Essence in Aoi no Ue (Lady Aoi)

How does the idea of essence in Noh Theatre help create terasu and kumorasu within the 

shite character in Zeami Motokiyo’s production Aoi no Ue (Lady Aoi)?

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Theatre

Word Count: 3,981
Acknowledgement

I’d like to acknowledge that in order to watch Zeami Motokiyo’s production, *Aoi no Ue* (*Lady Aoi*), I had to use a version of the play that did not include any English subtitles. The version of the performance I watched was in Japanese. As I do not speak or understand Japanese, I did my best to stay authentic to the play. To understand what was happening on stage throughout the performance, I had a copy of the play in English and I followed along by listening to which actor was speaking at each time. The Story Paper of *Aoi no Ue*, having copyright held by the Noh.com, is found in Appendix A (pg. 22). I’d like to acknowledge that I had permission to use the story paper of the performance in my extended essay. Although the production was in Japanese, I was still able to analyze the piece to the best of my ability because I concentrated on how the body of the *shite* character moved to create the specific shadows *terasu* and *kumorasu* in the mask.
Abstract

Playwright, aesthetician, and actor, Zeami Motokiyo made numerous contributions to Noh theatre through developing the style of the art form. As his career developed, so did his influences on Noh theatre. The combination of his influences from his personal life and his career created aesthetics that have never been created in Noh. To understand the effects Zeami’s principal of essence has on creating the shadows terasu and kumorasu, this essay will assess the question, how does the idea of essence in Noh Theatre help create terasu and kumorasu within the shite character in Zeami Motokiyo’s production Aoi no Ue (Lady Aoi)?

In order to answer this question, I conducted my research by investigating the influences in Motokiyo’s life. After this, I elaborated on how essence in Noh Theatre is present in the process of donning the mask and the stage. The next step I took was to examine how the Noh masks were used to show the idea of essence in Noh Theatre. Primary sources were utilized to study how the idea of essence is important in Noh, what role essence has in relation to the Noh actor, and how essence aids the creation of shadows from Noh masks. Secondary sources were used to determine Zeami’s influences and find a connection between terasu, kumorasu, and Zeami’s principles.

After assessing Zeami’s influences that contributed to his development of Noh Theatre and the establishment of essence in the actor, it is apparent that essence is important in creating terasu and kumorasu. If the connection between the actor and the audience were missing, hana would not be developed, and transpersonal connection between self and other would not be established. If this connection were missing, then the belief of the other possessing the spirit, actions, movements, and gestures of the actor would be missing.

Word Count: 300
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Introduction

As a theatre student that is captivated by the way different principles of art forms develop, I find looking into Japanese culture thought provoking and fascinating. Studying universal forms of theatre allows me to think about different cultures and how the formation of each principle is important in developing the specific art form, making Noh Theatre a significant topic to research. Exploring Noh Theatre enabled me to develop an appreciation for Japanese history and culture. Throughout the eighth century in Japan, dancing and chanting were fundamental to Japanese philosophy, showing worship to the God’s. The creation of the classical form of Noh provided many with entertainment, never failing to stress the importance of the presence of God’s. Zeami took this importance and integrated it in his art form, Noh Theatre. By utilizing inspiration from Japanese life and culture, he created aesthetics to base his principles of Noh Theatre. Combining the idea’s of spiritual presence, worshiping the God’s, music, and chanting, Zeami Motokiyo developed Noh Theatre. This essay will examine the question, how does the idea of essence in Noh Theatre help create terasu and kumorasu within the shite character in Zeami Motokiyo’s production Aoi no Ue (Lady Aoi)? I intend to outline the idea of essence Zeami created and how this idea aids the theatrical techniques, terasu and kumorasu in the classical play, Aoi no Ue (Lady Aoi). In order to answer this question, it is necessary to consider Zeami’s influences in his theatrical career and his daily life, the idea of being possessed by a spirit to understand the idea of essence in Noh, and how terasu and kumorasu are established through spiritual possession. Through analyzing these aspects and combining ideas together, I hope to come to the conclusion of exactly how Zeami created the idea of essence and how it plays a role in creating the techniques of terasu and kumorasu.
Influences and Background Knowledge

To understand the development of Noh Theatre and many of Zeami Motokiyo’s principals, it is essential to understand influences in Zeami’s life throughout his theatrical career. Prior to developing Zeami’s influences, the establishment of Noh Theatre is crucial to understanding the timeline of Noh Theatre. The roots of Noh range back to the eighth century. The Noh Theatre of today first derived from two forms of Noh known as *sangaku Noh* and *dengaku Noh*¹. *Sangaku Noh* presented many forms of comical tricks, acrobatics and magic; meanwhile *dengaku Noh* presented more dance-orientated performances.² During the same time period, *sarugaku Noh* formed. This form of Noh provides comical relief. Often times during a Noh performance, the intermission consists of a comedic skit to lower pressures from the intense first act of a performance. The comedic skits are derived from Kyogen. During the mid-fourteenth century Kannami, Zeami’s father, combined *sarugaku* with *kusemai*, a form of dance supplementary to storytelling, to establish new styles of music and movement.³

Zeami was introduced into Noh through his father, Kannami, later learning that he was a skilled actor at the age of 12.⁴ All throughout his childhood, Zeami was involved in his father’s development of Noh. In 1374, the shogun of Japan, Ashikaga Yoshimitsu, attended *sarugaku Noh* at Imagumano, a city in Japan, performed by the Yūzaki troupe, led by Zeami’s father.⁵ Yoshimitsu was so impressed by the performance that he created a shogunal sponsorship for the Yūzaki troupe.⁶ Through the shogun’s patronage, Kannami and Zeami were able to work

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together to further develop *sarugaku Noh* into Noh making it a more sophisticated form of theatre.

At the age of 52, Zeami’s father passed away; thus leaving Zeami to succeed his father and perfect Noh. At the age of 52, Zeami’s father passed away; thus leaving Zeami to succeed his father and perfect Noh. Noh Theatre advanced through performing at religious ceremonies, Buddhist temples, and Shinto shrines to court aristocratic, elite members, and commoners. After the death of Ashikaga Yoshimitsu in 1408, his successor, Yoshimochi, preferred the work of other actors. Nevertheless, this did not affect Zeami. Instead, this allowed Zeami to reflect on the art of Noh and write his treatises on the ritual of the Noh.

Zeami was able to discover an extensive amount about Noh through: writing many plays and books, extending his scope of art in performance and style, improving his art level, creating and adapting words and melodies and theoretical aspects. Zeami was spiritually influenced by Buddhism, submerged in Zen and remained in close contact with Shinto shrines, which was inspirational and reflective, allowing him to develop his mind. His spiritual influence played a large role in the development of Noh due to the supernatural presence of God’s in Noh stages and throughout many Noh rituals. Furthermore, during the fourteenth century, Japan also had large agricultural communities causing an agricultural surplus. Many would pray to the God’s of the field for their harvest and celebrated by dancing and music. Because of this, nature in Japan serves as an inspiration to many, like Zeami, incorporating it in his principles of Noh Theatre. Finally, In the Edo period of 1603-1868, Noh was officially recognized as an art form by the

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Tokugawa Shogunate and grew to be even more artistically refined as Zeami continued to work on his principles.\textsuperscript{13}

**Essence**

The Oxford dictionary defines essence as, “the intrinsic nature or indispensable quality of something, especially something abstract, that determines character”.\textsuperscript{14} This metaphysical quality is found in Noh Theatre and is crucial in establishing the idea of essence as a spiritual possession of a spirit in a Noh actor. This spirit controls all of the actor’s movement, posture, and body.

When Zeami perfected Noh, he emphasized importance on the dance and musical component of the art form. In addition to that, Zeami also formed Noh to consist of an idea known as \textit{santai}. \textit{Santai} translates to mean “three bodies”.\textsuperscript{15} The three bodies are the three types of roles a Noh actor must strive to dominant in. The first of the three bodies is the \textit{rōtai}, meaning “the old person’s body”, then the \textit{nyotai}, translating to “the woman’s body”, and finally, the \textit{guntai}, which is “the warriors body”.\textsuperscript{16} A Noh actor must undergo a transition in Noh theatre where they only become the body of the character in the great extent to which the audience only imagines a body underneath the costume and mask of the actor. This is where essence in Noh is created because of how nonrepresentational the idea is. This transition is the core of Noh theatre because the actor completely embodies the spirit of the character, providing their own bodies as the host of the other to enter them for the duration of the performance. In order for the body and the spirit to become one, the actor must undergo a ceremony known as donning the mask.

Donning the Mask

The sacred ceremony of the Noh actor providing their body as a host for the body of the other, or the spirit, occurs in a room known as the kagami-no-ma. The kagami-no-ma means the mirror room, a holy area where the actor dons the mask. The process of donning a Noh mask is extremely connected to the principle of essence for many reasons. Foremost, prior to entering the mirror room, the actor must meditate on the mask he is going to choose for the performance. For example, in the play Lady Aoi, the main actor, known as the shite, meditates on a mask that accommodates their personality and character, their understanding of the character, and their age and acting style. The main actor often finds himself contemplating the role he is chosen to play for days as well as the mask he has chosen to wear for the performance. After the meditation is complete, the actor may don the mask.

Before entering the stage, the shite dresses in their heavy costume and enters the mirror room. The Noh performer then begins the ceremony of donning the mask. The actor begins with bowing to the mask to show respect. Then, he gazes at his own reflection in the mirror; mentally preparing himself for the transformation from self to other that is about to take place. After concentrating, the actor takes the mask into his hands and brings it to his eyeholes. He looks at his reflection in the mirror through the tiny pupil eyeholes of the mask, contemplating the new self he is going to be. Finally, the performer puts the mask to his face and in that moment he is immediately transformed into a single being with the presence of himself and other. The functions of the mask and the mirror combine as the actor is possessed by the idea of essence and the spirit is made into flesh. Due to this process, the mirror room is called the “space of

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transformation”¹⁸, where the actor let’s go of all other faces, their personality and anything having to do with the individual performer, becoming the other.¹⁹

Upon the complete transformation of spirit and actor, the performer is prepared to enter the stage as one. However, this leaves the performer feeling humble but also vulnerable. In order to accept the spirit into one’s body and host it for the duration of the performance, a performer must humble their self for the role. Actors are humbling themselves by internally letting go of every ounce of personality they had to host the presence of essence into them. Nevertheless, this causes the actor to feel slightly vulnerable. In an e-mail interview I conducted, found in Appendix B (pg. 34), with David Crandall, a founder of the company Theatre Nohgaku and a Noh performer, he described the physical experience of wearing a mask as “intense but also private, leaving one to feel both invisible and extremely vulnerable”.²⁰ To the audience, the actor externally feels invisible due to the production aspects of hiding behind the omote (mask) and the heavy costume. The spectators view the external appearance of the actor, but the actor himself forms his own internal image of himself based on what he sees in the mirror.²¹ This is what causes the actor to enter a stage of vulnerability.

Zeami creates an aesthetic of being transformed to allow the actor and spirit to enter a different level of consciousness. An actor enters the stage with an altered conscious to assist them in playing the role. For example, in the performance Aoi no Ue (Lady Aoi), the actor transforms to take the role of a woman. This is Zeami’s second objective of monomane, meaning imitation. The body of the women is explained as taishin shariki, meaning “body-mind,

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²⁰ David Crandell, “Re: Noh Theatre and masks” Message to Theatre Nohgaku. 11 April 2015. E-mail.
abandoned strength” to enter the appropriate level of consciousness for the women, Zeami states that an actor must “concentrate his attention on producing an inner intensity and abandoning any detailed stress on his physical movements.” The production of what happens internally for the actor is what is produced externally for the audience to see. This is why the ceremony of donning the mask is important. Without essence being present when donning the mask, the actor would not be able to internally feel as if the spirit possesses him. This causes the actor to lose the purpose of internally concentrating on the role to produce the effects of being a woman externally for the audience. This would also cause the performer to lose the nature of his appearance, making the whole aesthetic of donning the mask unnecessary, taking away an important part of Noh.

The Stage

During the establishment of Noh Theatre, Noh was performed outdoors in the courtyards and during religious festivals for the rich, warriors, courtiers, and the commoners. Today, many Noh stages are indoors but still include the same features of outdoor stages, like a roof. The Noh stage is just as important in creating essence as the formal ritual of donning the mask. The stage itself is highly symbolic as well as extremely minimalistic, containing many abstract ideas. Beginning with the symbolism of the hashigakari (bridge way) to the butai (stage). While watching Lady Aoi, I noticed that the shite character, Lady Rokujō walked extremely slow from the moment she came out of the curtain to the stage area. The reason behind the slow steps is because the mirror room signifies the realm of the dead meanwhile the stage symbolizes the

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Therefore, the bridge way between the two realms must represent the transformation of the spirit from going to dead or supernatural to alive for the duration of the performance. The slow steps in Noh theatre are also important to note because Noh is known as the art of walking. Personally, I think that this is important in understanding how essence contributes to Noh theatre. The spirit has entered the actor and has officially become one with the actor; thus, guiding the actor throughout the performance. The slow steps taken by the performer are the spirit’s way of showing their presence on stage. By taking fast steps, the flow of act is interrupted also ruining the persona of the character on stage. This further exemplifies how the actor and spirit become one, personifying how the idea of essence is shown in the Noh actor at all times after donning the mask.

Moreover, the ancient pine trees depicted at the back wall of the stage, shown in Figure 1, are significant due to the symbol of divine presence found in the Noh stage. The three pine trees represent the idea that as each pine tree increases in size, so does the descent of divine presence into the heart. The entire Noh stage is extremely connected to the idea that God’s are present during the performance, supporting the idea of essence on stage because the God’s are supernatural figures as well. Through the effects given off from the stage and the formal process of donning the mask to find essence between the spirit and the actor, the establishment of terasu and kumorasu is then formed.

**Terasu and Kumorasu**

Noh masks are extremely important in conveying the mood and character for the audience. The *omote* is made to express human effects through the performers body movement and angling of the mask. *Terasu* and *kumorasu* are two techniques used in Noh Theatre to help the characters express emotions. The Noh mask can be changed in many ways by altering the angle of the mask. Simply tilting the mask upwards implies happiness, establishing the effect of *terasu*. Meanwhile angling the head downwards implies sadness, creating *kumorasu*.

The play *Lady Aoi* begins with the courtier announcing that Lady Aoi, the wife of Hikaru Genji, is possessed by a phantom. Her family tried many forms of treatment to help her improve but nothing worked; therefore, they called Priestess Teruhi to treat her. Priestess Teruhi begins chanting prayers to get the spirit who possesses Lady Aoi to appear. Through the sounds of special music, Lady Rokujō, the phantom possessing Lady Aoi, approaches the priestess. Throughout dialogue between the Priestess and Lady Rokujō, it’s revealed that she is bitter and

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Envious of Lady Aoi because Lady Rokujiō used to be the crowned princess, had noble status, and was in love with Lady Aoi’s husband Genji. Throughout the course of the performance, Lady Rokujiō continues to let out her hatred for Lady Aoi by beating her. The performance then goes into an intermission. After the intermission, the courtier orders a subject to bring a holy priest to get the phantom out of Lady Aoi. The priest begins with a prayer and the living spirit of Lady Rokujiō appears again. As the priest recites his prayers, he also fights the female ogre, which is the spirit of Lady Rokujiō. The ogre becomes so overwhelmed by the prayer of the priest that she disappears and Lady Rokujiō reaches enlightenment, escaping her resentment towards Lady Aoi.

Figure 2- Deigan Mask

Figure 3- Han’nya Mask

Throughout the performance, the two masks used by the *mae-shite* and *nochi-shite* were the *deigan* and the *han’nya* mask, shown in Figure 2 and Figure 3. During the first half of the performance the *mae-shite*, meaning the protagonist for the first half, entered the stage wearing the deigan mask. After the intermission, the *nochi-shite*, protagonist for the second half, entered the stage wearing the han’nya mask. Both masks are important throughout the performance due to their significant meaning to the actor who embodies the role the masks take on. The *deigan* mask came from the category of woman masks; meanwhile the han’nya mask comes from the category of ghosts or spirits.\(^{30}\) Figure two depicting the deigan mask emphasizes the gold outline around the eyes and inside the mouth. The gold signifies that Lady Rokujō is a being from beyond the temporal realm.\(^{31}\) The actual expression of the omote is pretty neutral; however, the slightly opened mouth and eyes give it a bit of a jealous emotion. Figure three illustrates the *han’nya* mask that is used for the second half of the performance. This mask, like the *deigan* mask gives some emotions and suggests character. The horns at the top of the mask characterize Lady Rokujō as a vengeful and evil character. The eyes and mouth also have gold around them signifying that han’nya is no longer from the present realm. The red shadows around the eyes and the red outline around the mouth symbolize the anger that lies within the character. Although these two masks help characterize the character on stage, the techniques of *terasu* and *kumorasu* help the audience understand the emotion of the characters.

During the performance I noticed different things such as the slow body movements of the *shite* in an almost frame-by-frame like manner, to many of Lady Rokujō’s specific gestures. When the *mae-shite* first came onto the stage from the mirror room, he slowly went from closing

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himself off from the audience in a profile position to a full frontal position. Figure four illustrates the Lady Rokujō wearing the *deigan* mask in a neutral position. The emotion given off during this state is very bland. However, the character is simply setting the emotions for the spectators. Soon after this, the main actor begins to slowly tilt his head downwards and brings his face to his hands as Figure five shows. As soon as the *mae-shite* began to angle his head downwards, a spectator can identify that Lady Rokugō was upset about something because of the sad emotion given off from the mask through *terasu*.

![Figure 4 - Lady Rokujō in Lady Aoi](image1)

![Figure 5 - Lady Rokujō in Lady Aoi](image2)

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Finally, the emotion is complete when the *shite* bring his hand to his mask suggesting sadness and weeping displayed in Figure 6. The shite character has displayed terasu through the angle of the mask. The eyebrows on the mask rise as the eyes tilt downwards implying worry and distraught. *Kata* is known as the basic movement patterns in Noh. To express sadness the abstract movement of *shi ori* is used, evoking universal emotions through the body alone. *Shiori* involved moderately bending the head down and bringing one or two hands to cover the eyes signifying tears of the character. The example described above is perfect in showing how body
movement aids in evoking emotions through the *omote*. The mask alone helps the audience understand if a character is happy or upset, but through the use of the gestures, it allows the spectator to get a better understanding of a specific emotion, whether terasu or kumorasu. Nevertheless, these gestures and movements would not be complete if it were not for the essence that is created between the self and other.

The careful movements involved in creating the emotion of sadness are important because they help suggest emotions. If terasu and kumorasu were to only be created with moving the mask up and down, a spectator may not completely understand what the actor is trying to achieve; however, through the use of body movement, an actor achieves more in displaying emotions. Again, this stresses the idea of complete embodiment between the spirit and the Noh performer. If the spiritual presence in the Noh actor were not developed, the Noh actor would not be able to effectively suggest the emotions *terasu* and *kumorasu* produce for the audience.

Figure 7- Lady Rokujō in *Lady Aoi*

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Figure seven illustrates Lady Rokujō after she has been transformed into an ogre. At this point in the performance, the ogre is fighting the priest and not winning. *Terasu* is being created in this scene because of the body movement and angling of the mask. Something that is significantly different from this mask and the deigan mask is the more dramatic features of this mask. These more dramatic features like the more opened mouth and the deeper eyes help the spectator identify the emotions of the character.

In the end, it comes down to the perception and the holistic judgments of a spectator to identify the expressions of the mask. What one may perceive happiness to be may not be what the other understands happiness to be. However, the use of other performance aspects like the dance and the chanting in Noh help the audience to holistically identify an emotion to the mask. Personally, I watched the performance without English subtitles because the video did not have them. However, this was more of an advantage because it allowed me to concentrate more on the idea of how the emotions are created through the techniques of *terasu* and *kumorasu* and the Noh actor.

The omote acts as an abstract mediator between the physical and spiritual world. Without the spiritual process of donning the mask, the idea of essence would no longer be present, taking away the purpose of many essential ideas created by Zeami Motokiyo in Noh theatre. Only when a Noh actor truly understands the concept of essence and goes through the formal process of donning a mask and accepting the other into their bodies to become one, does the actor understand essence taking on the personality of their character and allowing the actor to be possessed by the other. Thus, this process allows essence to be created in Noh Theatre and to be an integral part in the creation of a performance.

**Conclusion**
The idea of essence in Noh Theatre is extremely important in creating terasu and kumorasu. Without essence and becoming one with the mask through the process of donning the mask, the symbols of the stage and how essence is in every aspect of Noh Theatre, terasu and kumorasu would not have the same effects on the audience. The mask functions through the spiritual connection of being one with the mask. Because the spirit enters the mask, the idea of terasu and kumorasu are strengthened. Without the process of donning the mask and accepting the spirit into one’s physical body, the idea of a mask is nothing more than a stage prop. Feelings are generated through the mask as products of the spirit and not of the actor himself. Without the spirit possessing the actor and all of controlling all the gestures and movements of the actor, the techniques created by the idea of essence would not be the same.

The purpose of Noh is to be simplistic and allow a mental bond to be created through the performer and the audience through the idea of essence. Through the development of a Noh actor on a spiritual level through donning the mask, the actor can impact his audience on a transpersonal level. Once this impact is created the audience experiences catharsis. If it weren’t for the belief and devotion the spectators and audience have, catharsis would not be experienced at the end of the performance. As a result, a crucial aesthetic Zeami created in Noh well known as hana, meaning flower, would not be created. The idea behind this aesthetic is that like a flower, the audience and the actor blossom together throughout the performance because of the effects the performance creates on the audience through the presence of the spirit’s movements and gestures. Thus, proving that without essence, terasu and kumorasu would mean nothing to

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the performer, not allowing the audience to engage in the performance and reach catharsis, taking away the purpose from many of Zeami Motokiyo’s principles.

Works Cited

<https://www.youtube.com/watch?v=1hI8edPXNS0>.


Crandell, David “Re: Noh Theatre and masks” Message to Theatre Nohgaku. 11 April 2015. E-mail.


### 1. Priestess and Courtier Enter

A sound, which embodies the ill Aoi no-ue (Lady Aoi), is placed at the center front of the stage. Priestess Terubi (teru) enters the stage and sits at the waki no-ue, followed by the courtier (waki-otono). He announces that since a phantom is possessing Lady Aoi, the formal wife of Mikuru Genshi, they have called upon the services of a priestess to identify the phantom by her art of asasa-yumi (a bow made of Japanese cherry bark).

**Courtier:** I am a retired Emperor, Saijuin. A daughter of the Sosuke family, Lady Aoi, has been possessed by a phantom and is suffering greatly. Although the best exorcists and monks have been called to perform exoteric prayers and medical treatment, there is no sign of recovery. Hence, we have determined to call upon Priestess Terubi, who has a reputation as a skilled performer of the art of asasa-yumi, and to identify through the art of bow whether or not the possessing phantom is a living person or spirit.

Now, ask her to attract the phantom to come out by the sound of the string of the bow.

### 2. Priestess Conducts the Art of Asasa

Encouraged by the courtier, Priestess Terubi intones a prayer and starts to twang the string of the bow. The simple beat of a small hand drum represents the twanging sound of the string, and the special music, called the music of asasa (asasa no kyakushu) begins.
3. Lady Rokujō Enters

When the priestess twangs the string of her bow and chants the mantra, the spirit of Rokujō no miyamakokoro (Lady Rokujō) (sage spirit) approaches the priestess, attracted by the twanging of the bow.

[Song]
In the entry music to entice the phantom, the spirit of Lady Rokujō enters.

Rokujō: If I ride on the three oxwheels provided by the mercy of Buddha, and if I follow upon the path of Buddha, could I escape through the gate of this嗲嗲台灣?
If I ride on a shabby broken oxwagon, will I be able to go anywhere.
Ah, my resentment can go nowhere.

Rokujō: Life is unstable like a wheel.
Life is agitating like a wheel.
The wheel of karma keeps turning round.

[Sound of Lady Rokujō's voice]

There is no answer.

Rokujō: There is no answer.

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Rokujō: There is no answer.
4. Lady Rokujō Appears and Conversation between Priestess and Courtier

The spirit of Lady Rokujō approaches attracted by the scent of flowers. Her appearance is seen only by the priestess. The courtier understands the identity of the phantom based on the explanation of the priestess.
Aoi no Ue [Lady Aoi]

Story

Reiši: Where does the sound of osae-yumi come from? Where?

Priestess: From the main house (Azumaya; one of the chapters in the Tale of Genji). I am sitting at the door of the main house.

Reiši: No one talks to me as people cannot see me.

Priestess: O, such a mystery. I do not know who she is, but a noble lady, riding in a broken carriage, came towards me. A woman who seemingly attends the noble lady is hanging on the shaft of an ox cart and weeping. I feel sorry for them...

Priestess: Do you have any idea who the lady is?

Courtier: I think it is whom I have guessed. Now, please ask her to reveal her name.

5. Profession of Lady Reiši

The spirit of Lady Reiši reveals her identity and complaints of her immense resentment for the painful treatment she received despite her noble status.
在這個場面中，Rokugō 磯尾所扮演的公主，試圖表達出被神祇所眷顧的公主的內心世界。公主在王宮中所面臨的問題和困難，最終導致她在王宮中喪失了自我。

そんな王宮の外に、原告の内に自らは、この王宮の変化を表し出すことには、どうもしかたがない。"
6. Lady Bukiō Beats Lady Aoi out of Jealousy and Speaks Reminiscently

The spirit of Lady Bukiō increases her resentment toward Lady Aoi and frenziedly beats her just as a wife beats her husband's young lover: Ao-nyūba (Servant Aoi) in the present performance. Princess Tsurai (mae) stands in for this role, who tries once to stop her master, eventually helps Bukiō. Losing control of her fury, Lady Bukiō reveals her true feelings, frenziedly approaches Lady Aoi, almost taking Aoi away with her, and rides her carriage to the exit.

Bukiō: I cannot stand it anymore! Let me beat this mistress!

Princess (Servant Aoi): What a shame! Lady Bukiō should be the last person who beats a woman out of jealousy, like an old wife beating her husband's young lover. It is undignified to beat a person out of jealousy. Please, please calm yourself.

Bukiō: No, I cannot help but beating her however you try to stop me.

Princess (Servant Aoi): I understand. You insist that much, so I am going to torture her.

Bukiō: My current grudge is the revenge for your disservice.

Princess: The flame of my rage

Bukiō: burns myself.
7. Conversation between Courtier, Subject, and Priest

The courtier has been ordered by the high priest, Yosawa no-ko-bijii, to expel the phantom from Lady Aoi. The courtier rushes to invite the priest.

Priest Who is there and disturb my training?
I have been gathering thoughts from various directions in order to gain enlightenment. I wish to achieve the unification with Buddha and have been in the midst of secret training of sacred script, Kao-shu-jo, making sacred hand signs and chanting mantras.

The courtier tells him that he brings a message from the Senior Minister of State to ask him to exorcise the phantom possessing Lady Aoi.

Priest I have refrained from going out to exercise special practice lately. However, here is a messenger from the Senior Minister with a request from his Excellency. I will prepare and come when you please.

While the subject reports to the courtier, the priest enters the stage owning the gangway bridge, inquiring about the condition of Lady Aoi, and announcing that he will commence the prayer right away.

Courtier Thank you for coming immediately.

Priest I appreciate your polite greeting. Now, where is the sufferer?

Courtier She lies in the large room over there.
Priest: 1 see. Let's start the prayer now!

Courtier: Yes, please. We are depending upon you.

8. Prayer of Priest and Entrance of Female Ogre

The priest of Yukawa changes into the authentic costume of an ascetic priest of Shugendo and starts a prayer with a mantra. A female ogre (the living spirit of Lady Rekishi) appears again as if attracted by the prayer.

With the music of moto (music played before a prayer), which expresses the scene of priest's prayer, the ogre pulls her kimono over her head, moves from the kneeling position, and moves on the floor.

Priest: Practitioners of Shugendo follow the instruction of En-no-Oomma, who is the founder of the practice of the mountain ascetics. To thoroughly understand both the Wiens and Diamond Realms, practitioners train on Mount Omote and Mount Kuroiwa. For prayer with mantra, they wear the costumes with azurake (the linen clothes that mountain priests wear), which brush out beautiful dews in the Shugendo forest (forest growing in heaven) in the mountains. They wear five robes of amida (the seven impurities), and carry Buddhist rosaries of kotake made of red wood (a Buddhist rosary with cornered beads, particularly those carried by mountain priests). Rubbing the rosary with jingling sounds, they devotedly pray.

Namakusamanehasarewa.
9. Fight between Ogre and Priest

The priest of Yōkai calls and prays to the five great force deities, who are the deities of esoteric Buddhism. He fights against the female ogre (the living spirit of Lady Bishōnai). The words of the prayer are the conventional phrases that were actually used in the prayers of mountain priests.

[Prayer]

Fight scene between the priest and the female ogre. Music played by four instruments, a Japanese flute, small and large hand drums, and a drum. The beat of the drum represents Intro (Intro performed in the scene of prayer involving a battle) and other instruments adjust with the beat. The aggressive tune is the character of this music.

Ogre  Priest, away with you. If you do not go, you will regret it.
Priest  All evil spirits shall be overcome by the holy power of the Buddhist practitioners.

Reciter  Baikōkyoku (Gōzanme-myōō) in the east.
Ogre  Kōdai (Gōdaiten-yanaka) in the south.
Reciter  Yamantaka (Daitōme-myōō) in the west.
32

<table>
<thead>
<tr>
<th>Ogres</th>
<th>In the north,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recorders</td>
<td>Vajrapāya (Kongō-yasha),</td>
</tr>
<tr>
<td>Ogres</td>
<td>Vajrapāya (Daisō-kangōten) in the center;</td>
</tr>
<tr>
<td>Recorders</td>
<td>One who listens to my preaching will acquire the wisdom of Buddha, and the one who understands my heart will immediately be enlightened and become Buddha.</td>
</tr>
<tr>
<td>Ogres</td>
<td>Alas, how horrible the voice of mantra! How horrible! This is it. I will never come back again.</td>
</tr>
</tbody>
</table>

10. Finale

The female ogre was overwhelmed by the prayer of the priest of Yokawa. Her evil spirit, controlled by resentment, disappears, and Lady Rokujō reaches the world of enlightenment.

Recorders | Since the voice reading the sutra reaches the heart of Lady Rokujō, her spirit, transformed into an ogre, calms down. Then, with an air of accepting everything with the mercy, the bodhisattva comes to welcome her.
<table>
<thead>
<tr>
<th>Title</th>
<th>Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian Lady Anti</td>
<td>Thanks to the mercy of Buddha, blessed Lady Kokujō now can escape from her resentment, be enlightened, and become capable of becoming a Buddha.</td>
</tr>
</tbody>
</table>

Note: The content continues in Japanese on the right side of the page.
Appendix B. E-mail Interview with David Crandall

Question:

Hello,

My name is xxxxxxx and I am a student at the Utica Academy for International Studies. I am researching Noh Theatre and I am intrigued by the way Noh masks can be used to create the specific emotions, terasu and kumorasu. I was wondering if you have any experience with using the Noh masks and if you know anything about the spiritual aspects of becoming one with the mask.

Thanks for your time and consideration.

Best,

xxxxxxxxxxx

Email Response:

April 11, 2015 at 5:59 AM
Inbox - Yahoo!

Hi,

I'm David Crandall, and I was forwarded your inquiry to Theatre Nohgaku about noh theater and masks. I have some experience using noh masks, and I have also ordered three masks from from two different mask carvers, which I've either used or intend to use in productions of my own plays. In my experience as a noh actor (I was a professional for about five years in Tokyo), I received no specific guidance concerning the technical aspects of manipulating the mask. However, the choreography of noh incorporates movements specifically designed to change the expression of the mask. Of course, being made of wood, the mask doesn't actually change, but the shadows on it do, and that's enough to suggest a change of emotion to viewers, who actively participate in "seeing" the emotions emerge. Named movement patterns like "kiru" (literally, "to cut," which means making a quick, sharp head movement to the side) and "kumoru" (literally, "clouding," which means looking down) are built into the fabric of the traditional choreography. This prepares the actor for wearing the mask, so that he will "automatically" know how to manipulate it when he does have one on. The spiritual aspects of becoming one with the mask is a very personal matter; in my experience, the focus was entirely on the physical aspects of performance, and no mention was made about communing with the mask in any way, although I was taught to show respect to the mask by acknowledging it with a respectful bow of the head before putting it on. The physical experience of wearing a mask is quite intense (and also private), with peripheral vision obliterated and the ability to see anything severely limited. One feels both invisible and extremely vulnerable. But I have personally never had the experience of becoming "one" with the mask. For me it's a useful tool among several other tools that permit an actor to reach and move an audience.
Question:

Email Response:

David Crandall

April 14, 2015 at 3:07 PM

Re: Noh theater and masks

Yes, I have performed a full noh play in costume and mask. After being dressed in a heavy silk costume, I was led to a stool set in front of a large mirror, where I sat down. One of the dressers then kneeled beside me and gave me the mask (the play was Atsumori, so a mask was used only in the second half). I held the mask in both hands just above my thighs, with the face looking up at me. I contemplated it for a moment, thinking of the role I was about to play. Then I bowed slightly to it to show my respect and humility, and turned it over and brought it to my face, placing the tie cords over my shoulders as I did so, so that the dresser behind me could reach them and tie them tightly in a knot behind my head, while also attaching the hat and wig. The whole process was formal, but not really a ritual as such. After the mask was securely tied I had a few minutes to look through the eye holes at my costumed self in the mirror, entering the character before going out again on stage.