

Noh

Performance Guide

7

葵上

Aoinoue

by

Monica Bethe and Richard Emmert

with the assistance of

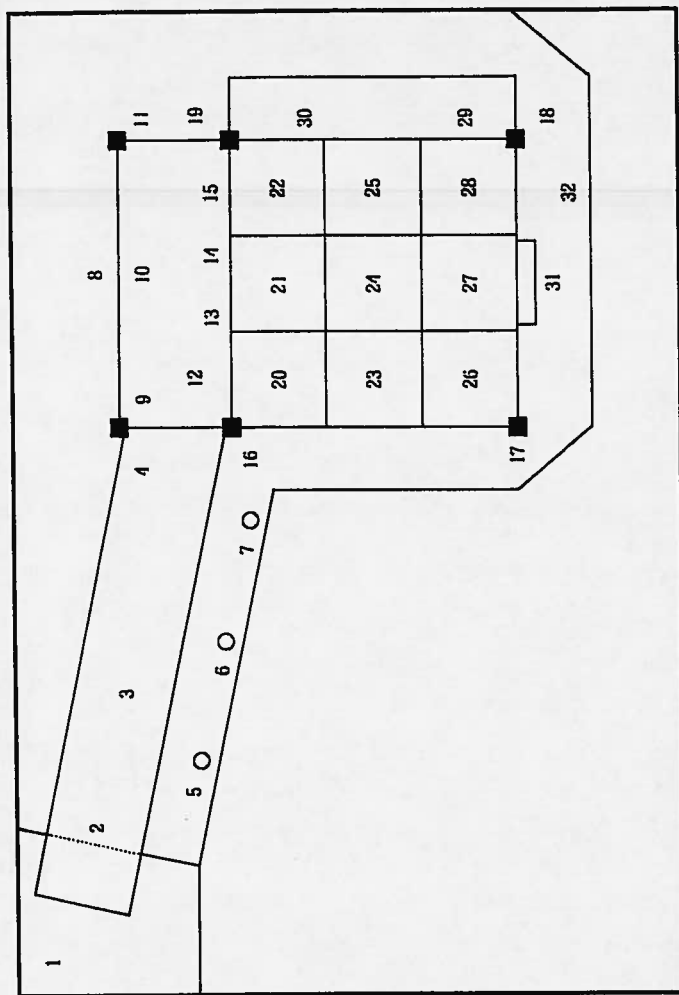
Joni Koehn and Gustav Heldt



National Noh Theatre

Tokyo, Japan

Diagram of the Noh Stage



1. *kagami-no-ma* (mirror room)
2. *age-maku* (curtain)
3. *hashigakari* (bridgeway)
4. *kyōgen* seat
5. *san-no-matsu* (third pine)
6. *ni-no-matsu* (second pine)
7. *ichi-no-matsu* (first pine)
8. *kagami-ita*
("mirror board" painted with a pine)
9. *kōken* (stage assistants)
10. *ato-za* (rear space)
11. *kiri-do* (small entrance door)
12. *taiko* (stick drum)
13. *ōtsuzumi/ōkawa* (hip drum)
14. *kotsuzumi* (shoulder drum)
15. *fue* (flute)
16. *shite-bashira* (shite pillar)
17. *metstuke-bashira* (viewing pillar)
18. *waki-bashira* (waki pillar)

19. *fue-bashira* (flute pillar)
20. *jō-za* (shite spot)
21. *dai-shō-mae* (rear center)
22. *fue-za-mae* (rear corner)
23. *waki-shō* (right center)
24. *shōnaka* (center)
25. *ji-utai-mae* (left center)
26. *sumi* (corner)
27. *shōsaki* (front center)
28. *waki-za-mae* (waki spot)
29. *waki* seat
30. *ji-utai/ji* (chorus)
31. *shirasu-bashigo*
(stairs to white stones)
32. *shirasu* (white stones)

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A noh performance is a multi-leveled experience. The traditional audience has an intimate knowledge of performance practice as well as texts. This booklet is an attempt to make some of that information available to the English reader. The details need not be read the first time through. At the theater, seeing, hearing and feeling should take precedence over reading.

The main body of the guide is divided into three subsections which run parallel to each other. First, the left hand pages provide the TEXT in Japanese script with a romanization and English equivalents. Movement indications appear to the right of the text. Second, the right hand pages present, in the upper portion, a TRANSLATION, and, third, in the lower portion, a DESCRIPTION of *shōdan*, the basic structural building blocks. Description NOTES are at the end, after the translation NOTES.

Shōdan create the skeletal framework of the play. Each type has a name designating its poetic, musical, and kinetic form. Texts may be in prose, free verse, or strictly defined poetry. The music varies between more and less rigidly structured passages. The movement follows set patterns, breaking into more imagistic or mimetic gestures to highlight climactic moments.

Shōdan segment names appear in all three subsections enclosed in single brackets for text and double brackets for purely instrumental segments. Scenes, usually comprising a series of *shōdan*, are numbered according to the outline given in the introductory synopsis. Photos and movement diagrams represent visually the placement of the actors on stage. Diagram indications are: S = *shite*, T = *tsure*, W = *waki*, WT = *wakizura*, A = *ai-kyōgen*, → = forward movement, -- = backing movement, ○ = stamps, △ = kneeling, □ = seated.

The translation and afterword present the literature in an immediately accessible form: a good place to start. The English equivalents on the left page, intended to help the non- and partial Japanese reader follow the flow of images, should NOT be confused with a translation. The differences in grammar construction between English and Japanese provide ample ground for misconstruing. In addition, puns, associated imagery, listings of related words, and allusions to other bodies of literature operate in the composition of a noh play. Intentional double meanings for the same sounds create overlapping sentences and imbedded imagery. These we have listed with slashes in between (e.g. *waga*: wheels/my). Associated words have been underlined to give an immediate sense of their frequency. Translation Footnotes at the back of the book give further explanation.

In this translation, prose, quasi-verse, and verse passages are aligned against three separate margins. The far left margin is for passages in prose; the middle margin is for passages that are somewhere between prose and verse; and the right margin is for verse, both regular and irregular.

The specifics of movement vary considerably according to the independent traditions of the five schools of noh acting (Kanze, Hōshō, Kongō, Komparu, Kita). Dō not be surprised if what is noted here differs in places with the stage experience. Variant performances (*kogaki*) also alter movement, music and text.

Aoinoue

Background

Author: Probably an Ōmi *sarugaku* piece and possibly revised by Zeami (1363?-1443?). See pp. 70~73.

Scene: The Heian period (8th-12th c.). Heiankyō (modern Kyoto), the bedchamber of Lady Aoi, pregnant wife of Prince Genji in the mansion of her father, the Minister of the Left.

Source: *The Tale of Genji* (*Genji Monogatari*), "Aoi" chapter.

Category: Fourth category miscellaneous (demoness) play, *jūn-mugen* (semi-phantom) noh, in two acts (in modern practice the *shite* costume change takes place at the rear of the stage), *inori* ("incantation" danced power-struggle) piece, with *taiko*.

Performance practice: Performed by all schools of noh. Stage practice varies considerably even within standard performances. Variant performances (*kogaki*) include: *Azusa no de* (all schools except Komparu) with special emphasis on *shite*'s entrance; *Kū no inori* (Kanze) and *Mumyō no inori* (Kongō) where the *shite* exits and changes into red trailing skirts (*nagabakama*), and where during the *inori* dance-struggle, the *shite* retreats to the *hashigakari*, then surveys the *waki* from the railing before a dramatic attack; *Nagatsutsura* (Kita) and *Nagakamoji* (Kanze and Kongō) where a long trailing wig is used to dramatic effect; *Kogaeshi no den* (Kanze) which omits a short passage after the *inori*; and *Kae no kotoba* and *Kae-shōzoku* (both the Umewaka branch of Kanze) which use different costumes and require special teachings. In addition, a recent revival, *Koshiki* ("old style"), based on Zeami's comments in the *Sarugaku Dangi* (see pp. 70~72.) incorporates at least one extra character and a carriage prop not used in standard performances today.

Texts/Notation: The text used here is based primarily on the Kanze school version for the *shite*, *tsure* and *ji* [with brackets indicating the *Koshiki* old version], the Shimo-gakari Hōshō version for the *waki*, and the Yamamoto family (Ōkura school) version for the *ai-kyōgen*. Movement notation follows the Kanze school [with brackets for the *Koshiki*] although it should be noted that variation is common. The music notation is based on the Issō (*Issō*), Kō (*Kō*), Kō (*Kō*), Takayasu (*ōtsuzumi*), and Komparu (*taiko*) instrument schools.

Synopsis: Scene by Scene

● Act I

A stage attendant places a folded robe at the front of the stage to represent the sick Lady Aoi.

1. *Wakizure entrance*: A court official enters and relates how an evil spirit has possessed Aoinoue, the daughter of the Minister of the Left and wife of Prince Genji. All manner of priests and magicians have been consulted, but as none has been effective, he decides to summon the shaman Teruhi to call out the spirit possessing Aoinoue. (*nanori*)
2. *Tsure entrance*: The shaman Teruhi chants magic incantations while striking her catalpa bow to call forth the evil spirit. (*sasoi-zerifu*, *azusa* music, *azusa, jō-no-ai*)
3. *Shite entrance* [accompanied by Tsure 2 in the old version]: The living spirit of Lady

Rokujō no Miyasudokoro appears riding in a broken carriage and laments her passion-controlled life. Comparing the wheels of her carriage to those of retribution and endless reincarnation, she wishes for an unattainable escape from the sorrows of life. The sound of the catalpa bow draws her forth. (*issei* music, *issai, ashirai* music, *shidai, jitori, sashi, sageuta, ageuta*.)

4. *Shite's approach*: Invisible to all but Teruhi, Lady Rokujō [with her handmaiden in the old version] is described and asked to declare herself. (*soe-no-sashi, ge-no-ai, sashi, mondō*)

5. *Shite's lament*: Lady Rokujō reveals her identity and describes how once while her husband was alive, she lived in magnificence, but now she is so troubled that she is compelled to seek revenge, although she knows that all abuse recoils upon the abuser. She feels perpetually cursed. (*kudoki-guri, kudoki, sageuta, ageuta*)

6. *Shite's action*: Consumed by her hate for Aoinoue, Rokujō is reduced to acting out the commoner's custom of the first "wife" (Rokujō) beating the second wife (Genji's real wife). Aware that Aoinoue will remain Genji's wife as long as she lives, Rokujō realizes her own affair with Genji is past and that he will not remember it even in dreams. Tormented by thwarted love, Rokujō strikes the ailing Aoinoue, then tries to make off with her in her carriage. (*kake-ai, dan-uta*)
Rokujō pulls her kimono up over her head and goes to kneel at the rear of the stage for a costume change, or alternatively in some variant performances, exits.

● Interlude

7. *Waki's entrance*: The court official calls a servant and tells him to summon the priest Kohijiri of Yokawa, which he does. Although busy with his incantations, the priest agrees to come at once, and following the servant arrives at Aoinoue's bedside. (*mondō, shaberi, mondō, mondō, mondō*)

● Act II

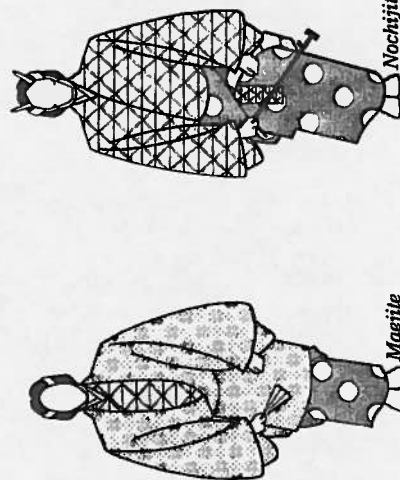
8. *Waki's summoning of Shite*: Kneeling in front of the ailing Aoinoue, Kohijiri rubs his rosary and chants magic spells. (*noito* music, *dokuhaku*)
9. *Shite and Waki struggle*: Bent on revenge, the spirit of Rokujō attacks the priest and the two fight, one flailing a wand, the other rubbing a rosary. The priest recites sutras, and ultimately the power of the Heart Sutra (*Hannyakyo*) defeats the evil and makes possible spiritual release and salvation for Rokujō. (*inori* music, *kake-ai, chū-noriji, dokuhaku, kiri*)

Characters

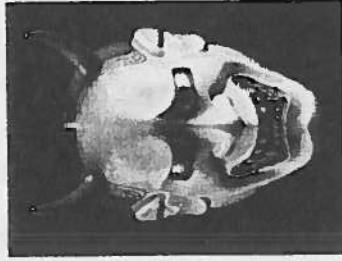
- *Maefite* (*shite*, or main role, for the first act): The living spirit of Rokujō no Miyasudokoro, widow of a former crown prince and now one of the loves of the "Shining" Prince Genji. Rokujō is intensely jealous of Genji's wife, Aoinoue, particularly after a mortifying experience at the Aoi Festival when her carriage was pushed out of place by that of Aoinoue. Her spirit appears first in the guise of a noble woman. Mask: *daigan*, a woman's mask with softened edges, rounded pupils, and gold

eyeballs indicating a non-human element. Costume: *karaori* (multi-colored brocaded kimono) worn as an over garment and tucked up at the waist (*tsuboori* style); *uroko surihaku*, a white satin kimono decorated with large gold or silver triangles; *nuihaku*, a satin kimono decorated with embroidery and gold leaf and folded over at the waist in *koshimaki* style; fan.

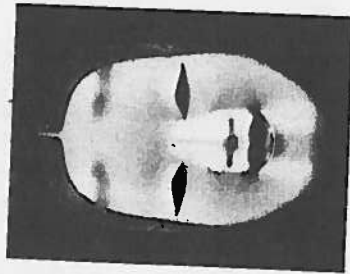
- *Nochijite* (*shite* for the second act): Rokujō no Miyasudokoro's living spirit set on revenge. Mask: *hannya*, the mask of a jealous woman with horns at the forehead, loose hair strands, bulging metallic eyes set in deep, angular sockets, and a wide leering mouth disclosing gilded fangs. The coloring is usually natural skin color for *Aoinoue*, though one with a light forehead and red on the cheeks and chin could also be used. Costume: same as the *maefite*, but the *karaori* is thrown over her head, then wrapped around her waist, and finally discarded; cloth-wrapped wand with small cross bar at the end (*uchizue*). Alternatively for some variants, *nagabakama*, long red divided skirts, replace the *nuihaku*. In this case, she also wears a wig with long trailing hair (*nagakamofiti*).



daigan



hannya

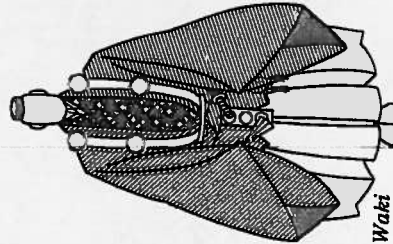
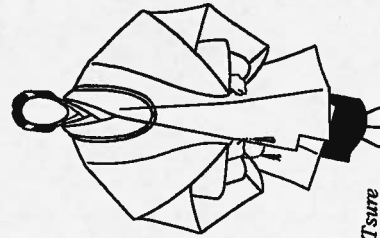


ko-omote

● *Tsure* (accompanying role played by a *shite* actor): the shaman Teruhi who with her catapa bow can call up spirits. Mask: *ko-omote*, a young woman. Costume: *shiro mizugoromo*, white 3/4 length cloak with open sleeves; *red karaori*, multi-colored brocade kimono worn loosely crossed over the chest in *kinagashi* style; *juzu*, crystal rosary; *yūdasuki*, sleeve cords.

● *Tsure 2* [in *Koshiki* old version only] (accompanying role played by a *shite* actor): the maid-in-waiting of Lady Rokujō. She appears with Rokujō riding on the carriage shaft and attempts to curb her mistress's excesses. Mask: *ko-omote*, a young woman. Costume: *red karaori*, multi-colored brocade kimono worn crossed over the chest in *kinagashi* style.

● *Waki* (secondary actor): Kohijiri of Yokawa, an ascetic priest from Mt. Hiei who implements the exorcism of Rokujō's spirit. Costume: *tokin*, a small round lacquered hat; *suzukabe*, a suspenders-like brocade cloth with two rows of white pompoms; *atsuita* under kimono; *mizugoromo*, a plain-colored 3/4 length traveling cloak with open sleeves; *shiro ôkuchi*, white divided skirts; *juzu*, priest's rosary; fan; small sword.



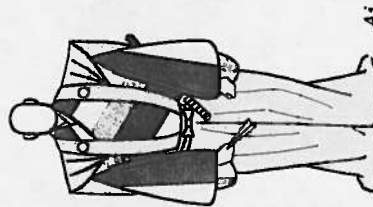
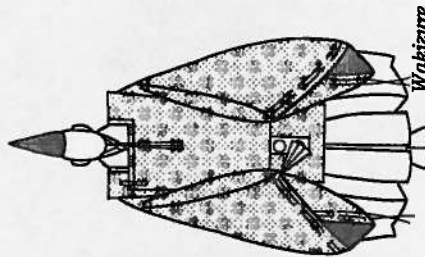
● *Wakizure* (extra secondary actor): court official serving the Minister of the Left's daughter, Aoinoue. Costume: *hora-eboshi*, a lacquered courtier's cap; *atsuita* under kimono; *awasae kariginu*, lined "hunting cloak," round-necked, broad open-sleeved cloak bound at the waist with a *koshiobi* belt; *shiro ôkuchi*, white divided skirts; fan.

● *Ai-kyôgen*: servant of the court official. Costume: *naga-kamishimo*, long-legged matched bast-fiber suit with paste-resist designs.

Props

Embroidered *kosode* (kimono), usually red, which is laid out flat in center-front stage and represents the ailing Aoinoue.

Carriage [for *koshiki* old version], a cloth-wrapped bamboo framework with wheels at the sides.



〈名ノリ/NANORI〉 Name announcement. (p. 11)

ワキツレ: これは 朱雀院に仕へ奉る

Wakizure: *Kore wa Shujakuin ni tsukaetatematsuru shinka nari*

I (am) serving the Shujakuin emperor (as an) official

さても 左大臣の

Satemo *sadajin no*

Now the Minister of the Left's beloved daughter

葵上の 御物の怪

Aoinoue no *on-mono-no-ke*

Aoinoue's possessing spirit

以ての外に

御座候程に

Motte no *hoka ni gozasôrô hodo ni*

Cannot be restrained and therefore

貴僧 高僧を

Kisô *kôsô o*

Revered priests eminent priests (have been) summoned

大法秘法

医療

Daihô *hihō iryō*

Great & secret incantations, medicines

様々の御事にて御座候へども

Samazama no *onkoto nite gozasôraedomo*

Various things have been done, but

更に その驗なく候

Sarani *sono shirushi naku sôrô*

Still to no effect

ここに 照日の巫女と申して

Koko ni *Teruhi no miko to mōshite*

Here, the priestess called Teruhi (having)

まさしき 様の

Masashiki *azusa no*

True catalpa (divination) skill, *jôzu no sôrô o meshi*

is to be summoned

Tsure enters,

sits at waki seat

Wakizure enters,

stands at shite spot.

臣下なり

(photo[1])

As soon as the instrumentalists and chorus have taken their seats, the stage assistant (*kôken*) brings out a folded *katamono* and lays it out at front center stage to represent the sick Aoinoue. In silence, Teruhi (*tsure*) enters and kneels at the waki seat. (Alternatively, she may enter after the NANORI.) The court official (*wakizure*) enters, sometimes followed by the messenger (*at*), and stands at the shite spot.

〈NANORI〉 Name announcement.

OFFICIAL

I am an official in the service of Emperor Shujaku.¹ Aoinoue, the much loved daughter of the Minister of the Left, has been possessed by an unrelenting malevolent spirit. Eminent and wise priests have been called in to administer medicines and to perform cures with great and secret holy incantations. But all to no avail. So I go now to summon the priestess Teruhi, truly renowned for her skill in divination with the catalpa bow.²

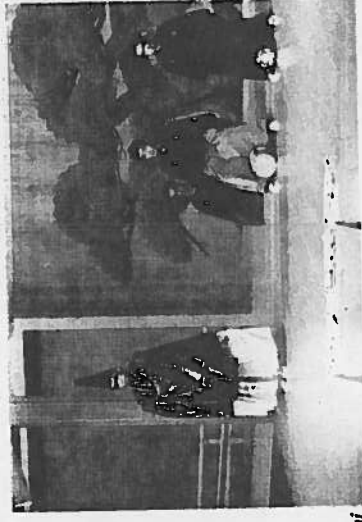
DESCRIPTION

〈NANORI〉 Name announcement by *wakizure*. Prose spoken as stylized speech (*kotoba*, NOTE 1, p. 59). Without accompaniment.

〈(SASOI-ZERIFU)〉 Bridging line by *wakizure*. Stylized speech. Without accompaniment.

〈AZUSA〉 Catalpa instrumental music introducing and accompanying the *tsure*'s chant in the following AZUSA and JÔ-NO-EI segments. Hand drums only.

Played by the two hand drums, *kotsuzumi* and *ôtsumuri* (NOTE 2, p. 59), this



[1]Wakizure: Mori Tsuneyoshi

生霊 死霊の 境を
Ikiryô shiryô no sakai o
 Living spirit (or) dead spirit's state

梓に掛けさせ 申さばやと存じ候
Azusa ni kakasese mōsabaya to zōnji sōrō
 By striking the catalpa (bow) intend to ask

2

《(サソイゼリフ/SASOI-ZERIFU)》Bridging line. (p. 11)

やがて 梓に 御掛け候へ
Yagate azusa ni onkake sōrae
 Now strike the catalpa (bow)

《梓/AZUSA》Catalpa music. (p. 11)

《梓/AZUSA》Catalpa purification song. (p. 14)

ツレ: 天 清浄 地 清浄
Tsure: Ten shōjō ji shōjō
 Heaven pure earth pure

内外 清浄 六根 清浄
Naige shōjō rokkon shōjō
 In-out pure six senses pure

《上ノ詠/JŌ-NO-EI》High-pitched poem. (p. 14)

寄り人は

Yoribito wa
 Approaching person

今ぞ 寄り来る 長浜の
Ima zo yorikuru Nagahama no
 Now draws near (over) Long Beach's

芦毛の 駒に
Ashige no koma ni
 Reeds/(on) dapple-haired horse

手綱 揺り懸け
Tazuna yurikake
 (With) reins swaying

2

The Official goes to sit in front of the chorus where he faces Teruhi.

《(SASOI-ZERIFU)》Bridging line.

Please, then, would you strike the Catalpa Bow.

In some versions, the official asks the messenger to fetch Teruhi, whom he calls out.

《AZUSA》Catalpa music.

《AZUSA》Catalpa purification song.

TERUHI
 Pure heaven pure earth
 pure within pure without
 All six senses pure³

《JŌ-NO-EI》High-pitched poem.

The drawn spirit
 now draws close along
 Long Beach's reeds
 riding a dapple steed,
 its reins dangling.⁴

DESCRIPTION

rather even-pulsed rhythm represents the sound of the catalpa bow (*azusa yumi*) that the shamaness (*tsure*) is said to be striking as she chants. The effect is



[2]Tsure: Shimizu Kanji,
 Wakizure: Mori Tsuneyoshi

achieved by the repetition of alternating high and then low-pitched strokes on the *kotsuzumi* shoulder drum. Known as *notto*, this pattern can be notated as follows [*Kotsuzumi*: ○ = high "po" sound: ◎ = low "pu" sound; ● = small tap. *Ôtsuzumi*: △ = large stroke: ● = small stroke.]:

beats | 1 2 3 4 5 6 7 8 |
 ○ ◎ ○ ◎ ya ○ ◎ ha ○ ha ◎ *notto*

The *ôtsuzumi* meanwhile plays a series of standard patterns which include the following:

1) several repetitions of the sparse ground pattern *koiai*;

beats | 1 2 3 4 5 6 7 8 |
 ya-aa ha-aa △ *koiai*

2) several repetitions of the continuous ground pattern *ji* ("ground");

beats | 1 2 3 4 5 6 7 8 |
 ya △ han ha ● △ ya ha △ *ji*

3) an *uchikake* non-repeating "bridging" pattern such as *uchikake itsutsu-gashira* ("five head bridge") which breaks up the above repetitions;

beats | 8 1 2 3 4 5 6 7 8 |
 ● ya ● ha ● yo △ i ● iya △ *uchikake*
 iya △ yo △ i ● iya △ *itsutsu-gashira*
 iya △

4) a return to the continuous *ji* ground repetitions ending with the cadence pattern *ji-shikake*, which has an added stroke inserted at beat 5. This signals a return to *koiai* and here, the beginning of the following ISSEI entrance music.

beats | 1 2 3 4 5 6 7 8 |
 ya △ han ha ● △ ya ha △ *ji-shikake*
 ya-aa ha-aa △ *koiai*

<AZUSA> Catalpa purification song by *tsure*. Verse. Dynamic mode (*tsuyogin*, NOTE 3, p. 59). Non-matched rhythm (*kyôshi awazu*, NOTE 4, p. 60). With accompaniment.

The AZUSA music of the hand drums continues throughout this segment unmatched to the singing.

<JÔ-NO-EI> High-pitched poem by *tsure*. Verse in strict meter. Melodic mode (*yowagin*, NOTE 5, p. 60) with some dynamic nuances. Non-matched rhythm. With accompaniment.

The text is in classical *waka* poem style having 31 syllables in five lines with a syllable count of 5+7+5+7+7 (poetic meter, NOTE 6, p. 60).

Melodically, the five lines of poetry follow typical characteristics of a JÔ-NO-EI:

1) the first line begins in the high pitch range and goes up to the upper high pitch (*kuri*); 2) the third line drops to the middle pitch; 3) the final line drops to the low pitch. Here, the final two lines may have brief dynamic nuances where individual words or syllables are sung in dynamic or semi-dynamic style.

The AZUSA music continues during this segment as well, still unmatched to the singing.

<ISSEI> Entrance music for *shite*. Flute and hand drums. Non-matched rhythm.

The ISSEI music of *Aoinoue* is played quietly with a sense of reserve suited to the high status of Princess Rokujô. It ends when she reaches the first pine.

The interplay of the two hand drums predominates with the addition of specifically placed flute (*nôkan*, NOTE 7, p. 61) passages that do not match the pulse of the drums.

This segment may have as many as four divisions (*dan*) but it is often abbreviated to three, two, or sometimes only one. To abbreviate or not depends on the performance context, including factors such as what other plays are on the same day's program and whether or not they also contain an ISSEI. The decision to abbreviate usually lies with the *shite* actor.

In the hand drums, the ISSEI divisions are based on even-tempoed repetitions of *ji* "ground" patterns interspersed with non-repeating, conspicuous *kashira* "head" patterns. Its structure in a full formal rendering is as follows:

	divisions (<i>dan</i>)	drums	flute
"Beginning" (<i>kakari</i>)	repeating ground patterns (<i>koiai/mitsuji + ji</i>) + cadence (<i>shikake/musubi</i>)	repeating high-pitched <i>hishigi</i> + entrance midway of free-rhythmic melody	
1st <i>dan</i> (<i>shodan</i> , often omitted)	"coinciding head" (<i>aigashira</i>) + tandem "bridging" (<i>koshi-no-te</i>) patterns	silent	
2nd <i>dan</i> (<i>nidan</i> , often omitted)	"coinciding head" (<i>aigashira</i>) + repeating ground (<i>koiai/mitsuji + ji</i>) patterns + cadence (<i>shikake/musubi</i>)	entrance midway of free-rhythmic melody	
3rd <i>dan</i> (<i>sandan</i> , curtain opens and <i>shite</i> enters)	head pattern (<i>ni-no-ku</i>) + repeating ground + <i>shikake/musubi</i> cadence pattern to cue singing	entrance midway of free-rhythmic melody as curtain opens, melody ends in low register as singing begins	

The even-tempoed repeating ground patterns played by the hand drums include the open and sparse *koiai/mitsuji* patterns played in tandem as well as denser interlocking ground patterns such as *ji/nagaji* [*ô* = *ôtsuzumi*, *ko* = *kotsuzumi*].

〈一ノ声/ISSEI〉 Shite entrance music. (p. 15)

〈一ノセイ/ISSEI〉 Shite opening song. (p. 19)

シテ: 三つの車に 乗/法の道

Shite: *Mitsu no kuruma ni nori no michi*

In the Three Vehicles riding/the Law's Path

火宅の門をや

出でぬらん

Kataku no kado o ya idemuran

Burning house's gate may exit

〔ツレ2〕

夕顔の

宿の

破れ車

Yûgao no yado no yareguruma

Evening Face's dwelling's broken carriage

〔シテ〕

遭る方なきこそ

悲しけれ

Yarukatanaki koso

Destinaton-less/unsurmountable (so I) lament

〈アヲシイ/ASHIRAI〉 Connecting music. (p. 21)

〈次第/SHIDAI〉 Poetic song. (p. 21)

〔シテ・ツレ2/Shite・Tsure-2〕

浮/憂き世は

Ukiyo wa

Floating/weary world

憂/牛の小車の

ushi no oguruma no

Floating/weary world

浮/憂き世は

Ukiyo wa

Floating/weary world

憂/牛の小車の

ushi no oguruma no

Floating/weary world

巡るや 報ひ

Meguru ya mukui

Goes round retribution must come

〈地取/JITORI〉 Repeat. (p. 23)

地/Ji: [repetition of last two lines of SHIDAI]

Shite enters, stands at

1st pine, faces front.

[Shite in carriage,

Tsure 2 next to it.]

Shite faces right.

Weeps twice.

Shite turns, enters stage.

At shite spot, faces back pine.

Shite faces front.

〔ISSEI〕 Shite entrance music.

Rokujô enters and stops at the first pine. [Koshiki old variant: Stage attendants first bring on a frame-work representing a carriage. Rokujô then enters accompanied by her maid-in-waiting (tsure-2) and boards the carriage. (All bracketed sections which follow refer to the Koshiki performance version.)]

〔ISSEI〕 Shite opening song.

Riding the Three Vehicles' down the Path of the Law

one might yet escape through the gate of the Burning House.⁶

But my carriage is in shambles, like Yûgao's dwelling,⁷

without direction or recourse; and I miserable.

〔ASHIRAI〕 Connecting music.

Rokujô [and Maid] goes to the shite spot

〔SHIDAI〕 Poetic song.

[ROKJÔ and MAID]

My wretched world like the little ox cart wheels

the wretched world like the little ox cart wheels

round and round in irrevocable retribution.

〔JITORI〕 Repeat.

CHORUS

The wretched world like the little ox cart wheels

round and round in irrevocable retribution.

DESCRIPTION

koiai/mitsuji

1	2	3	4	5	6	7	8
ya	aa	ha	△				
ô							koiai
ko				ya	○	ha	mitsuji

ji/nagaji

1	2	3	4	5	6	7	8
ya	△	han	ha	●	△	ya	ha
ô							ji/1
ko	ya	han	●	ya	●	◎	ha
							○

1	2	3	4	5	6	7	8
ya	△	han	ha	●	△	ya	ha
ô							ji/2
ko	ya	han	●	ya	●	◎	ha
							○

⇒nagaji

The *shikake/musubi* cadence pattern breaks the repeating ground patterns and signals change. The six consecutive drum strokes of the *ôtsuzumi's shikake* are

〈サシ/SASHI〉 Recitation. (p. 26)

シテ： 凡そ 輪廻は 車の輪の如く
Shite: Oyoso rinne wa kuruma no wa no gotoku
 Surely transmigration is like a cart's wheel

六趣 四生を 出でやらず
Rokushu shishô o ide yarazu
 Six realms four births not exited

人間の不定 芭蕉 泡沫の 世の習ひ
Ningen no fujô bashô hōmatsu no yo no narai
 Human frailty (like) banana plant (or) foam (is) life's lesson

昨日の 花は 今日の 夢と
Kinô no hana wa kyô no yume to
 Yesterday's flower (is) today's dream

驚かぬこそ 思かなれ
Odorokanu koso omo kana re
 To not notice (this) is foolhardy

身の憂きに 人の 恨みの なは 添ひて
Mi no uki ni hito no urami no nao soite
 On wretched self other's hate is piled

忘れも やらぬ 我が思ひ
Wasure mo yaranu waga omoi
 Forgetting too impossible, my thoughts

せめてや 暫し 慰むと
Semeteya shibashi nagusamu to
 Even briefly hope to comfort, and so

梓の弓に 怨盛の
Azusa no yumi ni onryô no
 By the catalpa bow the malevolent spirit

これまで 現れ出でたるなり
Kore made araware idetaru nari
 To here has appeared

Facing front
 at shite spot.

2 steps forward.

〈SASHI〉 Recitation.
ROKUJÔ

Truly the revolvings⁹ of rebirth resemble the wheels of a cart
 circling the six realms and four births.⁹
 Human life is as frail as a banana stalk, as evanescent as foam.¹⁰
 Yesterday's flower is but a dream today.¹¹
 Foolish we are not to realize this.

Yet, to my wretchedness is added resentment of another
 I cannot forget. — My love!
 Thinking to ease my mind, if but for a moment,
 my vengeful spirit drawn by the catalpa bow
 has appeared here.

DESCRIPTION

particularly conspicuous.

shikake/musubi

ô	1	2	3	4	5	6	7	8
ko	△	△	△	△	△	△	△	shikake
		◎	ha	○	ya	○	◎	musubi⇒

ô	ya	ha	yo	△	i
ko	◎	○	ha	○	⇒
					shikake
					musubi

The 1st *dan* in the full formal rendering stands out because the drums play a special series of patterns called *koshi-no-ka*, "crossing" or "bridging pattern," while the flute remains silent. In abbreviated renderings, this is left out.

〈ISSEI〉 Poetic song by *shite*. Verse. Melodic mode with dynamic nuances. Non-matched rhythm. With accompaniment.

Often following an instrumental ISSEI but appearing independently as well, the sung ISSEI generally has either one or two couplets each made of two 7+5 syllable lines (see poetic meter, NOTE 6, p. 60), with possible variation. Here, in fact, three of the four lines have 8+5 meter.

The singing is characterized by frequent pitch fluctuations to embellish individual syllables, notably rising to the upper high pitch (*kuri*, melodic mode, NOTE 5, p. 60) in the first couplet, then dropping to the middle pitch and eventually the low pitch during the second couplet (*ni-no-ku*). Here, the second couplet incorporates several shifts between melodic and dynamic modes with subtle shades in pitch that create an emotional intensity.

The drummers' straight-forward rhythm, not matched with the singing, again follows a similar series of patterns as mentioned above. Although this varies with the speed at which the *shite* sings, this pattern series is usually as follows:

〈下ゲ歌/SAGEUTA〉 Low-pitched song. (p. 29)

あら 恥づかしや 今とても
 Ara hazukashiya ima totemo
 Ah! so ashamed! Now again

2 steps back,
 looks down.

忍び 車の 輪/我が 姿
 Shinobi guruma no waga sugata
 Secret/enduring/[fern] cart's wheels/my form

〈上ゲ歌/AGEUTA〉 High-pitched song. (p. 29)

[シテ・ツレ2/Shite-Tsure-2]

月をば 眺め 明かすとも Looks straight ahead.

Tsuki oba nagame akasu tomo
 At the moon gaze till dawn, still

月をば 眺め 明かすとも
 Tsuki oba nagame akasu tomo
 At the moon gaze till dawn, still

月には 見えじ 影/陽炎/蜉蝣の
 Tsuki ni wa mieji kagerô no
 By the moon unseen shade/gossamer/May fly

梓の弓の 占/末菩に
 Azusa no yumi no urahazu ni
 (To) catalpa bow's divination/upper notch

Shite faces right,
 looks, faces front.

立ち寄り 憂きを 語らん
 Tachiyori uki o kataran
 Draw near wretchedness to tell of

One step forward.

立ち寄り 憂きを 語らん
 Tachiyori uki o kataran
 Drawn near wretchedness to tell of

4

〈(添エノサシ/SOE-NO-SASHI)〉 Appended recitation. (p. 29)

[シテ] 梓の弓の 音は 何処ぞ
 [Shite] Azusa no yumi no oto wa izuku zo
 Catalpa bow's sound where from?

Listening, turns right.

TRANSLATION

〈SAGEUTA〉 Low-pitched song.

How shameful yet again I endure²
 coming in a shrouded carriage.

〈AGEUTA〉 High-pitched song.

[ROKUJÔ and MAID]

Though I may gaze at the moon till dawn
 Though I may gaze at the moon till dawn
 The moon cannot see me.³ My gossamer shade⁴
 draws near the notch of the divination bow
 to tell of my anguish
 draws near to tell of my anguish.

4

〈SOE-NO-SASHI〉 Appended recitation.

[ROKUJÔ] (listening)

The sound of the catalpa bow, where does it come from?

DESCRIPTION

ô

koiai ⇒ ji ⇒ head pattern ⇒ koiai ⇒ ji ⇒ shikake
 mitsuji ⇒ nagaji ⇒ head pattern ⇒ mitsuji ⇒ nagaji ⇒ musubi
 ko

〈ASHIRAI〉 Connecting music for *shite* to move to the main stage. Flute and hand drums. Non-matched rhythm.

The flute plays standard free-rhythmic melodic passages (*ashirai*) to the drums' ground patterns. Such free-rhythmic flute patterns can be extended or shortened, as can the repetitions of the drum patterns, to fit the time it takes the *shite* to enter the main stage. This process is known as *mihakarai*, literally "seeing and measuring." The *shite*'s entrance time varies depending not only upon the actor's speed, but also on the length of the bridgeway of the particular theater. When the *shite* reaches the *shite* spot, the *ôtsuzumi* drummer signals the ending cadence.

〈SHIDAI〉 Poetic song by *shite*. Verse in strict meter. Melodic and dynamic modes. Matched rhythm. With accompaniment.

A formal, theme song in strict poetry and set meter. The three lines of poetry have a syllable count of 7+5, 7+5, 7+4, with line 2 being a repeat of line 1. Though short, a SHIDAI is a particularly important segment as it contains central, thematic imagery of the play. Its importance is further suggested in the choreographic convention of the actor-singer facing the pine tree on the back wall

**Shite faces front,
steps, listens.**

TERUHI [MAID] In
 <GE-NO-EI> Low-pitched poem.

*In the Eastern Cottage*¹⁵

I stand at the door of the main room.

Without a form:

居たれども
itaredomo
I am, but

Shite looks to front

姿なければ
Sugata nakereba
Form none. so

Backing up, weeps.

Tsure faces shite.

Tsurè faces shite.

chant/1	U ki yo wa u shi no o gu ru ma no ya-aa- ha Δ		<i>koi ai</i> <i>kan-m</i>
ô		ha ●	ha ● ha ○
ko		va ●	ba ●

chant/2	U ki yo wa u shi no - o gu ru ma no	<i>koiai/uchikiri</i>
ô	ya-aa- ha Δ	ha-aa-
ko		va ● ○ ha ○
		<i>uchikiri</i>

chant/3	Me gu ru ya mu ku i - na ru ra n	
ô	iya Δ iya Δ	
ko	iya Δ	ya ○ ha ●
		<i>uchikiri</i>
		<i>tome</i>

By convention, the chorus repeats the two lines [without the 2nd line repeat]

〈問答/MONDŌ〉 Dialogue. (p. 31)

若し かやうの人にてもや 候ふらん
Moshi kayô no hito nite mo ya sôrôran
 Possibly that person it might be

Tsure and Wakizure
 face each other.

ワキヅレ: 大方は 推量申して候
Wakizure: Ôkata wa suiryô môshite sôrô
 Generally (I can) guess

ただ 包まず 名を 御名のり 候へ
Tada tsutsumazu na o on-nanori sôrue
 Simply without concealing name declare please

Tsure and Wakizure
 face center.

5

Shite goes to rear center,
 2 steps forward,
 surveys kimono, kneels.

〈クドキグリ/KUDOKI-GURI〉 Ornate lament song. (p. 33)

シテ: それ 娑婆 電光の 境には
Shite: Sore shaba denkô no sakai ni wa
 Well, (in) mortal world (of) lightning flash's duration

恨むべき 人もなく
Uramu beki hito mo naku
 Hate-worthy people none

悲しむべき 身もあらざるに
Kanashimu beki mi mo arazaru ni
 Lament-worthy self also not

何時 さて 浮かれ初めつらん
Itsu sate ukare someitsuran
 When then did my (sorrowful) wandering begin

(photo③)
 Shite weeps twice.
 Tsure faces Shite.

〈クドキ/KUDOKI〉 Lament. (p. 35)

〔ツレ〕 只今 梓の弓の 音に
[Tsure] Tadaima azusa no yumi no oto ni
 Now by catalpa bow's sound

TRANSLATION

〈MONDŌ〉 Dialogue.

Could it possibly be HER.

OFFICIAL I think I have an idea who. Please state your name, hold nothing back.

5

Rokujo goes to stage center, surveys the ailing Aoinoue and is sealed.

〈KUDOKI-GURI〉 Ornate lament song.

ROKUJŌ When life lasts no longer than a lightning flash,
 there is small reason to hate others
 little reason to pity oneself
 When did I lose sight of these truths? (*weeps*)

〈KUDOKI〉 Lament.

[TERUHI] Summoned by the sound
 of the catalpa bow.

DESCRIPTION

of the SHIDAI in a low, quiet, *soto voce* unmatched to the drums, during which time the *shite* faces front.

〈SASHI〉 Recitation by *shite*. Quasi-verse. Melodic mode, *sashi* style (NOTE 9, p. 62).
 Non-matched rhythm. With accompaniment.

SASHI segment lines are loosely based on a 7+5 syllable count. Here, the first few lines vary, while the last few lines tend toward strict 7+5 meter.

The singing characteristically has a smooth, quickly moving flow, starting in



③Shite: Mikawa Asuo

引かれて 現れ出でたるをば 如何なる 者とか 思し召す
Hikarete araware idetaru o ba Ikanaru mono to ka oboshimesu
 Lured to appear What person is it do you think?

[シテ・ツレ]/[Shite・Tsure]

これは 六條の御息所の 怨霊なり Shite faces Tsure.
Kore wa Rokujō no Miyasudokoro no onryō nari Tsure faces Wakizure.
 This is Rokujō Princess' malevolent spirit

我 世に 在りし古は 怨霊なり Shite faces front.
Ware yo ni arishi inishie wa Tsure faces center.
 I (participated) in the world in the recent past

雲上の 花の宴 *hana no en*
Unshō no flower banquets
 Palace/(above clouds)

春の朝の 御遊に 馴れ
Haru no ashta no gyōyū ni nare
 (To) spring mornings' entertainment accustomed

仙洞の 紅葉の 夜の 夜は
Sentō no momiji no aki no yo wa
 Imperial villa's maple-leaf autumn evenings

月に 戯れ 色香に 染み
Tsuki ni tawamure iroka ni somi
 Moonlight diversions sensually steeped

花やか なりし 身なれども
Hanayaka narishi mi naredomo
 Splendid was I, but

衰へぬれば 朝顔の
Otoroe nureba asagao no
 Now withered (like) morning glories in

日影 待つ間の 有様なり Shite faces Tsure.
Hikage matsu ma no arisama nari Tsure faces Wakizure.
 Sunlight waiting time is my condition

who do you think has appeared here?

[ROKUJŌ and TERUHI]

None but the spirit of Rokujō no Miyasudokoro bent on evil.
 Not long ago when I counted in the world¹⁶
 I *banqueted under the cherries* at the Imperial palace¹⁷
 entertained on spring mornings with music and dance.
 I enjoyed the *maples* at the retired emperor's villa
 frolicking under the autumn moonlight in color and fragrance.
 My life was resplendent, but now
 like the *morning glory* that awaits the rising sun¹⁸
 I have withered.

DESCRIPTION

the high pitch range and descending in stages. In this SASHI, the final line declaring the arrival of the *shite* is given weight and ends with a sequence of embellished syllables that finish on the extra low pitch (*ro*) (see NOTE 5, p. 60).

Drummers use repeating ground patterns, also known as *sashi* style patterns. Instead of the calls and drum strokes marking clear beats, as they do for matched sections, the drummers allow their vocal calls to swell over the stroke and flow into each other, collapsing the silent spaces between beats. First sparse *koiai* / *mitsuji* patterns [differing in feel from those mentioned earlier (see ISSEL, p. 15)] are played, then a couple of lines before the chant ends, one or more *tsuzuke* "continuous" interlocking patterns lead into an *uchikiri-aigashira* cadence, in this case a preparation for the matched rhythm of the following SAGEUTA.

Sparse:

ō ya-aa- ha-aa-△ yaa- ○ haa- ● haa- ○ *koiai*
 ko

Continuous interlocking:

ō ya-aa-△ ha-aa-△ ya-aa△ha-aa△ *waru-tsuzuke*
 ko ○ ● yaa- ● ○ ha-aa○ha-aa○ *tsuzuke*

Cadence:

ō ya-aa yoo△-i ya ha ha-aa *uchikiri*
 ko ● ○ ya ha ● ha ○ *sashi-uchikiri*

ō iya △ ha hon ya-aa ha ● ha ○ *uchikiri-aigashira*
 ko iya △ aigashira/utai-dashi

[シテ] ただ 何時となき 我が心
 [Shite] *Tada itsu to naki waga kokoro*
 Still somehow/cries my heart
 ものうき 野辺の 早蕨の
Mono uki nobe no sawarabi no
 Melancholy field early fern shoots
 萌え出で 初めし 思ひの露
Moe ide someshi omoi no tsuyu
 Sprouting began/dye dew thoughts
 かかる恨みを 晴らさんとして
Kakaru urami o harasan tote
 Hang/this resentment thinking to vent

これまで 現れ出でたるなり
Kore made araware idetaru nari
 Thus far (I) have appeared
 〈下ヶ哥/SAGEUTA〉 Low-pitched song. (p. 35)
 地: 思ひ知らずや 世の中の
Omoishirazu ya yo no naka no
 Don't you know? in the way of the world

情は 人の為ならず
Nasake wa hito no tame narazu
 Sympathy is not for another's sake

我 人の為 っられれば
Ware hito no tame tsurakereba
 (When) I by another suffer

我 人の為 っられれば
Ware hito no tame tsurakereba
 (When) I by another suffer

必ず 身にも 報ふなり
Kanarazu mi ni mo mukau nari
 Inevitably to that person retribution comes

[ROKUJŌ] At some point my heart,
 like the shoots of *early ferns*¹⁸
 in a melancholy field,
 sprouted thoughts dyed with dew that clinging grew.
 It is to dispell these that I have appeared here.

〈SAGEUTA〉 Low-pitched song.
 CHORUS Don't you know? In this world
 sympathy is not for the sake of another.²⁰

〈AGEUTA〉 High-pitched song.
 As I have suffered at another's hands,
 as I have suffered at another's hands,
 retribution demands the other suffers.

〈SAGEUTA〉 Low-pitched song by *shita*. Verse in strict meter. Melodic mode. Regular match rhythm. With accompaniment.

With the SAGEUTA, the mood turns inward and serves to set off the more energetic and high-pitched AGEUTA which follows. Here, the segment has several typical SAGEUTA characteristics: 1) lines with a strict 7+5 meter; 2) a melody featuring mainly the middle and low pitches; 3) a drum interlude to bridge into the following AGEUTA segment; and 4) a free-rhythmic flute passage over the last line of text and the drum interlude.

〈AGEUTA〉 High-pitched song by *shita*. Verse primarily in strict meter. Melodic mode. Regular matched rhythm. With accompaniment.

AGEUTA is a common segment in almost all *noh* plays. This particular AGEUTA is shorter than most. Still, it displays several typical AGEUTA characteristics including: 1) repetition of the first line of text in which the two lines are divided by an *uchikiri* "dividing" drum pattern; 2) repetition of the last line of text during which the drummers play an ending cadence pattern; 3) a melody which begins in the high range, but drops to the low pitch at the end of the segment; and 4) three free-rhythmic *ashirai* flute patterns: a) during the *uchikiri* pattern separating the first two lines; b) midway [here, after the third line]; and c) over the last two lines of the segment.

〈(SOE-NO-SASHI)〉 Appended recitation by *shita*. Verse. Melodic mode in abbreviated *sashi* style (see NOTE 9, p. 62). Non-matched rhythm. With accompaniment.

何を 嘆くぞ 葛の葉の
Nani o nageku zo kuzu no ha no
 What (do you) grieve for? arrowroot leaves'

裏/恨みは 更に 尽きすまじ
Urami wa sarani tsukisu maji
 Underside/hate far from played out

恨みは 更に 尽きすまじ
Urami wa sarani tsukisu maji
 Hate far from played out

6

〈掛け合/KAKE-AI〉Exchange. (p. 37)

シテ: あら恨めしや
Shite: Ara uramashi ya
 How hatefull

今は わたでは 叶ひ候ふまじ
Ima wa utade wa kanai sôromaji
 Now without striking not satisfied

ツレ[ツレ2]/Tsure[Tsure-2]:
 あら浅ましや
Ara asamashi ya
 How shamefull

六條の 御息所 ほどの御身にて
Rokujô no Miyasudokoro hodo no on-mi nite
 Rokujô Princess status person, yet

後妻 打の 御振舞ひ
Uwanari uchi no on-furumai
 Second wife beating actions

いかで さる事の候ふべき
Ikade saru koto no sôrobeki
 How can such a thing be?

ただ 思し召し 止り給へ
Tada oboshimeshi tomari tamae
 Just consider and stop please

Shite half rises,
 looks hard at kimono.

Shite lowers kneel,
 weeps.

Weeps again.

Shite rises, looks at kimono.
 [Shite and Tsure 2 stand.
 Tsure 2 holds back Shite.]

Tsure faces Shite.

(Half rises and glares at Aoinoue)
 Why do you lament? My resentment
 turns to the underside like the arrowroot leaf²¹
 and is not yet spent
 My resentment is certainly not yet spent.
 (Resealed, weeps)

6

〈KAKE-AI〉Exchange.
 ROKUJÔ I hate you. (Glares at Aoinoue) I must strike.
 TERUHI [MAID]

Shame, shame on you, Rokujô! To see someone of your status indulg-
 ing in wife-beating.²² Is it proper? Pause and reconsider!

DESCRIPTION

During this and the following GE-NO-EI segment, drummers use the same *sashi* repeating patterns (*koizi/mitsuji*, then *tsuzuke*) mentioned above (see SASHI, p. 25). The easily comprehensible style of these lines give them an immediacy.

〈GE-NO-EI〉Low-pitched poem by *tsure*, then *shite*. Verse in strict meter. Mixed melodic and dynamic modes. Non-matched rhythm. With accompaniment.
 Similar to the earlier JÔ-NO-EI, this is in the style of a 31-syllable *waka* poem (source unclear) with five lines of 5+7+5+7+7 meter (see poetic meter, NOTE 6, p. 60).

By convention, a *tsure* centers his pitch range higher than the *shite* and sings at a brisker tempo. In this GE-NO-EI segment, the frequent shifts between singing modes as well as fluctuations of pitch allow for poignant rendering of individual words, notably *moya* and *tsumado* with their imbedded meanings of "mother" and "wife." Switching between singing modes also involves subtle shifts between intermediary pitches. The effect again highlights the emotionality.

〈SASHI〉Recitation by *tsure*. Quasi-verse. Melodic mode, *sashi* style (NOTE 9, p. 62). Non-matched rhythm. Without accompaniment.

This segment has an urgency to it as the shaman describes her vision to the *wakizure*. The sudden dropping out of the drum accompaniment focuses the attention on the words of the shaman, while the brief dynamic nuances to describe the weeping maid add intensity.

〈MONDÔ〉Dialogue between *tsure* and *wakizure*. Speech. Stylized speech (*kotoba*, see NOTE 1, p. 59). Without accompaniment.

シテ: いや 如何に言ふとも
Shite: Iya ikani iu to mo
 No, whatever you say

今は 打たでは 叶ふまじと
Ima wa utade wa kanômaji to
 Now not striking will not satisfy

枕に 立ち寄り ちやうと打てば
Makura ni tachiyori chôto uteba
 To (her) pillow draws near "whack" she strikes, then

ッレ[ッレ2]/*Tsure*[*Tsure*-2]:
 この上はとて 立ち寄って
Kono ue wa tote tachiyorite
 "Next" (She) says drawing near

わらはは 後にて 苦を見る
Warawa wa ato nite ku o mitsuru
 I at the back (feet) will inflict pain

シテ: 今の 恨みは ありし 報ひ
Shite: Ima no urami wa arishi mukui
 Present hatred is past's retribution

ッレ[ッレ2]/*Tsure*[*Tsure*-2]:
 願悲の 炎は
Shinni no homura wa
 Wrathful flames

シテ: 身を 焦す
Shite: Mi o kogasu
 Body scorch

ッレ[ッレ2]/*Tsure*[*Tsure*-2]:
 思ひ知らずや
Omoishirazu ya
 Don't you know (my angry mind)?

シテ: 思ひ知れ
Shite: Omoishire
 Know it!

ROKUJÔ No matter what you say I cannot resist striking now. (*Stands, strides up to Aoinoue, kneels and strikes with her fan.*) She goes to the pillow and hits, wham.

TERUHI [MAID]

"If you must" she says and draws near. "Then I in turn shall inflict pain at the feet"

ROKUJÔ This hatred is only retribution for past treatment.

TERUHI [MAID]

ROKUJÔ Flames of wrath scorch my being.

TERUHI [MAID]

Does she not know?

ROKUJÔ (*pointing to Aoinoue and stamping*)

Then let her know!

DESCRIPTION

〈KUDOKI-GURI〉 Ornate lament song by *shite* kneeling at rear center. Quasi-verse. Melodic mode. Non-matched rhythm. Without accompaniment.

This segment takes its name from its strong emotional content, which is heightened by the use of several upper high pitches (*kuri*, see melodic mode, NOTE 5, p. 60) to embellish the melody. Further embellishment can be seen in the use of the distinctive and drawn out melody cadence pattern known as *han-yuri*, "half-wavering" that ends the segment, setting off the beginning of the following KUDOKI.

A KUDOKI-GURI is even more emotionally charged than a plain KUDOKI. Here, the passage begins urgently, but quiets on the last line to provide a bridge to the KUDOKI.



[4A]: Nomura Kosaburô,
 Shite: Mikawa Aisao

〈段歌/DAN-UTA〉 Scene song. (p. 37)

地: 恨めしの 心や

ji: *Urameshi no kokora ya*

Hateful heart

あら 恨めしの 心や

Ara *urameshi no kokoro ya*

Ah hateful heart

人の 恨みの 深くして

Hito no urami no fukaku shite

Person's hatred deepens

憂き 音に 泣かせ給ふとも

Uki ne ni nakase tamô to mo

Anguished noises cry you may

生きて この世に

Ikite kono yo ni

If alive in this world you dwell

水/見ず 暗き

Mizu kuraki

Water/not seeing dark

沢辺の 螢の 影よりも

Sawabe no hotaru no kage yori mo

Marsh fireflies' light, still more

光君とぞ

Hikaru kimi to zo

Shining/Prince (Genji) with (him) bond will have

わらはは 蓬生の

Warawa wa yomogi no

(While) I a mugwort

もとあらざりし

Moto arazarishi

Desolate/uprooted person become

葉末の露と

Hazue no tsuyu to

Like leaf-tip dew to vanish

TRANSLATION

〈DAN-UTA〉 Scene song. Danced.

CHORUS

Heart full of hate.

Heart full of hate.

Hate for another grown deep.

You there may moan and groan, but

as long as you live

you retain your bond to

him whose radiance outshines

the glow of the firefly³ in (glances at fireflies)

the dark marsh waters.

While I, a brooding mugwort,⁴

(indicates self with fan movement)

am desolate. Gone, all is gone:

I shall evaporate like dew on a leaf-tip.

ROKUJÔ

CHORUS

DESCRIPTION

〈KUDOKI〉 Lament by *shite*. Quasi-verse. Melodic mode with dynamic nuances, in *sashi* style (see NOTE 9, p. 62). Non-matched rhythm. Without accompaniment.This segment too has strong emotional content. Here, it is sung at a rather quick pace and generally at the middle pitch (*chû*) with few ornamentations, so the words of the text stand out clearly. Embellishments such as brief dynamic nuances are added to highlight the underlying jealous rage.Movements are limited to the *shite*, still kneeling, occasionally turning to face the *tsure*.〈SAGEUTA〉 Low-pitched song by *ji*. Verse in strict meter. Melodic mode. Regular match rhythm. With accompaniment.This first song by the chorus (*shodô*) is structurally the same as the previous SAGEUTA (see p. 29). Though the first chorus song is often accompanied by movement around the stage, in *Aoi no* the *shite* remains kneeling through this and the following AGEUTA, placing emphasis on aural rather than kinetic expression.〈AGEUTA〉 High-pitched song by *ji*. Verse in strict meter. Melodic mode. Regular matched rhythm. With accompaniment.This song, structurally similar to the previous AGEUTA (see p. 29), has in addition an *uchikiri* "dividing" pattern between the third and fourth lines. Sung with paced urgency, the tempo quickens notably on the line addressed (for the *shite*) to Lady Aoi: "What are you grieving over?" – a line also emphasized by sudden movement after the preceding protracted stillness.

At shite spot points forward,
opens.

それさへ 殊に 恨めしや
Sore sae koto ni urameshi ya
This indeed especially hateful

Stamps.

夢にだに
Yume ni dani
In dreams even

Goes to rear center.

返らぬものを 我が契り
Kaeranu mono o waga chigiri
Not returning our bond

Facing front looks
left and right.

昔語に なりぬれば
Mukashigatari ni nari nureba
Past story/rumor becomes, so

Stepping forward,
looks down left
and right.

なほも 思ひは 増/真澄鏡
Nao mo omoi wa masukagami
All the more my thoughts multiply/mirror of clear truth

Goes to Waki spot,
stares, backing
hides face behind fan.
(diagram③)

その面影も 恥づかしや
Sono omokage mo hazukashi ya
That reflection (is) embarrassing

Going to shite spot,
discards fan, slips off
outer robe, holding collar.

枕に 立てる 破れ車
Makura ni tateru yareguruma
At pillow stand broken carriage

Strides to kosode,
draws robe over head.
[Enters cart on bridge.]

うち乗せ 隠れ行かうよ
Uchinose kakure yukô yo
Inside carry and secretly let's leave

Crouching goes
to kôken spot.
[Exits crouching.]

うち乗せ 隠れ行かうよ
Uchinose kakure yukô yo
Place inside and secretly let's leave

Shite kneels at rear.
Assistant's hold robe as curtain
during costume change.

Wakizure stands,
faces bridge.

〈問答/MONDÔ〉 Dialogue. (p. 41)
ワキツレ: いかに 誰かある
Wakizure: Ikani tare ka aru
Is anyone here?

This I resent most.

Not even in dreams (stamps)
does he return to renew our bond
an old story

multiplying my sorrows.
Ah, I am ashamed to see my feelings reflected (hides face)
in the mirror at her pillow (throws away fan)
where I set my broken carriage (pulls her cloak up)
to place her inside.

Come, let us steal away.

Come, let us steal away.

Crouching under her cloak, Rokujô approaches Aoi in an attempt to make off with her, and then re-
tires to the rear of the stage, kôken spot, for a costume change, monogi. [Koshiki old version: she and
the maid axi through the curtain.]

7

〈MONDÔ〉 Dialogue.

OFFICIAL Is anyone here?

DESCRIPTION

〈KAKE-AL〉 Exchange between shite and tsure. Prose. Melodic-dynamic mixed mode
with several lines in stylized speech. Non-matched. With accompaniment.

Progressively shorter lines are sung alternately by the shite and the tsure. Nor-
mally in such a segment, the shite would sing slightly slower and heavier, while
the tsure would sing faster and lighter. However, here, given the shite's emotion-
ally charged sensibility, such variation is minimal.

Drums play sashi style patterns (koiai/misuiji and waru-tsuzuke, see p. 27) end-
ing with a characteristic otoshi "dropping" pattern which may be either length-
ened or shortened so as to end with the conclusion of the singing.

Movement breaks long stillness. After staring at the kosode robe (representing
Lady Aoi), Princess Rokujô rises, defies the objections of the shaman with a

ô | △ △ △ ● | otoshi
ko | ○ ○ ○ | otoshi

sweeping gesture, rushes to the robe's upper end and strikes, then retreats.

〈DAN-UTA〉 Scene song by ji with one shite line midway. Verse primarily in strict me-
ter. Melodic mode. Regular matched rhythm. With accompaniment. Danced.

This is the highlight scene for the first half of the play featuring heightened
movement as well as music. The build up in tension that has slowly taken place

アイ: 御前に候
Ai: On-mae ni sôrô
Here I am

ワキヅレ: 汝は 横川に登り 小聖へ参り
Wakizure: Nanji wa Yokawa ni nobori kohijiri e mairi
You go up to Yokawa and get the Little Ascetic

葵上の 御物の怪
Aoinoue no on-mono no ke
Aoinoue's possessing spirit

以つての外に 御座候ふ間
Motte no hoka ni gozasôrô aida
(Is) out of control, and so

急ぎおん出であり
Isogi on-ide ari
Hurry and go

加持あれと 申し候へ
Kaji are to mōshi sôrae
"For incantations" tell him

アイ: 畏まって候
Ai: Kashikomatte sôrô
I understand

<(シヤベリ)/SHABERI> Talk. (p. 41)
やれやれ なかなかのことかな
Yareyare nakanaka no koto ka na
Ah, ah quite something isn't it!

葵上の 御物の怪
Aoinoue no on-mono no ke
Aoinoue's possessing spirit

一段 よいと 承りて候ふが
Ichidan yoi to uketamawarite sôrô ga
A degree better is what I heard, but

SERVANT (coming to center stage)
At your service.

OFFICIAL
Go up to Yokawa and fetch the Little Ascetic. The spirit possessing Aoinoue is truly out of control. Tell him to come quickly so he can perform exorcism incantations.

SERVANT
Yes, yes. I go. (Walks to the shite spot and stands facing front.)

<<(SHABERI)>> Talk.

Terrible, terrible. This is just awful. I had heard that the Lady Aoi's possession was on the mend, but

DESCRIPTION

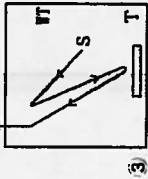
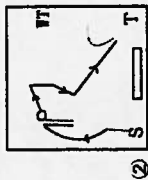
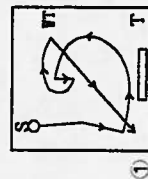
since the *shite*'s entrance now comes to the forefront. The tempo of the segment is brisk. The movement enacts Rokujô's metaphoric thoughts and her attack on Aoi.

In terms of poetic meter, 7 + 5 syllable lines predominate although there is variation.

Structurally, the segment can be divided into two parts with the division coming at the *shite*'s line midway. The first half is sung predominantly in the high range, with variation created by dropping to the middle pitch or rising briefly to the upper high pitch (notably at *sawabe no kotaru* with its far-reaching metaphoric implications, see Translation footnote 23). The second half, beginning with the *shite* line, is sung predominantly at the middle pitch with variation created by rising to the high range. As is common for almost all "song" segments, the DAN-UTA ends at the low pitch.

Rhythmically, the segment is dominated by continuous (*tsuzuke*) patterns (see NOTE 8, p. 61) in alternation with head patterns having conspicuous drum calls and strong strokes. Tempo is brisk in the first part, slows for the *shite* line, and then picks up, punctuated alternately by bursts of energy and brief retards.

The dance begins with a standard left circling, then highlights such phrases as the "marsh fireflies" and "shining prince." In the second half it focuses on the robe, approaching and retreating from it. Movements echo the shifts in tempo. At the end, the *shite*'s dramatic removal of his own outer robe and use of it as a tent-like covering, turning it into the image of a carriage, foreshadows the action of the second act. Movement can be outlined as follows:



また 以ての外のよし 仰せ出だされて候
Mata motte no hoka no yoshi ôse idasarete sôrô
 Again out of control they say

急ぎ 横川へ参り 小聖を請じて参らばやと存ずる
Isogi Yokawa e mairi kohijiri o shôjite mairabaya to zonzuru
 Quickly I go to Yokawa to tell the Little Ascetic and bring (him)

〈問答/MONDÔ〉 Dialogue. (p. 41)

いかに この内へ案内申し候
Ika ni kono uchi e annai mōshi sôrô
 Hello. Please show me in here.

Little Ascetic enters doing incantations and stops on the bridge at the third pine.

ASCETIC

Before the portal of the Nine Ideations,²⁸
 around the base of the Ten Vehicles

pools the holy yogic water and

just when the moon of Three Mysteries becomes clear —

Who is it that disturbs my austerities?

SERVANT

I have come on the business of the Minister.

ASCETIC

And what business may that be?

九識の 窓の前 Waki enters, stands at
Kushiki no mado no mae 3rd pine.
 Nine ideations' window's front Both face front.

十乗の 床のほとりに

Jû jû no yuka no hotori ni
 Ten vehicles' floor area

瑜伽の 法水を 湛へ

Yuga no hōsui o tatae
 Yoga's holy water fills

三密の 月を 澄ます所に

Sanmitsu no tsuki o sumasu tokoro ni
 Three mysteries' moon about to clear

(photo[5])
 Waki faces Ai.

案内申さんといふは 如何なる者ぞ

Annai mōsan to iu wa ikanaru mono zo
 Who is it that comes to inquire?

大臣よりの 御使ひに 参じて候
Ototo yori no on-tsukai ni sanjita soro
 On the Minister's business I come

Ai faces Waki, kneels.

なにのための 御使ひにてあるぞ

Nani no tame no on-tsukai nite aru zo
 What is the reason for this business?

ワキ:
 Waki:

TRANSLATION

now they say she is much worse, and the spirit quite aggressive. I must hurry and go to Yokawa to call the Little Ascetic. Goes to the bridge and standing at the first pine calls out towards the curtain.

〈MONDÔ〉 Dialogue.

Hello. Please may I come in.

Little Ascetic enters doing incantations and stops on the bridge at the third pine.

ASCETIC

Before the portal of the Nine Ideations,²⁸
 around the base of the Ten Vehicles

pools the holy yogic water and

just when the moon of Three Mysteries becomes clear —

Who is it that disturbs my austerities?

SERVANT

I have come on the business of the Minister.

ASCETIC

And what business may that be?

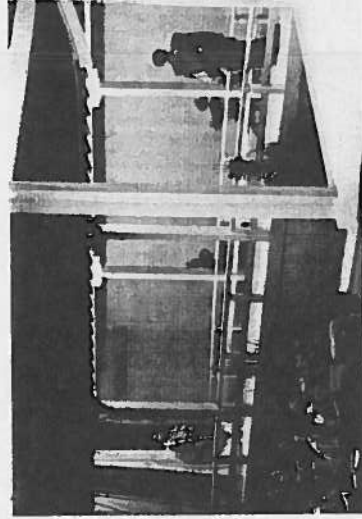
DESCRIPTION

〈MONDÔ〉 Dialogue between *wakizure* and *ai*. Stylized speech. Without accompaniment.

The *ai* roles are always done by *kyôgen* actors, who often appear on the same program doing independent comic *kyôgen* plays. Their appearance in an *ai* role however does not signal a comic role. In fact, few *ai* roles are comic. *Kyôgen* stylized speech tends to be more expressive than that of either *shite* or *waki* actors.

〈(SHABERI)〉 Talk by *ai*. Stylized speech. Without accompaniment.

〈MONDÔ〉 Dialogue between *ai* and *waki*. Stylized speech and dynamic mode. With



[5] Waki: Noguchi Atsuhiko,
 Ai: Yamamoto Tōjirō

アイ: さん候ふ 葵上の 御物の怪
 Ai: *Sanzōrō Aoinoue no on-mono no ke*
 Just this: Aoinoue's possessing spirit

以ての外に御座候ふ間
Motte no hoka ni gozasōrō aida
 Is out of control, and so

急ぎ御出であって 加持あれとの 御ことにて候
Isogi on-ide atte kaji are to no on-koto nite sōrō
 Come quickly and say incantations, this is it

ワキ: 別行の子細 候へども
 Waki: *Betsugyō no shisai sōraedomo*
 Special rites I am conducting, but as

大臣よりと 承り候ふ間 参ぜうずるにて候
Ōtōdo yori to uketamawari sōrō aida sanjōzuru nite sōrō
 I hear it is from the Minister, I shall go

まづ 汝は 先へ行き候へ
Mazu nanji wa saki e yukisōrae
 First you go ahead

〈問答/MONDŌ〉 Dialogue. (p. 43)

アイ: 小聖を 請じて 参りて候
 Ai: *Kohijiri o shōjite mairite sōrō*
 Little Ascetic is invited and (I) brought him

ワキツレ: 心得である
 Wakisuzure: *Kokoroete aru*
 Good

Ai exits. Wakisuzure faces center.
 Waki goes to shite spot, faces Wakisuzure.
 Wakisuzure stands facing Waki.

〈問答/MONDŌ〉 Dialogue. (p. 43)

夜陰と申し ご参めでとう候
Yain to mōshi go-san medetō sōrō
 It is evening, thank goodness you have come

ワキ: 別行の子細 候へども
 Waki: *Betsugyō no shisai sōraedomo*
 Special rites I am conducting, but

SERVANT It is this. Aoinoue is possessed by an uncontrollable spirit. He wishes that you come immediately to conduct an exorcism.
 ASCETIC Right now I am in the middle of special rites, but since I hear it is the Minister who calls me, I shall go. Lead the way.

Servant enters the stage, goes to rear center, and kneels facing the Official. Little Ascetic follows.

〈MONDŌ〉 Dialogue.

SERVANT I have spoken with Little Ascetic and he has come back with me.
 OFFICIAL Good!

〈MONDŌ〉 Dialogue.

Evening shadows fall. Thank goodness you have arrived.
 ASCETIC I was in the middle of some special rites, but

DESCRIPTION

out accompaniment.

The *waki* briefly sings in dynamic mode.

〈MONDŌ〉 Dialogue between *ai* and *wakisuzure*. Stylized speech. Without accompaniment.

〈MONDŌ〉 Dialogue between *wakisuzure* and *waki*. Stylized speech. Without accompaniment.

〈NOTTO〉 Prayer rhythm music to introduce *waki*'s incantations. Flute and hand drums. Non-matched rhythm.

This is music used for priests or shamans about to begin a prayer ceremony. It is similar to the AZUSA music at the beginning of the play (see p. 11) in its use of the distinctive *notto* pattern in the *kotsuzumi*, but much brisker. The *ōtsuzumi* patterns are also similar, but begin with strong introductory "head" patterns and then move to the repeating *ji* ground patterns. The *ōtsuzumi* signals the end of the segment as the *waki* finishes his preparations.

Here, the flute plays a free-rhythmic passage lengthened or shortened to fit the timing of the segment.

〈(DOKUHAKU)〉 Monologue by *waki*. Quasi-verse and prose. Dynamic mode and stylized speech. Non-matched rhythm. With accompaniment including entrance of *taiko* (stick drum, NOTE 10, p. 62).

This *sashi*-like chant is straight-forward with little embellishment as the *waki* refers briefly to the history and activities of *yamabushi* mountain priests. Toward

大臣よりと 承り候ふ間 参じて候
Ototo yori to uketamawari sôrô aida sanjite sôrô
 Since I heard it is a request of the Minister, I came

さて 病者は 何処にわたり候ぞ
Sate byôja wa izuku ni watari sôrô zo
 Well, where is the sick person?

ワキツレ: あれなる 大床に御座候 Waki and Wakizure
Wakizure: Are naru ôyuka ni gozasôrô
 (She is) over there on the floor face front (photo[6])

ワキ: これは 以ての外の邪氣と 見えて候 Waki and Wakizure
Waki: Kore wa motte no hoka no jaki to miele sôrô
 This an excessively evil spirit appears to be face each other.

やがて 加持申さうずるにて候
Yagate kaji môsôzuru nite sôrô
 At once I shall say incantations

ワキツレ: 急ぎ 御加持あって給はり候へ
Wakizure: Isogi on-kaji atte tamawari sôrae
 Quickly say the incantations

ワキ: 心得申し候
Waki: Kokoroe môshisôrô
 I comply

〈ノット/NOTTO〉 Prayer rhythm. (p. 43)

〈独白/DOKUHAKU〉 Monologue. (p. 43)

ワキ: 行者は 加持に参らんと
Waki: Gyôja wa kaji ni mairan to
 Ascetic incantations begin and

役の行者の 跡を継ぎ
En no Gyôja no ato o tsugi
 En no Gyôja's footsteps follow

since I heard it was the Minister who calls me, I dropped them to come. Well, where is the sick one?

OFFICIAL (*Faces Aot*)

Over there on the floor.

ASCETIC (*Looks at Aot*)

This certainly looks like an aggressively malevolent spirit. I shall get right down to performing incantations.

OFFICIAL Do hasten and get on with the incantations.

ASCETIC I am ready.

The Official retires to in front of the flute player and Little Ascetic kneels and takes out his prayer beads.

8

〈NOTTO〉 Prayer rhythm.

Little Ascetic goes to center stage, kneels and begins to pray while Rokujô's malevolent spirit, bent over under her cloak, lurks at the shite spot.

〈(DOKUHAKU)〉 Monologue.

ASCETIC When an ascetic commences incantations he follows in the footsteps of En no Gyôja²⁸

DESCRIPTION

the end of the segment, about the time he begins his actual prayer (*idôhô ni gôzanze...*), several things occur in succession: 1) the *shite*, having moved onto the main stage at the beginning, now draws up behind the *waki*, crouching under his robe; 2) the *waki* begins to rub his rosary beads; 3) the *taiko* stick drum begins to play; 4) the *waki* turns to face the *shite* and begins his exorcism "struggle." All of these elements come together at the end of this segment and lead into the following INORI.



[6] Waki: Noguchi Atsuhiko,
 Wakiura: Mori Tsuneyoshi,
 Tsure: Shimizu Kanji

胎金 両部の 峯を分け
Taikon ryôbu no mine o wake
 Womb-diamond (world's) both peaks split

七宝の 露を 払ひし 襦袢に
Shippô no tsuyu o haraishi jukake ni
 In Seven-jewels'-dew-cleansing (ascetic's) cloak

不浄を 隔つる 忍辱の 袈裟
Fujô o hedatsuru ninniku no kesa
 Defilement - banishing- forbearance - surplice

赤木の 数珠の 刺高を
Akagi no juzu no iritaka o
 Red-brown wood prayer beads' angled edges

さらりさと 押し揉んで
Sarari sarari to oshimonde
 Clack, clack I rub

ひと祈りこそ 祈ったれ
Hito inori koso inottare
 That one prayer I chant:

東方に 降三世明王
Tôbô ni gôzanze myô-ô
 In the East the Wisdom King Gôzanze

なまく さまんだ ばさらだ
Namaku samanda basarada
 Rebirth universality all great strength

9

《折リ/INORI》Prayer dance. (p. 47)

pushing through the peaks of both womb and diamond worlds.²⁷
 Donning my cloak cleansed with the dew of the seven jewels
 of heaven,
 and my mantle of forbearance that banishes defilement,²⁸
 I roll my red-brown prayer beads,
sarari sarari, rubbing their angled edges and
 chanting the prayer of prayers.

Calling Gôzanze Myô-ô of the East²⁹
Ascetic faces Rokujô's spirit who has crept up behind him. She recoils in response.)
*namaku samanda basarada*³⁰

9

《INORI》Prayer dance.

Once Little Ascetic begins to rub his prayer beads, the spirit of Rokujô rises and glares at him. The struggle begins as Little Ascetic uses his beads to fend off the spirit. The spirit, armed with a wand of evil, attacks, then retreats to gather potency, stalks the stage and attacks again.

DESCRIPTION

《INORI》Prayer dance by *shite* and *waki*. Flute and three drums. Non-matched rhythm.

This is the highlight segment of the play: the exorcism struggle between the *shite* and *waki*. Tension is high. Both movement and music shift between subdued passages as the *shite* gathers his energy, and more explosive movement where the *shite* turns to attack the *waki* directly.

The flute plays a free-rhythmic and rather long passage unmatched with the drum patterns, but similarly expressive of mood shifts. The melody may be repeated as needed and, as seen elsewhere, there are conventions for lengthening



[L]Shite: Teshima Michiharu,
 Waki: Kaburagi Minco

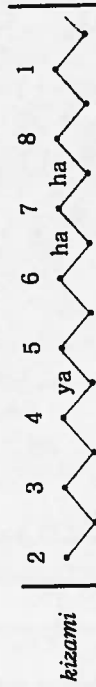
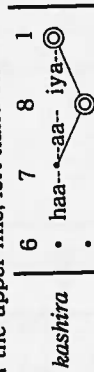
47

or shortening it according to the demands/timing of the movement.

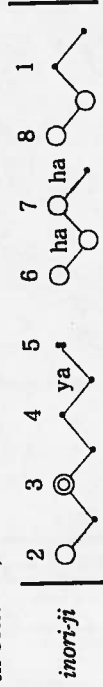
Musically, the *taiko* is the most prominent instrument and it is the *taiko* player who watches the dancers to time the cues for mood changes, which he signals to the other drummers. In the INORI, the *taiko* intersperses a special *inori-ji* "prayer ground" pattern into its fundamental rhythmic cycle shown below. Typically, certain patterns in this cycle can be repeated consecutively to fit the demands of the movement, while others cannot. This cycle can be described as follows:

kashira "head"(repeating) ⇒ linking *oroshi* "lowering"(non-repeating) ⇒ *kizami* "mincing"(repeating) ⇒ *taka-kizami* "high mincing"(non-repeating) ⇒ *inori-ji* "prayer ground"(repeating) ⇒ linking cadence *age* "lifting" and *uchikiri* "breaking off" (non-repeating) ⇒ *kashira* (repeating)

The *taiko*'s particularly distinctive *kashira* involves a crosswise left-hand stroke starting from the right shoulder, while its *kizami* consists of small, consecutive strokes that damp the sound rather than make it reverberate. Their placement within the theoretical 8-beat framework is as follows (right hand strokes on the upper line, left hand strokes on the lower line):

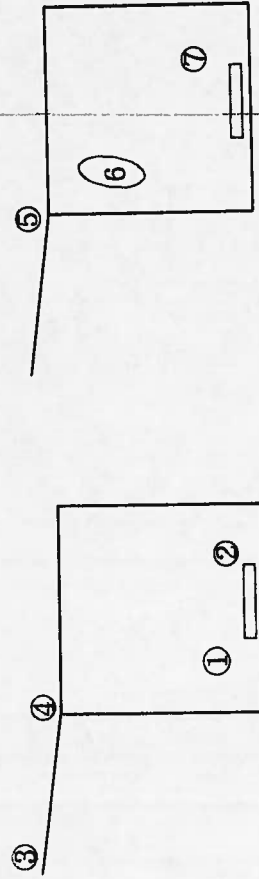


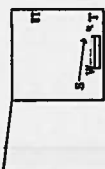
In contrast, the distinctive *inori-ji* pattern is syncopated and complex.



The structure of the INORI and the relationship between the movement and the drum patterns is outlined on page 49. (The numbers represent the sequence of confrontation spots, places where the *shite* turns to face the *waki*, lifts his wand — a cue to the *taiko*, and attacks).

Shite-waki confrontation spots:



Dan "divisions"	taiko	hand drums	Shite movement	floor plan
"Beginning" (<i>kakari</i>)	<i>kashira</i> repeats + connecting	<i>uke</i> "receiving"	Wraps robe around waist	
	<i>kizami</i> repeats	<i>ji</i> "ground"	To <i>waki-shō</i> ,	
	<i>takakizami</i> + <i>inori-ji</i> repeats	head/ground	Faces <i>waki</i> Lifts wand ①	
	<i>uchikiri</i> + <i>kashira</i>	cadence	Chases <i>waki</i> to <i>wakiza</i> ②	
1st dan (<i>shodan</i>)	<i>kashira</i> repeat + connecting + <i>kizami</i> repeats	<i>uke</i> connecting + ground	Moves to brid- ge way, drops robe, goes to curtain. <i>waki</i> follows.	
	<i>takakizami</i> + <i>inori-ji</i> repeats	head/ground	Stops at curtain, ③ faces <i>waki</i> , attacks	
	<i>uchikiri</i> + <i>kashira</i>	cadence	Pursues <i>waki</i> , stops at first pine ④	
2nd dan (<i>nidan</i>)	special <i>inori</i> pattern (<i>te</i>) +	head +	"Strikes" at <i>waki</i> around pillar, backs up ⑤	
	<i>kizami</i> repeats	ground	Moves to stage, stamps	
	<i>takakizami</i> + <i>inori-ji</i> repeats	head/ground	Faces <i>waki</i> , lifts wand, attacks ⑥	
	<i>uchikiri</i> + <i>kashira</i>	cadence	Confronts <i>waki</i> ⑦	
3rd dan (<i>sandan</i>)	ending cadence	ending cadence	Turns to grab Lady Aoi, stopped by <i>waki</i> ⑧	

〈掛け合/KAKE-AI〉 Exchange. (p. 51)

シテ: いかに 行者

Shite: *ikani gyōja*

You there ascetic

はや 帰り給へ

Haya kaeri tamae

Quickly go home

帰らで 不覚し給ふなよ

Kaerade fukaku shitamō na yo

If you don't leave I will do you in.

ワキ: たとひ

Tatoi ikannaru

Whatever kind of evil spirit there might be

行者の 法力 尽くべきかと

Gyōja no hōriki tsuku beki ka to

The ascetic's powers could (they) possibly be used up?

重ねて 数珠を 押し揉んで

Kasamete juzu o oshimonde

Again and again prayer beads he rubs

〈中ノリ地/CHŪ-NORJI〉 Half-match rhythm. (p. 51)

地: 東方に 降三世明王

Tōhō ni kōzanze myō-ō

In the East the Wisdom King Gōzanze

シテ(ワキ)/Shite(Waki):

南方 軍荼利夜叉

Nanbō gundari yasha

South the Wisdom King Gundari Yasha

地: 西方 大威徳明王

Saihō daiitoku myō-ō

West the Wisdom King Daiitoku

Kneeling at right center,

Shite points wand down.

Waki at kimono with
hands shielding it.

(photo[8])

Waki kneels
facing Shite.

Waki rubs beads.

Waki stands,
goes to Shite, kneels.

(diagram[4])

Shite stands, glares.

Waki stands rubs.

Shite points forward,
opens.

Shite circles right to
taiko, opens,
places left hand on
wand.

〈KAKE-AI〉 Exchange.

ROKUJŌ (*kneeling and shaking her wand at the ascetic, and then viewing the laid-out kimono*)

You there ascetic! Be gone. Leave or live to regret it!

ASCETIC

Evil Spirit, no matter how great your malice, you cannot compete with the powers of the ascetic. I roll and rub prayer beads.

Standing he increases the intensity of his bead rubbing.

〈CHŪ-NORJI〉 Half-match rhythm.

CHORUS Calling Gōzanze Myō-ō of the East

Rokujo raises her wand grasping it in both hands, then stamps and points. She searches for a good position moving around and finally coming to rear center.

ROKUJŌ (ASCETIC)" In the South, Gundari Yasha

CHORUS In the West, Daiitoku Myō-ō

DESCRIPTION

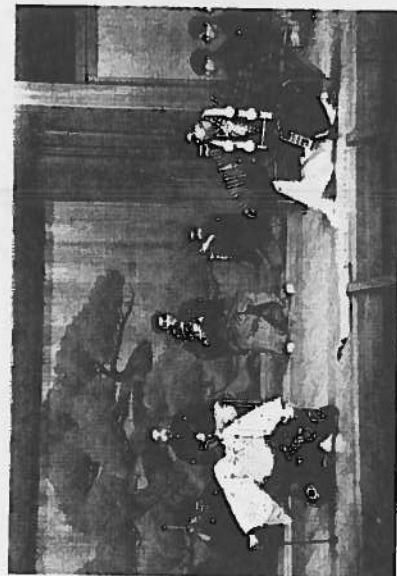
〈KAKE-AI〉 Exchange between *shite* and *waki*. Prose. Dynamic mode and stylized speech. Non-matched rhythm. With accompaniment. *Shite* and *waki* kneeling.

This brief exchange is much shorter than the previous KAKE-AI (see p. 37).

The *shite* sings in dynamic mode and the *waki* replies in stylized speech.

The drums play two brief drum cycles using patterns previously introduced: *koiai/mitsuji* ⇒ *kizami/ji* ⇒ *shikeake* ⇒ *koiai/mitsuji*. Then they drop out briefly as the segment ends. The *taiko* no longer plays.

〈CHŪ-NORJI〉 Half-match rhythm by *ji* and *shite*. Quasi-verse. Dynamic mode. Matched rhythm in half-match style (see *chūnori*, NOTE 4, p. 60). Danced struggle.



[7] Shite: Mikawa Atsuo,
Waki: Mori Tsuneyoshi,
Wakizure: Umemura Masayoshi

シテ[ワキ]/Shite[Waki]:

北方 金剛

Hoppô kongô

North Kongo

地: 夜叉 明王

Yasha myô-ô

Yasha, the Wisdom King

シテ(ワキ)/Shite(Waki):

中央 大聖

Chûô daishô

Center the Great Holy

地: 不動明王

Fudô myô-ô

Wisdom King Fudô

なまく さまんだ ばさらだ

Namaku samanda basarada

Rebirth universality all great strength

せんだ まかしやな

Senda makaroshana

Agitated wrath

そわたや うんたらた かんまん

Souwataya un tarata kanman

Destruction (meaningless syllables)

聴我説者

Chôgasessha

Those who listen to my sermon

得大智慧

toku daichie

obtain great wisdom

知我心者

Chigashinsha

Those who know my mind

即身成仏

sokushinjôbutsu

attain Buddhahood

<<独白/DOKUHAKU>> Monologue. (p. 55)

シテ: あらあら 恐ろしの 般若声や

Shite: Araara osoroshi no hannyagoe ya

Ah! fearful wisdom voice

Stamps.

More stamps.

(diagram⑤)

Shite goes to right center.

Shite chases Waki to center, then wakiza.

Shite glares at Waki, circles left to shite spot. Waki follows. (diagram⑥)

Shite raises wand, chases. Waki to wakiza.

Waki forces Shite back to shite spot. Shite sits, throws down wand.

Shite lifts hands to ears. Waki at center. (photo⑦)

TRANSLATION

ROKUJÔ (ASCETIC) In the North, Kongô

CHORUS Yasha Myô-ô

ROKUJÔ (ASCETIC) (Pointing with her wand she stabilizes it with the left hand)

In the center, the Great Holy

CHORUS Fudô Myô-ô

Rokujô shakes her wand at the ascetic, then goes to Aoi and kneels hoping to attack her, but the prayers are so strong that she stands to fend off the ascetic.

To the universal diamond I give myself
may the indignant wrath be destroyed.

Untaratakaman.

He who needs my sermon gains great wisdom!

He who knows my mind at once attains Buddhahood!¹³

Rokujô retreats to the shite spot and collapses. She throws away her wand and stops her ears with both hands. Little Ascetic goes to center stage and kneeling, fixes his eyes on her.

<(DOKUHAKU)> Monologue.

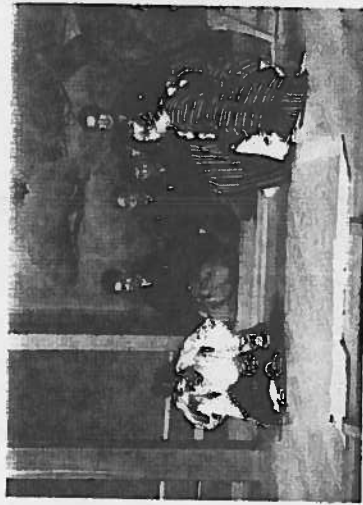
ROKUJÔ Ah! The fearful Wisdom Chant!

DESCRIPTION

The movement continues to portray the exorcistic struggle between the *shite* and the *waki*. This mimetic action continues in a brisk fashion receiving a push from the vigorous half-match rhythmic style (diagram④, ⑤, ⑥).

The text is a stylized noh rendering of a *yamabushi* incantation and can be seen in other plays in which *yamabushi* appear, such as *Adachigahara* (*Kurozuka*) and *Funabenkei*.

The hand drum patterns tend to the complex as they weave in a series of head patterns with conspicuous drum calls and strong strokes.



[9]Shite: Mikawa Atsuo,
Waki: Izumi Shôtarô

これまでぞ <i>Kore made zo</i> This is it. No more!	怨霊 <i>onyô</i> Evil spirit	この後 <i>kono nochi</i> after this	又も来るまじ <i>mata mo kitaru maji</i> never returns again
地: <i>ji:</i>	悪鬼 <i>Akai</i> Evil demon's	心を <i>kokoro o</i> heart	和らげ <i>yawarage</i> softens
〈キリ/KIRI〉 Ending. (p. 55)	読誦の <i>Dokujo no</i> voice hears and	声を聞く時は <i>koe o kiku toki wa</i> voice hears and	Shite lowers hands. Waki returns to seat. (diagram ⑦) Shite rises, takes out fan, opens fan, does double figure 8 fan.
悪鬼 <i>Akai</i> Evil demon's	心を <i>kokoro o</i> heart	和らげ <i>yawarage</i> softens	Shite stands.
忍辱 <i>Ninniku</i> In forbearance-	慈悲の <i>jiji no</i> mercy's	姿にて <i>sugata nite</i> form	Chest points, going forward.
菩薩も <i>Bosatsu mo</i> Bodhisattvas also	此処に <i>koko ni</i> here	来迎す <i>raikô su</i> come to greet (her)	Points down, stamps, slowly lifts gaze.
成仏 <i>Jôbutsu</i> Attaining Buddhahood	得脱の <i>tokudatsu no</i> delusion-freed		Circles right
身と <i>Mi to</i> Being	なり行くぞ <i>nariyuku zo</i> will become.	ありがたい <i>arigataki</i> Marvelous	At shite spot faces front, prays.
身と <i>Mi to</i> Being	なり行くぞ <i>nariyuku zo</i> will become.	ありがたい <i>arigataki</i> Marvelous	Faces right, steps, stamps.

No more! Never again will I return with evil intent.³³
Rokujo takes out her fan.

〈KIRI〉 Ending.

CHORUS
 Hearing the sounds of the sutra
The ascetic returns to sit in front of the chorus, while Rokujo circles the stage dancing out the words.
 hearing the sounds of the sutra
 the demon heart softens.
 In the form of mercy and forbearance.
 the host of bodhisattvas descend³⁴
 a bear her to Buddhahood freed of delusion.
 Praise be!
 Praise be!

DESCRIPTION

〈(DOKUHAKU)〉 Monologue by *shite*. Quasi-verse. Dynamic mode. First, non-matched, then regular matched rhythm. With accompaniment.

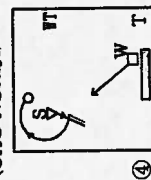
This brief segment is the *shite*'s admission of defeat, communicated in particular by the *shite*'s extended embellishment of the final syllable "ya" of *hamnyogoe ya*. Thereafter, with a return to a matched rhythm the mood changes. [In some *shite* schools, the matched passage (from *Kore made zo...*) is sung by the chorus.]

〈KIRI〉 Ending by *ji*. Verse tending to strict rhythm. Dynamic mode. Regular matched rhythm. Danced.

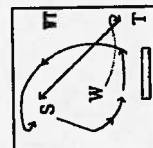
The mood of the ending differs from the entire rest of the play reflecting the softened heart of the spirit that has received the bodhisattva's mercy and attained Buddhahood.

The verse is nearly all in 7+5 syllable lines, and this regularity coupled with the steady-paced rhythm of the music creates an objective, "matter-of-fact" ending, in strong contrast to the previous emotional tension.

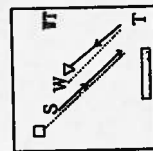
〈CHÛ-NORUJ〉



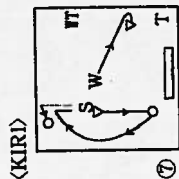
④



⑤



⑥



⑦

1. In *The Tale of Genji* (eleventh century novel by Murasaki Shikibu), the Shujaku emperor is the elder brother of Hikaru Genji, the hero.
2. Teruhi is a shaman (*miko*) medium, the catalpa bow her tool. The summoning of spirits was a common practice from ancient times and vestiges still remain in Japan today (see Carmen Blacker, *The Catalpa Bow: A Study of Shamanistic Practices in Japan*. London: George Allen & Unwin, Ltd, 1975).
3. A standard opening chant of shamans, usually followed by the names of various gods. The six senses are those of the eye, ear, nose, tongue, body and mind.
4. This passage describing the approach of the summoned spirit is a typical opening song for *miko* dances, *yamabushi kagura* (dance plays of mountain ascetics), and other incantation performances.
5. The *shite's* opening passage refers to a Buddhist parable found in the *Lotus Sutra*. A rich man finds his house burning and the children inside too absorbed in play to hear his command. So he tempts them saying, "outdoors, there are three carts drawn by a sheep, a deer and an ox." Curious, they go out and are saved from the fire. Just so, Buddha's doctrine saves Man. The "three vehicles" also refers to the three kinds of teaching applicable to bodhisattvas, *engaku* sages and *shōmon* sages.
6. The burning house refers to the unenlightened caught in the flames of their passions.
7. Yūgao is a former love of Genji. When Rokujō's (?) jealous spirit begins to harass her health, Genji takes Yūgao away in his unmarked (broken) carriage. *Yare* refers both to the carriage and Yūgao's house, and *yareguruma* alludes to a poem in the *Shichihyakuushu* of a Zenrinji priest: *omoi yaru/bata no naki koso/kanashikore/yabure guruma no/kakaru uaga mi wa*. Love-bound thoughts/with no place to go, no release/my misery/like broken cart/wheels that are my body. In addition, the broken carriage alludes to the "Battle of the Carriages" incident in *The Tale of Genji* where Rokujō goes in an unmarked carriage to view a parade with Genji in it. Aoinoue's carriage arrives late, but usurps Rokujō's place, jostling her carriage to the back of the crowd. Rokujō's humiliation at this treatment is the major cause for her urge to seek revenge. Yūgao (translated by Seidensticker as "Evening Faces") is also the name of chapter 4 in *The Tale of Genji*. This is the first of many references to chapters in *Genji*, marked in the text by double underlining and in the translation by italics.
8. *Rinne*, or "revolving wheel," is a Buddhist term for the cycle of birth and death often involving painful rebirth in transmigration.
9. The six realms are those of heavenly beings, human beings, asuras, beasts, hungry ghosts, and hell. The four births are to be born in the womb, from eggs, from moisture, and through spontaneous generation, i.e. metamorphosis.
10. From the Vimalakirti sutra (*yūima kyō*): "Our life, like foam, cannot last long/and like the banana stalk, lacks a solid core."
11. From a poem by the Tang dynasty poet Po Chū-i (772-846).
12. The word *shinobi* has multiple meanings to endure hardship or bear pain, to go on a secret escapade or lover's rendezvous, to conceal, and a type of fern. Here its primary meaning is that Rokujō comes secretly, not openly, just as she went to the festival procession incognito (footnote 7).
13. This is a variation on the first half of a popular song, the latter half of which is quoted in

- the noh *Matsukaze* (Guide 1). *Tsuki wa mizu/ tsuki ni wa mizu/ tozo onna/ ubiyo ni meguru/ kage mo hazukashi*. "I watch the moon, but it does not see me. I wonder, / wandering the wretched world/ ashamed by its light." In scrap notes Imagawa Ryōshun states that the poem was composed by a certain Yakushiji who, when his master was attacked, snuck away from the scene; later the poem grew so popular that it was sung by the street girls. Imagawa was astonished to hear it quoted in a *dengaku* performance and felt the players displayed inappropriate taste.
14. *Kagerō* means "mirage," or "shadowy," linked to moon and light, and is also an insect that becomes the title of chapter 52 in *Genji* (Seidensticker: "Drake Fly").
15. "Eastern Cottage," *azumaya*, refers to a roofed building in which Aoi lies and which is a part of a larger mansion complex, but not necessarily situated in the East. "Azumaya" is chapter 50 in *Genji*.
16. Rokujō was married to a crown prince and enjoyed a few years of splendor before her husband's early death. Thereafter, she found little distracting in life outside of her affair with Prince Genji.
17. *Unshō*, "above the clouds," refers to the imperial palace, as opposed to the *senjō*, "hermit's cave," which is the retired emperor's dwelling. Here, *kana no en* is chapter 8 in *Genji* (Seidensticker: "Festival of the Cherry Blossoms"). In the next lines, *mamiji* refers to chapter 7 in *Genji* (Seidensticker: "An Autumn Excursion").
18. A similar use of this conventional association of the morning glory with early decline can be seen in a poem by *Hortikawa Tarō* (11th c.) in his *Hyakushū*. *Shinonome ni/ okitsutsu/ min/ asagao wa/ hiteage matsu ma no/ hodoshi nakereba* "At daybreak/ I must arise to see/ the morning glory/ while still awaiting the sun's rays/ (else it will already be past its prime). *Asagao* is chapter 20 in *Genji* (Seidensticker: "The Morning Glory").
19. *Sawarabi* is chapter 48 in *Genji* (Seidensticker: "Early Ferns") and recalls poem 12 in the *Wakan Rōetsū*. *Warabi* are edible ferns picked when just unfurling in the early spring, and thus are linked with *moide* or "sprout."
20. The implication of this proverb is that sympathy for another will also bring rewards to the giver.
21. *Kuzu no ha ura*, "the underside of the kudzu leaf," has a silvery shine that flashes as the breeze rustles the leaves. Although grammatically the phrase dangles in the sentence structure, imagistically it suggests the reverse side of the coin, here the latent hate (*urami*) beneath the surface of a cultured court lady.
22. It was a custom among commoners that when the husband had an affair or took a second wife, the first wife would vent her resentment by beating the newcomer.
23. *Holaru* is chapter 25 in *Genji* (Seidensticker: "Fireflies"). *Mizu kuraki sawabe no holaru no kage yori mo* (the glow of the firefly in the dark marsh waters) functions as an introductory phrase for *hikaru kimi* (Shining Prince) and thus is grammatically extraneous. It is, however, highlighted in the dance by mimetic movement. With fan raised, while crossing the stage on a diagonal, the *shite* looks right and left as if following the flight of the firefly. The gold in the eyes of the mask (*deigan*, or "Gold Eye") flicker with the head movement mirroring the image in a way a standard woman's mask (without gold) would not. Sato Rokurō in *Yōkyoku bungaku* (Kyoto, Kawahara Shoten, 1966, 76 : 66-70) suggests an additional

importance of the line is that it echoes a poem on in the "Aoi" chapter of *Genji*. Goff points to a similar phrase in poem no. 187 in the *Wakan Rōeishū*: "When the water darkens amid the reeds, fireflies know that it is night" (tr. Goff: 232).

24. *Yomogiri* is chapter 15 in *Genji* (Seidensticker: *The Wormwood Patch*).

25. *Kushiki* are nine kinds of consciousness: through the eyes, ears, nose, tongue, body feel, mind, ego, and *slaya* or "fundamental existence." *Jūjō* are ten stages of contemplation leading to enlightenment. *Samitsu* are methods of connecting with the Buddha through the body (making mudras), the mouth (chanting incantations), and the mind (contemplating an icon).

26. En no Gyōja was a 7th to 8th century ascetic who practiced austerities on Mt. Katsuragi for 34 years and became the founder of a sect of mountain ascetics, *yamabushi*, who among other duties, conducted exorcisms.

27. The womb world (*taizōkai*) and diamond world (*kongōkai*) represent the universe in esoteric Buddhism. Mountains symbolizing the centers of these worlds, such as Ōmine and Yoshino mountains were sites for prolonged austerities.

28. He wears cloaks invested with magical powers. The *suzukake* is a trademark of the *yamabushi* priest and includes large pompoms decorating the chest. The seven jewels are the seven sacred stones that make up paradise and are associated with dew because both gleam in light. *Tsuyu o harai* means both "to brush away dew" and "to cleanse evil," or "exorcise." A *kesa* is the basic priest's robe, a patchwork of rags stitched together to form a large rectangular cloth that is thrown over the shoulder. In Buddhism, it represents the spirit of meekness and forbearance.

29. *Myō-ō* "wisdom kings" are fierce-looking aspects of the five central Buddhas of the diamond world in esoteric Buddhism. They stand at the five directions: Gōzanze (east) has three faces and eight arms, and destroys covetousness, anger and folly. Gundari Yasha (south) has eight arms to destroy fury and devils. Daiitoku (west) has six faces, six arms, and six legs and rides on a white ox. Holding weapons he destroys poisonous serpents. Kongō Yasha (north) has three faces, six arms and stands in flames wielding weapons to destroy evil. Fudō (center) stands or sits in flames and holds a sword and long rope to catch sinners and bring them to the virtues of the law.

30. Magic syllables from Sanskrit known as the "Lesser Spell of Fudō."

31. In variant performances, such as the *Kogaeshi no den*, the ascetic takes these lines.

32. These are the last two lines of Fudō Myō-ō's vow to save sinners. The first lines are: "He who gazes upon my form aspires to salvation/ He who hears my name abstains from evil and cultivates good." (tr. NGSK)

33. In schools other than Kanze, the chorus takes these lines.

34. *Raijō* is the descent of Amida and a host of 25 bodhisattvas to escort a newly deceased to his Pure Land paradise. This raises confusion over the character of Rokujō's spirit. Rokujō herself continues to feature in *The Tale of Genji*. The noh play *Nonamiya*, set at a later time in Rokujō's life, represents her as a noble and sensitive lady.

NOTE 1: [Stylized speech] (*koloba*) refers to the vocal style which is not sung (see NOTE 3, p. 59 and NOTE 4, p. 60). It is close enough to normal intonation to be more easily understood and is generally employed for conversational dialogues. It may also be inserted for dramatic effect, so in fact, while some prose is sung, some poetry is also presented in stylized speech. It is distinguished from song by following a single intonation model that spans an entire phrase of text. The underlying model begins low, gradually rises over several syllables, and then often breaks off at a midway point; it then drops low again for one syllable, rises steeply for the next syllable, plateaus, and drops while approaching the end of the phrase. This rise and fall is more marked for strong characters or characters expressing heightened emotion, and gentler for female or old men roles. *Ai-kyōgen* interlude actors also tend to emphasize this rise and fall more than *shite* or *waki* actors. Drums usually do not accompany stylized speech segments.

NOTE 2: [Hand drums], the *ōtsuzumi* (literally "large drum," also *ōkawa*, with an hour-glass shape; referred to as a side drum or hip drum), and the *kotsuzumi* ("small drum" also of hour-glass shape; referred to as a shoulder drum), are the most prominent instrumental accompaniment in noh. Their drum strokes are combined with drum calls (*kakegoe*) to form patterns. These may accompany the chanted text or flute. The drum calls serve as signals between the drummers and to the singers or flute to keep everyone together. They also signal changes in tempo or strength. With a few rare exceptions, the hand drums perform together in all matched rhythmic segments and many non-matched rhythmic segments (see NOTE 4, p. 60).

The *ōtsuzumi* tends to be the leader, since its drum calls and its strokes are more forceful, as opposed to the more varied and ornamental strokes of the *kotsuzumi*. The *ōtsuzumi* drum heads, heated and dried before each performance, are lashed tightly against the drum body to create its characteristic high, hard sound. The *kotsuzumi* drum heads, on the other hand, are more loosely lashed against the drum body and need moisture to create a fuller, reverberating sound. Thus, the *ōtsuzumi* player often has a newly heated drum brought to him midway through a play, while the *kotsuzumi* player can often be seen adjusting the tension of the cords and blowing on the drum heads to give them moisture.

NOTE 3: [Dynamic song/mode] (*tsuyogiri/gōgin*, literally "strong singing") is a forceful singing mode different from melodic song (see NOTE 5, p. 60). It characteristically has strong vocal oscillations and its pitches tend to be indefinite, though still vaguely following a set manner of rise and fall. It generally is used by forceful characters, in dramatically dynamic situations, or in plays that feature the mystic presence of a deity. In the first half of *Aoiyōme*, the dynamic mode is often mixed briefly with the melodic mode to create a sense of underlying tension about to break to the surface. In the more intense second half of the play, the dynamic mode is used exclusively.

NOTE 4: [Matched/Non-matched] (*hyōshi-au/hyōshi-awazu*) refers to the relationship between the rhythm of the voice and/or flute and the rhythm of the drums. In matched rhythm, the rhythms of the voice or flute interlock with the rhythm of the drums; there is a clear correspondence between the individual syllables of sung text and the strokes of the drums, or in the case of the flute, the pulse of the flute melody is felt clearly in correspondence to the drum rhythm.

There are three types of vocal matched rhythms: *hiranori*, *chiranori*, and *ōnori* (NOTE 8, p. 61).

In non-matched rhythm, the rhythms of the voice or flute do not correspond directly to the rhythms of the drums. The drums among themselves maintain a clear beat-to-beat correspondence but this is not matched with the particular syllables of the voice or, in the case of the flute, with a pulse in the flute line.

There are two types of non-matched rhythms which are defined by the drumming style: 1) *nori-byōshi* (literally, "riding rhythm") is the style when the drum rhythm has a clear pulse; 2) *sashi-byōshi* (literally, "inserted rhythm") is the style when the rhythmic pulse is purposely made uneven or blurred.

NOTE 5: [Melodic song/mode] (*yōwagin/wagin*, literally "soft singing") is the nōh singing style closest to the universal concept of "song." It is based on three pitch areas, high (*shō*), middle (*chū*), and low (*ge*), in which the central pitches of each are approximately a fourth apart. There are auxiliary pitches around the central pitches, particularly around the central high pitch. The terms *jō-chū-ge* refer to both the pitch areas and the central pitches themselves. Embellishment patterns use an upper high pitch (*kuri*), approximately a third higher than the central high pitch. (*Hōshō* performers also sing a higher pitch (*kanguri*) – a fifth higher than the central high pitch.) There is also an extra low pitch (*ro*) which is approximately a fourth lower than the low *ge* pitch.

Pitch in nōh is relative. Individual actor-singers sing at their own preferred and/or comfortable pitch. When two characters sing in succession, a *wakei* or *tsure* actor tends to sing in a relatively higher pitch range than the *shite* actor. The head of the chorus sets the pitch when the chorus enters. Modulation, particularly downward modulation, is often done by the chorus, especially in long passages where there is a tendency to push the pitch, and therefore the pitch range, slowly upward. There is also no specific pitch relationship between the singers and the flute, the only pitched instrument in the nōh ensemble.

The two other vocal styles are stylized speech (NOTE 1, p. 59) and dramatic song (NOTE 3, p. 59).

NOTE 6: [Poetic meter] Japanese poetry is based on lines of 7 or 5 syllables. In nōh, a 12-syllable line composed of 7 and 5-syllable upper and lower hemistiches (respectively, *kami-no-ku* and *shimo-no-ku*) is standard, but may be varied. Certain sung segments, such as UTA, SAGEUTA, AGEUTA, and SHIDAI, tend to be in strict 7+5 meter, but others, like the more discursive and free-flowing

SASHI (sung in recitative, unmatched rhythm) often have a looser metric structure, and KUSE consciously vary the length of lines to create "broken meter" (*kuritsu*). Stylized speech (*katoba*) passages often have no set syllable count. On the other end, WAKA, and EI or direct quotes of poetry, usually follow a 31-syllable (5+7+5+7+7) pattern.

NOTE 7: The [Flute] (*nōkan* or *fue*) is the sole melodic instrument in nōh. It is used in both matched and non-matched rhythmic styles (see NOTE 4, p. 60) in pure instrumental entrance music and instrumental dance segments. It is also played free rhythmically (*ashirai*) along with the chanted text to heighten or expand emotion. When played in unmatched segments, the flute plays set patterns improvisationally. The melody of the flute has no specific pitch relationship with the melody of the singing, although there are some similarities in the general melodic contours of the two.

Mnemonic syllables used to describe the flute melody are known as *shōga*. These are not pitch names, but rather suggest the pitch relationships in a note cluster. In general, the vowels of these mnemonic syllables can be arranged from higher pitches to lower pitches as follows: i, a, o, u. Thus, in the cluster "o-hya," "hya" is higher than "o"; in "ho-u-ho-u-hi," "u" is lower than "ho" and "hi" is higher than both of them.

The flute, made of bamboo, has a narrow bamboo pipe (called *nodo* "throat") inserted between the blowhole and the first fingerhole. This upsets the normal acoustical properties of the flute pipe and is responsible for its "other-worldly" sound quality so fitting to the performance of nōh.

NOTE 8: [Standard rhythm/standard match] (*hiranori* "plain rhythm"; also *konori* "small rhythm") is the most frequently used matched rhythm in nōh. It is also the most complex. The text in standard rhythm is based on a 7+5 syllable poetic meter (*shichi-go chō*). These twelve syllables are distributed in a set manner over the theoretical eight beats (*yatsu-byōshi*) of the musical phrase. This distribution takes two forms depending on the patterns which the drums play. In the *mitsuji* "three ground" form, the chanted syllables are sung straight and with essentially even weight as the hand drums play sparse patterns in tandem. The example below shows the theoretical placement of beats matched to an example of chanted text, and the most common notated patterns including drum calls and strokes of the two hand drums:

Syllable distribution in *mitsuji* form:

Beats:	1	2	3	4	5	6	7	8				
Text:	Tsu	ki	o	ba	na	ga	me	a	ka	su	to	mo
ō	ya-aa		ha	△								
ko					ya	○	ha	●	ha	○		
											ko	mi
												tsu

The second form of syllable distribution is the *tsuzukae* "continuous" form in which three of the chanted syllables are doubled in length and a rest added. The result is the equivalent of 16 syllables which are divided evenly over

eight beats. The drums play interlocking patterns. The straight, even-pulsed rhythmic quality of this form makes it easier for the listener to count the eight beats. To demonstrate the difference with the *mitsuji* form the same text as above is used:

Syllable distribution in *tsuzuke* form:

Beats:	1	2	3	4	5	6	7	8
Text:	Tsu	ki o	ba	na	ga me	a	ka su	to mp
ô	ya	△	ha	ha	●	△	ya	△
ko			○		●	ya	●	○
								tsuzuke
								tsuzuke

However, greater complexity occurs due to the many variations of the syllable structure (7+4, 6+5, 4+6, etc.), to the embellishment and elongation of single syllables, to occasional shorter measures of only two, four, or six beats, as well as to stylistic differences among schools of chant and drums.

In addition to standard rhythm, there are two other matched vocal rhythm styles in noh. *Chûmori* ("medium rhythm"; also *shûra-nori* "warrior rhythm") is very buoyant and used most prominently for descriptions of battle scenes. It is based on 16 syllables of text over eight beats, although it too has considerable variation and is mixed with standard rhythm phrases. It is used in the second half of *Aoi-no-ue*. *Ônori* ("large rhythm"), which is not used in *Aoi-no-ue*, is very full and expansive. It is based on 8 syllables of text per 8 beats. There are set ways of dealing with variant phrases having more or less syllables.

NOTE 9: [*Sashi*] recitative is a singing style found in both melodic and dynamic singing modes (NOTE 3, p. 59, NOTE 5, p. 60). It takes its name from the segment of the same name in which it is most prominently featured, although it also appears in other segments such as *MONDÔ* and *KAKE-AI Sashi* phrases tend to be based in a 7+5 syllable poetic meter (NOTE 6, p. 60), though there are frequent variations. Vocally, there is a slight increase in tempo within each phrase. The first phrases of a standard *SASHI* segment are usually based in the high pitch range and often have a lift in pitch at the end of the phrase. Midway through, variation is added by dropping down to the middle pitch, occasionally returning briefly to the high range. The singing drops to the low pitch at the end of the segment. Abbreviated *SASHI* segments are much shorter and may contain just two or three lines only in the high range or only at the middle pitch.

Rhythmically, *sashi* singing is never matched whether or not accompanied by hand drums. When accompanied by the hand drums, the drum patterns played are repeating patterns noted for their uneven pulse and elongated vocal calls (see p. 27). The hand drums end a *SASHI* segment with a cadence pattern of some type which varies depending on what segment is to follow. In general, a *SASHI* segment often precedes song segments such as *UTA*, *SAGEUTA*, or *KUSE*.

NOTE 10: [Stick drum] (*taiko*) is the third drum of the noh instrumental ensemble. It is

only used in a little over half of the plays in the traditional noh repertory and then mainly in the latter half of such plays. Plays that use the stick drum are called *taiko-mono* and tend to feature non-human characters such as gods, heavenly beings, demons, and beasts, as opposed to plays which feature living people or the spirits of those who once lived.

The *taiko* is a shallow-bodied barrel drum with its cowhide heads laced to each other over the body. It is struck from above with two cylindrical sticks. As with the hand drums, the stick drum player employs drum calls (*kobagoe*) which intermesh with the drum calls of the hand drums. They serve as signals between the drummers and to the singers or flute player to keep everyone together and to signal changes in tempo or strength. The use of the stick drum tends to make a piece stronger and livelier.

The Play in Context

Aoi no ue was the very first noh play I experienced, some thirty years ago.¹ Intensity hovered in the atmosphere from the beginning. The action seemed slow yet liquid, momentarily gathering and swelling into wave crests of passion. After protracted motionlessness the jagged and sharp attack on the garment laid at center front stage representing the ailing Lady Aoi wrenched me into alert awareness. The play moved to a full exorcism of the malign spirit. Under a robe pulled tent-like over a hunched body, the crouching spirit form seemed like an animal preparing for attack. Opposing it diagonally front stage stood the massive figure of the *waki* priest energetically rubbing beads between his hands so they rattled against the rumble of the indistinguishable words of the chorus. Then, flailing a stick with ribboned end, the crouching body rose — a slim figure topped by a large mask with gaping fanged mouth, threatening horns and pathetic eyes that seemed to roll with the terse movements of the head. The two battled across the stage, down the bridge, and close to the ailing Lady Aoi in an eternal strife of good and evil. The one would retreat, gather strength, then surge forward aggressively; the other steadily stood ground never ceasing his rubbing, rubbing, rubbing. The "snake" shed its garment "skin," twined around the structural pillars, lashed wildly, and seemed invincible, until, quite unexpectedly, it sank down, hands raised in a gesture of surrender. The music quieted and soon the stage was emptying.

I did not need to understand a word to comprehend action or meaning. The performance in its musical-visual reality was perfectly honed to a single purpose: Passion gone astray, the human soul driven by jealousy and transformed into an evil that can only be purged by a higher passionless existence. The experience of the play, was one of recognition, feeling, and overcoming. It was participation in a psychic cleansing.

Years later I learned to dance the movements that end the first half of the play (*makura no dan*). The sudden shifts of intensity and focus, the ambivalence of inner and outer balance were extremely hard to grasp. Particularly difficult was the need to temper the compelling sharpness of aggression with the elegance befitting Princess Rokujō. Grace was an aspect of the play I had not fully recognized while I watched that first performance, though I had been amazed at how jealousy was transformed into an experience of beauty.

Yūgen and the classical context

Grace is the word sometimes chosen to translate the term *yūgen*, a mysterious and elevating beauty fundamental to medieval Japanese aesthetics. *Yūgen* is one of the underlying concepts expounded in the dramatic treatises of Zeami (1364–1443), master

actor, playwright and theoretician of the noh, as well as (possibly) partial author of *Aoi no ue*. On a certain level all noh express *yūgen*, but Zeami writes that plays centering on women are the most appropriate vessel for *yūgen*, and among those that feature court ladies, such as characters from *The Tale of Genji*, the source for *Aoi no ue*, are particularly elegant.² Courtiers and ladies comprising the entourage of the Emperor embodied an other-worldly grace due to the refinement and culture of the environment in which they lived. Zeami in his treatise *Kakyō* (The Mirror of the Flower) states:

Where is the realm of *yūgen* truly to be found? To take an example from the everyday world, the refined behavior and distinguished appearance of the courtiers may be considered at the level of *yūgen*. From this it can be seen that beauty and gentleness form the essence of *yūgen*. (ZZ: 97; Goff: 34)

The portrayal on stage of court ladies (such as Rokujō no Miyasudokoro, the *shite* of *Aoi no ue*) was of great concern to Zeami, since his audience included those familiar with court life. Above all he wished to avoid causing offense. Thus in his earliest treatise, the *Fūshi Kaden* (Style and the Flower), he warns that "since the actor cannot easily view their [high ranking women of the court's] actual deportment, he must make serious, detailed inquiries" (ZZ: 21; R&Y: 11)

Already in the 14th century, the culture of the Heian period (794–1192) had become veiled in the luster of a classical ideal. Heian period poetry and prose formed the basis for Muromachi period (1336–1568) composition, particularly the art of linked poetry, *waka*. Knowledge of a basic canon was imperative for participating in poetry composition parties and was shared by a broad spectrum of literate society, which included much of the samurai class as well as the nobility. Allusion to the great classics, particularly to *The Tale of Genji*, which describes the sensibilities of the Heian nobility in refined detail, evoked a nostalgic elegance.

In Zeami's mind a theme like the possession of Lady Aoi formed a perfect topic for composing a noh, for it combined the elegance of court life with the pull of strong emotion. In the *Sandō* (Three Elements in Composing a Play) he claims:

In such a character (as women of noble rank), one finds, as it were, a jewel among jewels. Over and above the sheer visual beauty of such noble persons, one has rare and valuable material here: Lady Aoi bewitched by Rokujō, Yūgao captivated by a malevolent spirit, the possession of Ukifune—in these and like situations there is a seed for the blossoming of sublime mysterious beauty. It is a seed more rare than the one that, as the old poem says, "combines the scent of plum and the blossom of cherry and sets them to bloom on a willow branch." This being the case, one has to admit that a performer who can effectively manage such a style is a complete master of his audience's feelings. (ZZ 137-138; Hare: 132)³

The Tale of Genji and the noh *Aoi no Ue*

Zeami begins his treatise on the composition of noh by recommending thorough knowledge of one's source material: "Get a firm grip of the seed as it appears in the original source." (ZZ: 134; Hare: 49) He continues: "What I mean here by the seed is the character who performs the central action in the source upon which the noh is based." His examples of suitable sources include characters from major classical literary works, like the *Tales of Ise*, and *The Tale of Genji*, as well as historical figures, such as poets represented in the Imperial anthologies, warriors in the narrative sagas, and heroes of legends.

The source for *Aoi no Ue*, then, is the "Aoi" chapter of *The Tale of Genji* and the seed is the character of Rokujō no Miyasudokoro. How did the playwright familiarize himself with classical works?

The dissemination of classical knowledge in the Muromachi period was not as simple as publishing and selling the texts. Manuscripts were hand-written, and understandably copies of the thousand-page *Genji* were few. Common knowledge of *Genji* was based rather on digests and handbooks. As Janet Goff in *Noh Drama and the Tale of Genji* demonstrates, these varied from lists of associative words and key poems to summaries of the chapters and characters.⁴ The author of *Aoi no Ue* may never have read the original, but rather have known a second-hand summary of the general action and characters.

One indication of the familiarity of the playwright with the original source might be the amount of direct quotation.⁵ *Nonomiya*, another noh about Rokujō no Miyasudokoro, has several passages (*kuse* and *kabeai* in act II) lifted almost unaltered from *The Tale of Genji*. In contrast, direct reference to *Genji* in the *Aoi no Ue* consists of a partial poem, and of interspersing names of *Genji* chapters into the poetry of the text (double underline in the text, italics in the translation). Both the allusive variation on the poem and the chapter listing belong to the *waka* tradition and to information available in the handbooks on *Genji*.

Despite the possible lack of knowledge by the playwright of the original, it is still an interesting exercise to compare the characters and the events of the play and *Genji*. Perhaps the greatest discrepancy is that of perspective. The scene directly inspiring the noh *Aoi no Ue* is seen mainly from Genji's standpoint. Lady Aoi suffers severe attacks from spirits that the healers cannot appease, when one spirit weeps, "Oh please be a little more gentle with me! I have something to say to the Commander [Genji]"⁶ Genji comes, is struck by his wife "so beautiful and with so vast a belly!... To Genji she was lovelier and more dear than ever before." He interprets her piteous weeping as a fear of the separation of death, but,

"No, no," answered a voice gently, "you do not understand. I only wished you to have them release me a while because I am in such pain. I did not at all want to come, but you see, it really is true that the soul of someone in anguish may wander away. This soul of mine that grief drives to wander through the heavens, bind it now, to give it rest, in the hem you wear." The voice, the manner belonged not to the woman before him but

to another. After a moment of shock, he understood that he was in the presence of the Rokujō Favourite... "I hear your voice but do not know you," he said. "Please make clear to me who you are." The answer, to his understandable horror, was not in doubt.

Soon after this Lady Aoi gives birth. Rokujō for her part is relieved that the birth has gone well. Then, when all seems calm and Genji has gone to Court, Aoi suddenly dies.

In the noh *Aoi no Ue*, Prince Genji never appears in person. Sick Aoi, befitting her passive role, is represented by a folded kimono laid out on the stage. Rokujō's spirit appears as a vision to a shaman (not Genji) and is eventually overcome by the prayers of a mountain ascetic. Aoi never dies, Rokujō attains enlightenment.

Still, the seed of the noh is the character, not the plot, and here we find more correspondence. Both *Genji* and *Aoi no Ue* describe the ambivalence in Rokujō's mind. In *Genji* she is troubled but honestly regards herself as innocent, as can be seen some what earlier in the novel from her response when she learned people blamed her for Lady Aoi's agony:

On reflection she found in herself only her own misery and no desire at all to see the lady harmed, although she conceded that a soul wandering in distress, as souls were said to do, might well act this way. Despite years plumbng the depths of despair, she had never before felt, as now utterly destroyed, and after the Purification [Aoi Festival where her carriage was pushed out of place by Lady Aoi's men], when in that foolish incident she had been as though singled out for contempt and treated as naught, she knew that her mind, which then had drifted briefly from her, was now indeed beyond her control; and perhaps this was why she dreamed repeatedly, on dozing off, that she went to where that lady (as she supposed) lay in her finery, pushed and tugged her about, and flailed at her with a baneful violence strange to her waking self.

Rokujō is split between an intelligent, rational sympathy and a sensitivity that both wins her admiration for her aesthetic accomplishments⁷ and dooms her to magnifying her emotional experiences.

In the noh, Rokujō's spirit even when bent on revenge, seeks a higher path: "When life lasts no longer than a lightning flash, there is small reason to hate others, little reason to pity oneself" (KUDOKI-GURU, p. 24). She realizes that "Sympathy is not for the sake of another" (SAGEUTA, p. 35) and that retribution is a result of karmic cycles. Though Rokujō may justify her own revenge this way, by logic, retribution will recoil back on her. In short she despises her own passion. The noh takes Rokujō's psychic state to its logical conclusion.

The only release is to step out of the cycles of retribution, as suggested in the opening lines of the ISSEL. Although jealousy takes over in the second act, the ambivalence of the first act—the underlying insightfulness of Rokujō, her love that lies at the heart of her resentment—has set the scene for her release and salvation in the second act.

Rokujo's Salvation

The final salvation is not without logistical puzzles. Though it is well-established in the first act that the spirit possessing Aoi belongs to a living person, at the end of the second act it is met by a host of Bodhisattvas coming to transport it to Amida's Western Paradise as if it were dead. Are we to take this as a separation between the human Rokujo and the spirit of Rokujo, the one living on, the other ceasing to wander on earth? Is the human Rokujo freed and Aoi saved? Does the human Rokujo exist in the context of the noh? Was the medieval Japanese audience concerned with such details of logic?

An excuse, if not an explanation, for this puzzle surfaces with the discovery that the text of the last segment (KIRI) is identical with the final scene of the warrior play *Michimori*. In neither case are the words perfectly apt, but the correspondence in text between these two very different noh elucidates something about the composition of noh in general. As in western oral literature, set passages of text (in the noh, *shōdan*) were treated as independent units to be plugged in at appropriate spots, possibly adjusted in detail.⁹ Inconsistencies were of less concern than they would be to a modern playwright. Using such modules facilitated memorization and made possible speedy composition that could be communicated to the whole cast and musicians in short-hand.

Modular conventions may account also for the confusion of roles in the second act—the *shite* and not the *waki* chants the ascetic's incantation of the sutras intended to vanquish the spirit. In noh shared lines leading into a longer song are a standard feature (e.g. KAKE-AI—DAN-UTA, p. 30). This feature blurs the identity of the speakers and creates a unified focus. In many noh the *waki* has fewer and fewer lines as the piece progresses. One standard format is to have any shared lines at the end of a play be between the *shite* and chorus.⁹

Comparison with two other plays where a jealous "serpent" woman wearing a Hannya mask is exorcised, *Dōjōji* and *Adachigahara* (also known as *Kurazuka*) suggests another reason for the apportionment of prayer lines. *Aoinoue* contrasts with these other noh in precisely the point that Rokujo's spirit is saved, while the other molesting spirits are only subdued or driven away. The serpentine maid in *Dōjōji* is consumed by its own flames and leaps into a river.¹⁰ The ogress in *Adachigahara* weakens and vanishes with the evening gale. Perhaps Rokujo's participation in the chanting of the prayers leads to her salvation. She fights herself in the second act, just as she had wished to resist her passion in the first act.

The apportionment of roles and relationship between first and second act in *Aoinoue* also differs from the other two plays. While the former has a parallel structure, the latter have cause and effect structures. In *Aoinoue* the same thing—the summoning of a spirit that attempts to do harm—happens twice, only in greater intensity the second time.¹¹ On the other hand, in *Dōjōji* an apparently innocent dancer performs in the first act, which ends with the catastrophe of the dancer causing a newly erected bell to fall. The second act solves the mystery and exorcises the evil. In *Adachigahara* the first act has travelers stay in the house of an old woman. During

the *ai-kyōgen* they discover she is an ogress in disguise, and in the second act they battle her. This cause and effect structure where we are only slowly led into the world of spirits is a standard model for many noh.

A closer look at the parallel structure of *Aoinoue* reveals the following role relationships:

Act I: *wakizure* (through *ai*) summons *tsure* who summons *shite*

Act II: *wakizure* (through *ai*) summons *waki* who opposes *shite*

The *wakizure*, usually a companion role without independent identity, here is the one constant, always on stage and officiating the play (in some versions the *tsure* Teruhi leaves after the first act, in others she is on stage till the end). If many noh are dreams viewed through the eyes of the *waki*, then *Aoinoue* is experienced through the *wakizure*. The *wakizure* also takes the *waki* role of setting the scene (NANORI, p. 11 at the beginning). On the other hand, the other role of the *waki* in the first act, that of drawing out the story of the *shite*, is taken by the *tsure*, Teruhi.

While *Aoinoue* contrasts with the other two Hannya plays in its conclusion and the parallelism of its overall structure, in performance terms, the second acts of all three plays are variations on a single theme.¹² Prayers call out the Hannya figure, an *inori* prayer struggle forms the central scene of interest and is followed by a short chorus finale where the Hannya figure collapses in defeat and then retreats. Today the three noh are costumed almost identically in a dark satin robe embroidered with roundels (*nuihaku*) worn folded down at the waist in *koshimaki* style and a gold or silver imprint white satin (*surihaku*) with design of staggered triangles symbolizing snake scales above. Or, alternatively for variant performances of *Aoinoue* and *Dōjōji*, trailing red divided skirts (*nagabakama*) may be worn in place of the embroidered robe. The latter costume imitates the formal attire of high ranking ladies and in *Aoinoue* includes a wig of long trailing hair tied with bows at intervals (*nagakamoi*).¹³ The long hair draped over the left arm and used threateningly adds a sensuous touch. These three noh compare in the following details:

	<u>Aoinoue</u>	<u>Dōjōji</u>	<u>Adachigahara</u>
category:	4th	4th ¹⁴	5th
Act I			
status:	court lady	shirabyōshi dancer	local woman
mask:	<i>deigan</i>	<i>ōmionna/shakumi</i>	<i>fukai/shakumi</i>
Act II			
role:	Rokujo's spirit	snake woman	ogress
<i>hannya</i> :	"white" (flesh)	"red" (upper white)	"black" (dark red)
property:	Aoi robe	bell	hut
final state:	saved	deterred	subdued

The darkening colors of the Hannya masks correspond to increasingly vicious expressions and reflect three levels of malevolence. The elegance and rank of Rokujo can thus be seen in her Hannya mask, which despite its gaping fanged mouth, expresses pathetic suffering in the modeling and lighter color around the eyes and forehead.

Historical changes in performance practice and the problem of authorship

1. Costuming

Although in modern performance tradition the three *hannya* plays are grouped together and costumed almost identically, in early performances, a distinction in status among them was clearly reflected in costume. Zeami emphasizes the importance of distinguishing levels—the noble woman, the entertainer, and the commoner—both visually in the costume and artistically in music, dance and text.¹⁸ The costuming of *Aoi-no-ue* in Zeami's time can be inferred from the *Sarugaku dangi*, a compilation of Zeami's comments by his younger son, Motoyoshi. The esteemed Ōmi *sarugaku* actor Inuō (Dōami, d. 1413) played Rokujō.¹⁹ He appeared in "a robe lined in willow-colored cloth with a skirt so long that it concealed his feet." (ZZ: 263; R&Y: 176).²⁰ With present draping methods the lining of the garment would not be exposed, but in the 14th century noble women wore simplified versions of the court costume, *kinu* and *hakama*. The *kinu* was a T-shaped, long robe with large sleeves open at the cuffs and overlapping lapels forming a "V" neck. It was draped over the shoulders, bound loosely at the waist and allowed to fall to the floor. The lining would be visible at the cuffs and along the lapels. In the *Fūshi kaden* Zeami comments on the movements appropriate to such dress, saying, "The *kinu* and *hakama*, as well, should be long enough to conceal his steps, his hips and knees should be straight, and his bodily posture pliable." (ZZ: 21; R&Y: 11)²¹

"Willow-colored" refers to a light green. Probably the green lining backed a white outer silk, as it would have for a Heian period "willow" robe worn in spring in imitation of white pussy willows on a fresh green branch.²² Although today white is still worn as the upper garment, it is matched below by black or navy, nothing close to light green. Zeami himself was obviously struck by the novelty of the willow color.²³ Perhaps its delicate freshness enhanced the image of sensitivity and refined elegance of the court lady Rokujō, evoking sympathy in the audience to balance the aggression in the possession scene.

The *dangi* later describes that when Inuō played "the ghost in the second act and was invoked by a mountain priest—this part [was played by] Toyo—the way he looked back at him and held his robe was indescribable." (ZZ: 263; de Poortér: 83).²⁴ Dramatic pose and costume manipulation showed the actor's art. Just exactly what was meant by "held his robe" or "used his robe" (*kosode atsukai*) we can only guess. *Kosode* is a general term for robes with wrist-length box sleeves sewn up at the lower cuff.²⁵ In modern costuming of *Aoi-no-ue* all the garments worn by the *shite* and under garments by the *tsure* and *waki* are *kosode*, as is the prop laid down to represent *Aoi*. One of these, the outer *karaori* worn in the first act, is taken off as a part of the action that ends the first act and then held up by assistants to screen the costume change. In the second act the same robe is treated as a strip of cloth. First the *shite* pulls it over his head and crouches under it to sneak up on the *waki*. Next he pulls it up under his armpits and wraps it tightly around his body. Hugging himself, he then glances sideways at the approaching ascetic. Halfway through the dance, the *shite* discards the robe, as if dropping a defence and stripping for action.²⁶ Perhaps a *kosode*

was used similarly already in Zeami's day.

2. Staging and text

Other aspects of Inuō's performance detailed in the *Sarugaku dangi* show a noteworthy correspondence with the modern version in text and a striking discrepancy in performance aspects. The continuity as well as the change provide insight into medieval performance traditions.

The *dangi* states, "A maidservant, played by Iwamatsu, clung to the shaft of the cart." Neither the maidservant, nor the cart prop appear today, though recently attempts made to reconstruct the early performance gave rise to the *Koshiki* variant (see bracketed [] sections of the text). In fact both maidservant and cart seem to have been abandoned by the late Muromachi period, for they are not mentioned in the first dated record of an *Aoi-no-ue* performance, by Komparu Zempō in 1505.²⁷ How and why they got lost is a matter of speculation. Kōsai Tsutomu suggests two reasons: one, the impracticality of getting rid of the cart after the first scene; and two, the tendency in noh performance to move from realism to abstract symbolism and strip unnecessary elements in the process (Kōsai: 66-67). Having two props (robe and cart) on stage splits the focus of attention. Omote Akira proposes that Komparu Zenchiku (1405–1470?), well known for his love of the abstract and symbolic, may have recast the staging without modifying the text (Omote: 9-10). Takemoto speculates that Zeami may have found the Ōmi style performance unsuited to his Yamato style, much though he admired it (Takemoto: 6).

Obviously when Inuō performed *Aoi-no-ue*, he was performing a piece within his repertory, either one that may have been in the Ōmi repertory for years, or one that may have been composed for a specific performance. The wording in the *Sarugaku dangi*, Omote feels, suggests *Aoi-no-ue* belongs to Inuō (Omote: 8). Did Inuō himself compose it? Omote thinks the text is too well-polished to be the product of a Sarugaku player, who may have been illiterate, but that Inuō may well have had it written for him and then composed the music and dance. In support of this, he notes that *Aoi-no-ue* has an unusually large proportion of *shite* lines and few chorus passages, making it a perfect vehicle to display Inuō's much admired voice, for which he had been awarded the title of "first in Japan" (*nippon ichi*) in 1373. It must be remembered that an actor at this time succeeded by winning acclaim at performance competitions. To do this he had to choose an appropriate play to fit the slot he was given in the program. Responsible for text, music, choreography, acting and voicing, the actor would have an interest in a noh that displayed his strong points at their best.²⁸

Other points indicating that *Aoi-no-ue* is indeed an Ōmi *sarugaku* piece include that the *waki* is a priest from Mt. Hiei, the home of Inuō's players, and the noh demonstrates the efficacy of Hiei ascetics. In addition, Takemoto feels the parallel structure mentioned above typifies Ōmi noh and he goes on to suggest that perhaps the use of a robe to signify a character may be an Inuō invention (Takemoto: 5-6). He further argues that since Zeami does not identify the type of spirit (*ryō*) mask Inuō wore, his mask was different enough so as not to fit into any of the Yamato *sarugaku*

categories of "living spirit," "dead spirit," "resentful spirit," or "demon spirit." Perhaps it was a forerunner of a *hanrya*-type mask. Since *Adachigahara* has also been attributed to the Ōmi players, such pieces might belong to the Ōmi style.

On the other hand, the late Muromachi period Komparu school manuscript, the *Jikadenshō*, lists *Aoinoue* as being by Zeami. Early twentieth century scholars, such as Nose Asaji, also attribute *Aoinoue* to Zeami.²⁶ Internal evidence, including the construction of the play and order of the *shōdan* shows correspondence with other Zeami plays and with a style considered typical of Zeami.²⁷ An *issei* or *shidai* are common opening passages for the *shite* in the first act, but in *Aoinoue* these two *shōdan* come back to back, as they do in some other of Zeami's *noh* (*Taema*, *Tsuchigayuruma*, and *Matsukaze*). Although normally *issei* and *shidai* would be sung in a single singing style (melodic or dynamic), in *Aoinoue*, as in *Taema*, they are sung in a mix of both styles.²⁸

We know the double opening-passage construction existed already in Inuō's performance, so Zeami may have copied it from *Aoinoue*. In the *Sarugaku dangi* it states: "On the bridge he began his *issei*. Riding on the three vehicles of the law others may escape the burning house. Mine is but a cart in ruins like Yūgao's house; I know not how to flee my passion," and then moving the cart forward, he continued on in a full voice. "Like an ox-drawn cart this weary world rolls endlessly on the wheels of retribution...! In this *shidai*, he sang the last syllable of the word 'cart' in a high-pitched and beautiful fashion, and as he finished, he stamped his foot to the rhythm of the music." (ZZ: 263; R&Y: 176) The choreography here and details of the singing differ from present-day performance. The "last syllable of the word cart" along with the syllable that follows it are no longer sung high (*haru*) but in the middle range. It may be, Omote suggests, that Zeami reworked the play (the music? the words?), and thus considered it at least in part his own. This would explain why both in the *Sandō* and in his treatise on music, *Goon*, he does not mention an author for *Aoinoue*.

Of course, one possible explanation would be that Zeami wrote the play for Inuō, but given the competitiveness of the world they operated in, this is highly unlikely. Both actors were seeking the favor of the same patron at the same time. They belonged to rival troupes, and though Zeami, the younger, learned much from observing Inuō, the likelihood of Zeami composing a piece for Inuō is slight.²⁹

Who had the rights to a play, its text and its performance, and how were they passed on? Practice was transmitted through oral teaching, and we do know that some actors at least crossed borders to expand their repertory. Zeami's father, Kan'ami (1333 - 1384), for instance, learned the art of *kusemai* dancing from a professional, the woman Otozuru. (ZZ: 277; R&Y: 198). Kan'ami also claimed the *dengaku* (a parallel performance art) player Itchū was the model for his own art. (*Sarugaku dangi*: ZZ: 261; R&Y: 174). Perhaps Kannami studied from him directly, but perhaps he simply observed his performances astutely. Zeami certainly encourages the mature actor to observe other actor's arts and learn from them.

Ample opportunity for such observations came in the competitive performances between actors of various troupes. Another means of dissemination was through the

temples and shrines. Religious centers required ritual performances held at specific times in temples and shrines. Records indicate that the right to partake in these temple performances could be bought and sold (Kōsai: 73). Anyone performing pieces specific to the place of worship would have to be properly trained in them.

In addition, certain pieces were so old that they were considered general property.³⁰ Reworking of plays was common. The *Sandō* states,

"many of the plays that have been written recently are actually based on older plays in which a few changes have been made in order to create new artistic effects... In each case, the new play is merely an adaptation of the real source. Depending on the varying taste in different periods, words are slightly altered, the music is renewed, and a new Flower is created in response to changing times. (ZZ: 143, R&Y: 160-161)"³¹

Kōsai (75) suggests it is possible that the young Zeami, much enamored by Inuō, may have taken the performance of *Aoinoue* that he saw and reworked it into a piece of his own.

Play scripts could be passed on to select people. For instance, Zeami presented thirty-five *noh* scripts to his successor and son-in-law, Komparu Zenchiku.³² Presumably the presentation of a written script carried with it the rights to performance. Conversely, rights to a performance might be withheld, as possibly was the case between Zeami and his nephew, On'ami.

The protection of performance rights can be seen in the post-Zeami performance history of *Aoinoue*. Records show that in the later Muromachi period, the piece was the property of the Komparu school: thirty-three out of thirty-five recorded performances between 1505 and 1568 were by the Komparu players (Omote: 10).³³ That *Aoinoue* was the proviso of the Komparu school is reflected also in the early Kanze work on authorship, the *Nōhon sakusha chōmon*, where *Aoinoue* is listed as written by Komparu Zenchiku (who was only 9 when Inuō died). Since already by the time of the recorded performances, certain inconsistencies, to be discussed below, had crept into the text and performance practice had obliterated the stage prop and one role, as mentioned above, Omote raises two further possibilities: that the play went directly to the Komparu school from the Ōmi players, and that possibly Zenchiku, or some other Komparu performer, was responsible for the re-casting of the choreography (Omote: 10). It is only in the Edo period, when the shōgun and daimyō patronized all four (later five) *noh* schools in joint performances, that the performance of *Aoinoue* becomes general property of all the *noh* schools.

Inconsistencies in text and performance tradition: the role of the shaman.

The hiatus between the Inuō performance in the late fourteenth century and Komparu Zempō's in the early sixteenth century created some confusion in interpreting the text. Although the character of Rokujo's maid-in-waiting was eliminated, her lines were not. They were taken over by the other *tsure*, the medium (*miko*) Teruhi.

One line in particular came to bother thoughtful performers: the *tsure* line in the KAKEAI (p. 32): *warawa wa ato nite ku o misuru*. Some time between the oldest

preserved texts dating from the mid-sixteenth century³⁴ and the Shimomura Tokusaemon text of 1590, the particle *wa* (topic indicator) came to replace the particle *mo* (also). This slight change opened up the possibility of a totally different interpretation of the lines. Let us take the whole speech and analyze it.

<i>kono ue wa</i> yet more ! still more ! next (?)	<i>tote</i> so saying	<i>tachiyorite</i> (she) approaches
<i>warawa wa (mo)</i> I (also)	<i>ato nite</i> behind at bottom (feet) afterwards	<i>ku o misuru</i> pain will show (inflict)

The first phrase is vague enough to imply either "you keep on tormenting her even though I asked you to stop (in my previous speech)" or the opposite, "more, more (do it again)." The second line, when seen as Teruhi's, could mean either "I will make you (Rokujō?) suffer afterwards" or (particularly with the particle *mo*), "I also will join in and inflict pain on Aoinoue at the bottom." The latter is a highly unlikely line for Teruhi, and probably inspired the change of the particle, opening up the alternative possibility that the object of the inflicted pain would be Rokujō.

Early translations (Waley, 1921; Nippon Gakujutsu Shinkōkai, 1959) and annotated Japanese texts (Sanari, 1930; Nogami Toyochirō) unaware, perhaps, of the possibility of a second *tsure*, choose to have the Teruhi threaten to punish Rokujō.³⁵ A turnabout in this interpretation appears in 1960 with the publication of Omote Akira and Yokomichi Mario's anthology of *noh*, *Yōkyōbushū*. They explain the lines as, "If you don't stop now, I (Teruhi) will have to step in and make Aoinoue suffer at the feet." A note at the back adds an explanation that originally these may have been lines of the maid-in-waiting. Later annotations, based on a thorough analysis of which lines would logically have belonged to the maid, concur with this interpretation, also explaining that *ato nite* means "at the feet" in contrast to "at the pillow," where Rokujō struck. In a performance with only one *tsure*, Teruhi should be seen as speaking for the maid.

Even granting that the lines belong to the maid, it remains puzzling that she should first try to curb Rokujō's excesses, then join in and double them. Parallels with other plays show that this actually follows a known pattern. In *Matsukaze*, for instance, Murasame (*tsure*) first tries to stop her sister (*shite*) saying she has gone mad, but then falls in with her "madness". The companion *tsure*, often a wife or sibling, acts as an alter ego. Though the *tsure* may oppose the *shite* for a short space, the two then merge leaving the *shite* dominant. The difficulty in *Aoinoue* arises primarily from the transition being so abrupt.

In reconstructing which lines would originally have belonged to the maid and which to Teruhi, scholars considered both structural parallels (an ISSEI with two couplets appears in plays where the companion *tsure* takes one; likewise for the splitting

of the lines of the GE-NO-EL), and the characteristics of a Japanese shaman medium. All of Teruhi's lines should be consistent with the role of a shaman.

Carmen Blacker in her book *The Catalpa Bow*,³⁶ outlines the world of Japanese shamanism. The shaman, she says, bridged the realm of humans and the nether realm of spirits, whose "whole order of existence is ambivalent, mysterious and strange." (Blacker: 20) Since there is no continuity between these realms, ordinary people cannot cross the barrier into the realm of spirits, though the spirits are free to come and go at will. These roaming spirits are the cause of calamity and only when properly treated with rituals, offerings and spells will they work for our benefit. Shamans with special powers, gained by austerities and initiation rites, can communicate with the spirits.

There are two complementary types of shamans. The first is the medium (in Japan usually a woman, a *miko*, like Teruhi). She enters "a state of trance in which the spiritual apparition may possess her, penetrate inside her body and use her voice to name itself and make its utterance" (Blacker: 22). Her role is passive, that of a vessel for the transmission of the spirit's communication. The second is the ascetic (usually a *yamabushi priest* like Kohjiri of Yokawa). He is "primarily a healer, one who is capable of banishing the malevolent spirits responsible for sickness and madness and transforming them into powers for good" (Blacker: 22). He alone is able to penetrate the barrier between the realms and visit the world of the spirits. The standard process was to employ a medium to summon the spirit and then an ascetic to subdue it.

The medium as a mere vessel has no power to affect the spirit. Thus in *Aoinoue*, Teruhi can take lines for Rokujō (a phenomenon seen also in *Futari Shizuka*), but cannot take on an independent personality that would talk to or against Rokujō. Teruhi summons the spirit, then describes it, and is possessed by it. We view the *shite* in the first act through the eyes of Teruhi. The Official experiences only what he hears her utter, addressing his line "declare your name" (MONDŌ p. 24) to the spirit through Teruhi, whom he faces. On the other hand, lines such as the KAKE-AL (p. 30) "Shame, shame on you, Rokujō..." and those discussed above are out of character for the medium and must belong to the maid-in-waiting.

The choreography is in accordance with the passive role of the medium. In a standard performance Teruhi remains seated in the *waki* spot the entire duration of the play, a symbol that it is her vision. In reconstructions of the old version, however, action mimics the intention of the lines. Teruhi chants her summoning prayers in center stage before the ailing Lady Aoi and is then seated up stage from the Official, who takes the *waki* seat. During the striking scene Teruhi is motionless. The maid first holds back the *shite* to deter her. Then, once the *shite* has struck Aoi, the maid crosses to the feet end of the kimono and chants, "I will make her suffer at the feet." At the end of the first act Teruhi, no longer essential, exits.

Tracing the performance history of *Aoinoue* has elucidated aspects of property rights and authorship in the *noh* world. A text for a *noh* might be reworked, imitated, altered by the originator, or any number of successors. In addition, a *noh*

consists of not only words, but the entire performance practice. Recasting any of these can give you "rights" to the play.

Inconsistencies in the text of *Aoi-no-ue* arose because the words of an earlier version of the play were retained after the staging was radically changed. These inconsistencies puzzle the translator and the academic, but do not greatly alter the intent of the piece. Costuming has changed, leveling the distinctions in social rank, but the effective use of costume as a theatrical tool remains. Has the performance improved? The *Aoi-no-ue* Zeami experienced must have been more visually explanatory a possibly centered more on *yûgen*, while the revisions focus more on Rokujô's jealousy. The modern actor is fortunate in that he may choose his emphasis by selecting from several variants, including a reconstruction of the old version. In his choices he adds his personal stamp to a long history of alterations.

Footnotes

1. The personal experiences described here are of Monica Bethé.
2. *Sanjô* (Omote Akira and Katô Shûichi, *Zeami Zenchiku*, Volume 24 of *Nihon shisô taikei*. Tokyo: Iwanami Shoten, 1974, forthwith abbreviated as ZZ: 137) translated in *On the Art of the Nô Drama: The Major Treatises of Zeami* translated by Thomas Rimer and Yamazaki Masakazu (Princeton: Princeton University Press, 1984, forthwith abbreviated as R&Y: 152-153) lists among the plays of the "very highest aesthetic qualities" one about characters in *The Tale of Genji*, such as "Aoi no Ue, Yûgao, and Ukifune." Also translated in Goff: 33 (see bibliography)
3. Thomas Blenman Hare, *Zeami's Style: The Noh Plays of Zeami Motokiyo* (Stanford: Stanford University Press, 1986)
4. Dissemination of knowledge of *Genji* is the topic of Goff's opening chapters.
5. Following his own recommendation that warrior plays be "composed in accord with the counts" (R&Y: 55), Zeami incorporates in them many direct quotes from *The Tale of Heike*. Such fidelity presumably applied to some degree to all compositions based on known sources. Of course, since it was possible to lift direct quotes from the guide books, their presence does not prove the playwright had read the original, but their absence is noteworthy.
6. This and all other quotes from *Genji* are from a draft translation by Royall Tyler for a forthcoming Penguin Classic.
7. Later in the "Aoi" chapter it describes Rokujô as renowned for "deep charm and rare taste" and with "delightfully original ways."
8. For insight into western oral composition, see Albert B. Lord, *The Singer of Tales* (New York: Atheneum, 1965). Since both *Mitchimori* and *Aoi-no-ue* have the same end, in the event that both plays are performed in the same program, the wording of one or the other is altered in a standard way to avoid overlap. (Mutô Chizuko "Utaikata to kotoshi: Aoi-no-ue" [*Aoi-no-ue*: Singing Style and Aesthetic Appeal]). Kanze, August, 1974: 29.
9. Diminishing *waki* lines is not so set a formula as to explain away the confusion of roles. In the Kanze school variant performance of *Aoi-no-ue*, *Kogaeshi no den*, the *waki* says the prayer lines. Other plays with *inori* also keep the roles clear. In *Adachigahara* (*Kirusuke*) the *waki*

and *wakezure* share the prayer lines following the *inori*, but the following final segment is quite long. In *Dôjôji* the first prayer is shared by *waki* and *wakezure* and then the chorus takes over before the *inori* and continues until the end of the *noh*.

10. In *Kanemaki*, the old version of *Dôjôji*, the *hamya* spirit is saved.
11. A similar parallel structure can be seen in *Tsuchigumo*, where the fight with the spider begins in the first act and is played out and resolved in the second act.
12. Takemoto (see bibliography) points out that *Aoi-no-ue* is the oldest *hamya noh* and may have been a model for the other two *noh*.
13. Even in Zeami's day the *nagakamaji* was a wig of sorts. By the 14th century the long open hair styles of the nobility had been replaced by up-headers held by a clip or comb. For this style women cropped their hair to about mid-back length. On formal occasions when traditional long styles were required, they tied on an extra five feet or so of hair. A thick colored cord was used to join the wig to the real hair, and then thinner white or red paper cords (*mizuhiki*) used to bind the tresses at set intervals. (Ena Tsutomu, *Yûsoku kofitsû*, Ancient Customs of Court Wear. Vol. 5 of *Nihon no bi to kyôgô*. Kyoto: Kawara Shoten, 1965)
14. This is the standard classification, but *Dôjôji* is sometimes considered a 5th category piece and *Adachigahara* on occasion a 4th.
15. Costume distinctions are described in the *Fûshi kaden* (ZZ: 21; R&Y: 21), compositional ones in the *Sanjô* (ZZ: 138; Hare: 132)
16. In the 14th century, both *sarugaku* and *dengaku* players performed *noh*. The players belonged to troupes with regional headquarters. The four old *noh* schools that remain today all stem from Yamato *sarugaku* troupes, based in the Nara area. Ômi is the area at the southern end of Lake Biwa, and Inuô's troupe was connected to Hie Shrine at the Lake Biwa side of Mt. Hiei. Ômi *sarugaku* was known for its emphasis on dance and *yûgen*, while Yamato *sarugaku* was known for its mimetic dramatization, *monomane*.
17. Literally "to step on and conceal," *Fumitekumi* presumably refers to a gown long enough to cover the feet, possibly to trail on the ground. Today in *noh* only the *nagabakama* (long divided skirts), such as are worn for some variant performances of *Aoi-no-ue*, fit this description.
18. The same word, *fumitekumi* is used here.
19. Nagasaki Seiki, *Kasane no Irome* (Colors for Layered Costumes) (Kyoto: Kyoto Shoin, 1988: 30).
20. In other places in the *Sarugaku dangi* Zeami contrasts the Ômi *sarugaku* staging with his own Yamato troupe's traditions, admiring the former, but not feeling they would be appropriate for the style of his troupe. We have no way of telling whether his admiration led to emulation in this case.
21. Erika de Poortier, *Zeami's Talks on Sarugaku: An Annotated Translation of the Sarugaku Dangi with an Introduction on Zeami Motokiyo*, *Japanica Neerlandica*. (Amsterdam: J. C. Gieben, 1986)
22. Note that while the *shite* wore a *kinu* in the first act, here the reference is to a *kosode*. Rimer and Yamazaki's translation of this passage, "holding the sleeves of his costume in such a way as to hide his face" implies that the *shite* is wearing the *kosode*.
23. The discarding of the *kosode* belongs in a series of discarded defenses. First, at the end of the first act, the *shite* throws away his fan, then during the *inori* he drops his robe, and

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Vocal scores (*utaibon*)

Each *shite* school publishes its own vocal scores which are generally available at Noh theatres as well as the three major Noh specialty shops: Hinoki Shoten, Nôgaku Shorin, and Wanya Shoten. For this work, the vocal scores of Kanze, Hôshô, and Kita schools were consulted. Pattern books for Issô flute, Kô shoulder drum, Takayasu side drum, and Komparu stick drum were also consulted.

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when finally defeated, he drops his wand.

14. Komparu Zempô was head of the Komparu school and the performance was given on the third day of a conscription noh in Awataguchi.

15. Zeami discusses methods of succeeding in competitions in the *Fûshi kaden* and the *Kakyo*. The main argument is that in Zeami's treatise on music, *Goon* he mentions "Aoinoue (*issei*) *Mitsu no kuruma ni nori no michi*" without stating an author, and that all plays other than Zeami's own in that work are mentioned with author. Omote points out that this very line is quoted in the *Sarugaku dangi* as being sung by Inuô, laying doubt on the above supposition. In the *Sandô* Zeami also mentions Aoinoue and her possession as appropriate material for a play, but does not list *Aoinoue* among those noh he feels are his best.

17. Kôsai thinks both construction and style totally Zeami's (73). In particular he notes that the possession, as in Zeami's plays *Fûlari Shizuka* and *Kinuta*, is shown through the *shite* taking the role of the possessing spirit. This contrasts with Kan'nami's *Sotoba Komachi*, where the possessing spirit is never shown but only speaks through the possessed.

18. Although in Zeami's time the dynamic mode had not yet been developed, he did distinguish between *ô no koe* (horizontal voice) and *shu no koe* (vertical voice), which might have been the prototype for dynamic and melodic modes (Harc: 269n, note 45.)

19. Kôsai elaborates on this opinion.

10. In *Sarugaku dangi* (R&Y: 222) after discussing a play Zeami rewrote, it states "Such old plays existed even before they were performed by *dengaku* troupes; indeed they have been in existence for a considerable time."

1. The *Sarugaku dangi* discusses other plays Zeami revised (R&Y: 215) and that such major revisions made the plays his (222).

2. These appear in *Nôhon sanjûgoban mokuroku* (The List of Thirty-five Noh), a table of contents for a set of scripts. Another example is the plays Zeami passed on to Jûni Gonnokami, a *waki* player of his troupe.

3. Although there was a Kanze song book, the first record of a Kanze performance is in 1621.

4. Omote cites four Kanze texts from the mid-sixteenth century (Omote: 7).

5. Waley: "She is going to strike again. (to Rokujô) You shall pay for this!" Sanari reads these lines to mean that the medium will later use prayers to make Miyasudokoro suffer. Nippon Gakujutsu Shinkôkai: "Now that things have come to such a pass, / There is nothing more to do. / So saying, she walks towards the Princess Rokujô. / For this you will soon suffer." Goff (1991) "If you will not stop, I will draw nearer and make you suffer at the other end."

6. *The Catalpa Bow: A Study of Shamanistic Practices in Japan* (London: George Allen & Unwin Ltd., 1975).

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