noh does not use staging devices or sound effects, we know through the Waki's lines when and where the drama starts.
2) To meet the Shite, ask him or her questions, and elicit their stories.

Jiutai There is a chorus of (usually) eight people on the stage, too. They are called Jiutai. They represent nobody special. Sometimes they sing for the Shite, and sometimes for the Waki. They also narrate the scenery.

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Instruments

Noh has three, sometimes four instruments besides actors' voices as the musical elements. They assist the actors in creating atmosphere for each scene.

Fue (the bamboo flute) It is played during the entrance of actors and used in the instrumental dance segments. At other times it plays short passages in free rhythm along with the chorus to heighten or expand emotion.

Otsuzumi & Kotsuzumi (Hand drums) These drums are the most prominent instrumental accompaniment in Noh used to establish rhythm and highlight actors'movements. The drum strokes are strongly combined with vocal calls throughout the performance.

Taiko (Stick drum) This is the third drum which is used in certain kinds of plays where characters such as gods, heavenly beings, demons, or beasts appear.

Actor's Movement

Kamae (posture). Even when they are sitting or standing still, the actors remain completely centred, storing an immense power within their body and mind. The stillness is the result of the balance between strong opposing forces that pull outwards and inwards, forwards and backwards, right and left, like piano strings attached to the centre of the body. If actors do not sustain this concentrated posture, their performances cannot be regarded as Noh performances.

Hakobi, a very distinctive method of walking, is also strongly connected with this posture.

By virtue of these special kinetic methods, Noh actors acquire a marvellous ability to express almost everything. The simplest movement can express or evoke the deepest emotions. As every movement is simplified to the extreme, even the smallest movement can produce a significant effect.

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Stage

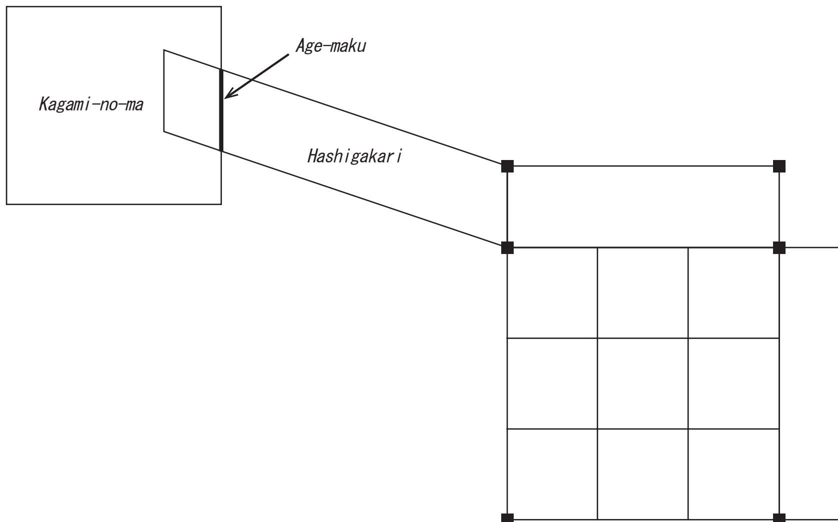
Alike the actor's movements, the stage is also very simple, so it becomes very versatile. It can even express the sense of perspective or the continuation of time.

The stage is:

1) not rectangular but square (5.9 m by 5.9 m)
2) open in 3 directions and jutting out into the audience
3) connected with ***Kagami-no-ma*** (a space where the Shite puts on his mask) by a long bridge-like extension called ***Hashigakari***.

At the end of Hashigakari is ***Agemaku*** (the curtain that is lifted up by hand). There is no other curtain on the Noh stage separating actors and audience.

Hashigakari is, not just a simple passage way, but is considered an extension of the main stage. The audience watches the performer gradually coming towards the main stage from the moment he appears at the Agemaku.



—Reiko Yamanaka

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Handout: the dance sections of *Yuya* and *Kiyotsune*

The Royal Holloway students were split into two groups to rehearse and perform the either dance in the *kuse* section of the play *Yuya* or the dance in the *kiri* section of the play *Kiyotsune*. The following handout was sent to Royal Holloway in advance so that the students could understand the story and background of the two plays.

Yuya

Characters:	*Shite*	Yuya
	Shite-zure	Asagao
	Waki	Taira no Munemori

The play *Yuya* 熊野 is set in Kyōto in spring. Taira no Munemori (1147-1185) was a leading member of the family who controlled Japan for several decades in the late twelfth century. He plays a major role in *The Tale of the Heike*, the account of the rise and fall of his family. The incident described in this play is only briefly touched upon in book 10 of that narrative, but the KUSE section of the play also draws the famous opening passage of the medieval narrative concerning “impermanence of all things”.

PLOT. Lord Munemori is looking forward to seeing the cherry blossoms and wants his mistress Yuya to accompany him to view them, but she has heard that her mother is gravely ill and has asked for permission to return to see her. A young woman called Asagao arrives with a letter from Yuya’s mother, urging her to be a filial daughter and to return home to see her mother one last time. Yuya reads this letter to Munemori. Ignoring her pleas, he continues to insist that she accompanies him on the excursion to see the cherry blossoms, calling for a carriage to take them there.

A long travel passage (*michiyuki*) describes their journey through the capital. Among the famous sites mentioned are ones with associations with death and the other world, which arouse melancholy thoughts in Yuya. They

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arrive at the temple of Kiyomizu (“Clear Water Temple”), a popular location then and now for viewing cherry blossoms, but also an important Buddhist centre of worship of the Bodhisattva Kannon (Ch. Guanyin, Sanskrit Avalokitesvara). The Kannon had—and still has—an important function as an object of prayer, particularly by those hoping for help with problems of this world.

When the party arrives at the temple and prepare for a banquet and entertainment under the cherry trees, Munemori notes Yuya’s absence. Impatiently asking why she has not joined them, he learns that she is still at prayer. When summoned before him, she begins a long passage of song—sung partly by the *shite* actor playing Yuya and partly by the chorus, describing her feelings.

The KUSE passage we will focus on comes at this point. (See text below.) Because of the its wealth of allusions, the passage may seem hard to understand at first reading, but its overall meaning is relatively straightforward: Even the (historic) Buddha died; “all born must die.”[1] Although everything in the world is fleeingly transient, we must simply “have faith” in the Kannon’s compassion.

A sign of compassion is also what Yuya hopes to receive from Munemori. When she comes to pour him a drink, he asks her to perform a dance. Afterwards, she gives him a poem expressing her desire to see her mother once more before her death. (Tyler translates, “What shall I do? / Miyako’s spring / I dearly love, / but home’s the East / where blossoms soon must fall”). Munemori finally gives her permission to leave, and Yuya joyously sets off on her journey home.

* * *

Yuya is frequently performed today by all five “schools” of nō. The

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1 The phrase “Hue of blossoms” alludes to the death of the historical Buddha (Shakyamuni). The blossoms of the sal tree turned white as he was dying. This phrase comes from the opening of the *Tale of the Heike*: “The Jetavana Temple bells / ring the passing of all things. / Twinned sal trees, white in full flower / declare the great man’s certain fall.” Translation: Royall Tyler, *The Tale of the Heike* (New York: Viking, 2012), p. 3.

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romanization below follows the Kanze text, *Kanze-ryū yōkyoku hyakubanshū*, vol. 1, pp. 132-133. The translation is taken from: Royall Tyler, *Granny Hills: A Second Cycle of Nō Plays*, (Ithaca, N.Y.: Cornell East Asia Series, 1978), pp. 87-88, with changes to format. Abbrevations: [J:] = *ji* (chorus), [S:] = *shite* ("Doer"), [W:] = *waki* ("Sideman").

***Yuya* (*kuse section*)**	Translation by Royall Tyler, *Granny Hills* (1978), pp. 87-88.
[J:] Seisuiji no kane no koe	CHORUS: Clearwater Temple's / sounding bell
Gion shōja o arawashi	rings true to Jetavana Grove,
shogyō mujō no koe yaran	the voice of all things' passing.
jishu gongen no hana no iro	Hue of blossoms / of the Land God Manifest
shara sōju no kotowari nari	shows what showed / the twin sala trees.
shōja hitsumetsu no yo no narai	All born must die: / this, the world's way
ge ni tameshi aru yosooi	finds plain examples here.
hotoke mo moto wa suteshi yo no	Buddha himself, / ages past, / cast of the world
nakaba wa kumo ni ue mienu	where half cloud-hid / and peak unseen
washi no osan no na o nokosu	Eagle Mountain / leaves its name / to a temple,
tera wa katsura no hashi-bashira	laurel bridge posts / soaring high
tachi-idete mine no kumo	the summit's clouds / seem blossoms,
hana ya aranu hatsu sagura no gion-bayashi shimo-gawara	these early cherries / in Gion Wood / and Lower Riverside;
[S:] minami o haruka ni nagamureba	DOER: out I gaze, / far to the south:
[J:] daihi ōgo no usu-gasumi	CHORUS: tender mists / of compassion / and fond care,
yuya gongen no utsurimasu mi-na mo onaji Imakumano	Yuya the God Manifest / hither come / to our new shrine of that name;
Inari no yama no usu-momiji no	Inari Hill, / in fall tinged red / with maple leaves once green,
ao karishi ha no aki mata hana no haru wa Kiyomizu no	and Clearwater, / the right place / for springtime blossoms—
tada tanome tanomoshiki haru mo chiji no hanazakari	just have faith for / ever does spring come / with flowers thousandfold.

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	(*Doer concludes her dance and dances at main spot*.)	
21	[S:]yama no na no	DOER: Mount Otowa, /
22	Otowa arashi no hana no yuki	and not a sound / as gale swept blossoms snow
23	[J:]fukaki nasake o / hito ya shiru	deep sympathy / my Lord still may show
24		(*with fan, she mimes ladling wine*)
25	[S:]warawa oshaku ni mairi-sōrōbeshi	DOER [*speech*]: I must go pour his wine.
26		(*She goes before Sideman.*)
27	[W]: ika ni Yuya / hito sashi mai-sōrae	SIDEMAN [*speech*]: Come, Yuya. Let's have a dance!
28	[J:]fukaki nasake o / hito ya shiru	CHORUS [*sung*]: Deep sympathy / my Lord still may show.
29	*CHŪ-NO-MAI*	(*Weeping, Doer goes onto bridge, then comes back*
30		*onstage and dances a chū-no-mai dance.*)

A full text of the oldest complete English translation is available online through JSTOR: P. G. O'Neill, "The Nō Plays: Koi no Omoni and Yuya," *Monumenta Nipponica*, Vol. 10, No. 1/2 (1954), pp. 203-226. http://www.jstor.org/stable/2382798 For *Yūya*, see pp. 212-216. The KUSE section is on pp. 223-224.

Another translation is available in: Nihon Gakujitsu Shinkōkai, *Japanese Noh Drama*: *Ten Plays Selected and Translated from the Japanese.* Vol. II. Tokyo: Nippon Gakujutsu Shinkōkai, 1959, pp. 35-51.

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Kiyotsune

Characters:	*Tsure*	Kiyotsune's wife
	Waki	Awazu no Saburō, Kiyotsune's retainer
	Shite	Kiyotsune

Kiyotsune 清経 belongs to the second category of plays featuring warriors. Most are associated with the Genpei War of 1180-1185, which ended with the defeat of the Taira at the hands of the Genji. According to *The Tale of the Heike,* Kiyotsune took his own life in 1183 after the Taira were driven from what they had hoped to be a safe haven. In Royall Tyler's recent translation, the passage reads as follows:

> Kiyotsune, Shigemori's third son, had always been given to gloomy reflection.
> "The Genji drove us from the capital," he said,
> "and now Koreyoshi has forced us out of Kyushu.
> We are like fish caught in a net. What escape do we have?
> No, there is no future left us."
> Outside the cabin, this moonlit night,
> he sought to compose his feelings,
> played his flute, sang *rōei* songs,
> quietly turned to chanting sūtras
> and calling Amida's holy name;
> then sank into the ocean depths.
> The men and women mourned in tears,
> but they had lost him forever.
> ［*The Tale of the Heike*, Viking, 2012, p. 424］

Like many warrior plays, *Kiyotsune* is a phantom play in which the spirit of the dead man appears and gives account of his death and his suffering in the next world in the *Ashura* world of eternal combat. Often such plays are set at the place where the warrior fell in battle. Typically, a

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travelling monk will hear the warrior's confession and release the spirit from its torment. This play, however, is different.

The playwright Zeami has imaginatively located the play in Kiyotsune's house in the capital. The play opens with Kiyotsune's retainer travelling to bring the news of his master's death to his widow. She is shocked to hear that he took his own life. "Had he been struck down in battle, / or died on his sickbed, / then might I have resigned myself to it. / But to die at his own hand…/ Then, our vows of love were all lies?" (trans. Morley). The retainer hands the wife a lock of hair Kiyotsune left for her, but she rejects it, saying it only brings her pain ("If not for this, I could forget him").

When the spirit of Kiyotsune appears, she first thinks it is a dream. She reproaches him for taking his life, while he resents her refusal of the keepsake of his hair. "Please listen to my story of things now past," he begs her, "and cleanse the anger from your heart." He gives an account of how the Taira, attacked by powerful local forces in Kyushu, felt forsaken even by the gods and took flight in their boats. He describes the last minutes of his life in language that is closedly modeled on *The Tale of the Heike*, but with telling additions. "Listening to you, my heart grows dark," she responds, "…ours was a miserable love." To which he replies: "Don't say that. The pain of hell is no different from the pain of this world. / Sorrow is the same for all, alike." There then follows the final KIRI section of the play. Words and gestures represent combat in the *Ashura* world, sometimes translated as the world of "warring Titans". In the end, though, Kiyotsune is saved by Amida Buddha, whose Teaching ("boat") allows him to reach the Other Shore, Western Paradise.

* * *

Kiyotsune is in the repertory of all five "schools" of nō. The unpunctuated romanization below is based on the Kanze school text in *Kanze-ryū yōkyoku hyakubanshū*, vol. 1, pp. 1102-1103. The translation by Carolyn Morley is from *Like Clouds or Mists: Studies of Nō Plays of the Genpei War*, eds. Elizabeth Oyler and Michael Watson (Ithaca, N.Y.: Cornell East Asia Series, 2013), pp. 208-209.

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Handout: the dance sections of *Yuya* and *Kiyotsune*

Kiyotsune, kiri section （***to end of play***）	Trans. Carolyn Morley（2013）
S: Sate shuradō ni	Kiyotsune: When you fall into warriors' hell ...
ochikochi no	
J: Sate shuradō ni ochikochi no	Chorus: When you fall into warriors' hell,
tazuki wa kataki	trees, all around, become the enemy,
ame wa yasaki	the rain becomes flying arrows,
tsuchi wa seiken yama wa tetsujō	the earth, sharp swords, the mountains, castles of iron,
kumo no hata te o tsuite	and the clouds, banners and stricken shields.
kyōman no	Our haughty hearts
tsurugi o soroe	are readied swords.
jaken no manako no hikari	Our eyes are blinded by attachment
aiyoku tonni chi tsūgen dōjō	to lust, greed, anger, and ignorance
mumyō mo hōshō mo	—enemies of awakening—
midaruru kataki	confusing the True Law with delusion.
utsu wa nami	Striking like the waves,
hiku wa ushio	retreating with the tide,
saikai shikai no inga o misete	the karma of the seas is revealed in the Western Sea,
kore made nari ya	All that went before, now gone.
makoto wa saigo no jūnen midarenu minori no fune ni	At the end, never failing to chant Amida Buddha's name,
tanomishi mama ni	the tenfold prayer, he rides the boat of the Buddha's Law—
utagai mo naku ge ni mo kokoro wa Kiyotsune ga	without a doubt, as he had prayed.
ge ni mo kokoro wa	Truly, Kiyotsune, pure of heart,
Kiyotsune ga bukka o eshi koso	has risen to Buddhahood.
arigatakere	And for this, I give thanks.

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- For other translations into English see Nihon Gakujitsu Shinkōkai, *Japanese Noh Drama*: *Ten Plays Selected and Translated from the Japanese,* Vol. I.（Tokyo: Nippon Gakujutsu Shinkōkai, 1955）, pp. 58-73; Chifumi Shimazaki, *The Noh, Volume 2: Battle Noh in Parallel Translations with an Introduction and Running Commentaries*（Tokyo: Hinoki Shoten, 1987）, pp. 127-161.
- Further information about nō, including many photos, can be found in the JPARC（Japanese Performing Arts Resource Center）of GloPAD（Global Performing Arts Directory）: http://www.glopad.org/pi/en/about.php
- A running bibliography of available translations of nō plays can be found at: http://www.meijigakuin.ac.jp/~pmjs/biblio/noh-trans.html

—Michael Watson

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異分野融合研究「工学的知見の活用による能楽型付の
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