

On behalf of the University of British Columbia, I would like to welcome you to the historic performance of The Uzawa Noh Troupe. It has been almost twenty years since a Noh troupe from Japan has visited Vancouver, and we at UBC are very excited that it has been possible to bring such a distinguished troupe. We are particularly happy to support the endeavours of the lead actor of the troupe, Hisa Uzawa, who is pioneering the acceptance of female performers of Noh in Japan. I know a memorable performance awaits us!

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Head, Department of Asian Studies



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Noh (also Nô, or No) is a classical Japanese theatre art that developed in the fourteenth century under the performer-playwright Kiyotsugu Kan'ami (1333–84) and his son Motokiyo Zeami (1363–1443), and flourished under the military rule of the shogun Yoshimitsu Ashikaga (1358–1408). Originating from various religious and folk performance forms, noh became a highly stylized art that was patronized by military nobles.

Noh plays are performed by a troupe of actors who combine song, dance, and acting, supported by a chorus and musicians (one flautist and three drummers). Many works in the present repertory of 250 plays focus on literary and Buddhist themes and recreate the pathos found in a particularly moving scene from a famous tale. Often the lead actor appears in disguised form, and later reveals his/her true identity, accompanied by a change in mask and costume. Today noh is performed throughout Japan by professional actors who were born into the art or adopted as disciples. Female actors such as Hisa Uzawa have recently begun to challenge the traditional dominance of men in noh theatre.

Hisa Uzawa (b. 1949) is an actor of the Tessenkai branch of the Kanze School of noh. As a child, she began the study of noh acting with her father Masashi, making her first stage appearance at the age of three, and her first performance as lead actor at the age of thirteen. She studied with Hisao Kanze (1925–78), widely recognized as one of the greatest noh actors of post-war Japan, and graduated from Tokyo University of the Arts.

One of the few women actors in a male dominated profession, Uzawa has performed abroad in both the United States and Europe. For fifteen years she has been the primary actor in the Kawasaki City Noh Society's regular performances, and in 2005 was awarded the city's Cultural Affairs Prize. In 2004, Uzawa was appointed a member of committee that selects intangible national treasures, an award given by the Japanese government each year to artists and performers of the

highest level. Her late uncle, a musician for noh plays, was one of the handful of performers to have received this prized award.

One of the most time-consuming aspects of her career has been her work in Kawasaki and elsewhere in Japan holding workshops for children of all ages, beginning at the age of three, as she did.


Jewel Scene from The Diver (Ama)

Miyako Imamura
Dancer

Satoko Tsumura
Singer

Hikaru Uzawa
Singer

A shimai (a short dance piece accompanied by chorus) depicting a woman diver retrieving the treasured jewel of the Buddha from the Dragon Kingdom and thus securing an illustrious future for her son at court. The climax of the dance shows her escape, in which she cuts open her breast to hide the jewel from her pursuers.


Lady Aoi

Hisa Uzawa
Spirit of the Living Lady Rokujô (Rokujô no Miyasudokoro no ikiryô) & Female Demon Spirit of the Living Lady Rokujô (Rokujô no Miyasudokoro no ikiryô, kijo)

Atsuko Nagamune
Teruhi the Shamaness (Teruhi no miko)

Hiroshi Obinata
Holy Man of Yokawa (Yokawa no kohijiri)

Lady Aoi belongs to the fourth category of noh plays — a miscellaneous group that includes many works dealing with deranged women or troubled souls. It is based on an episode from the famous epic novel *The Tale of Genji*, in which the spirit of Lady Rokujô, Prince Genji's embittered lover, possesses the body of his pregnant wife Lady Aoi. The invocations of a mountain priest draw out the spirit in the form of a horned demon and the two fight to overpower each other.

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.

2. **Tsure entrance:** The shaman Teruhi chants magic incantations while striking her catalpa bow to call forth the evil spirit.

3. **Shite entrance:** The living spirit of Lady Rokujô 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.

4. **Shite's approach:** Invisible to all but Teruhi, Lady Rokujô is described and asked to declare herself.

5. **Shite's lament:** Lady Rokujô 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.

6. **Shite's action:** Consumed by her hate for Aoinoue, Rokujô is reduced to acting out the commoner's custom of the first "wife" (Rokujô) beating the second wife (Genji's real wife).

Aware that Aoinoue will remain Genji's wife as long as she lives, Rokujô realizes her own affair with Genji is past and that he will not remember it even in dreams. Tormented by thwarted love, Rokujô strikes the ailing Aoinoue, then tries to make off with her in her carriage.

Rokujô 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.

7. **Waki entrance:** The court official calls a servant and tells

Hideshi Norihisa
Imperial Retainer (Teishin)

Tomoko Hattanda
Flute (Fue)

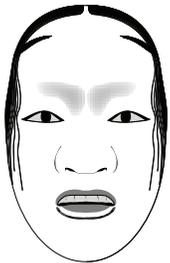
Mitsuhiko Sumikoma
Shoulder drum (Kotsuzumi)

Yasuyuki Shirasaka
Hip drum (Ôtsuzumi)

Masato Kodera
Stick drum (Taiko)

 *Maejite*

shite, or main role, for the first act



The living spirit of Rokujô no Miyasudokoro, widow of a former crown prince and now one of the loves of the “Shining” Prince Genji. Rokujô 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: deigan, 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



Rokujô 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 maejite, but the karaori is thrown

over her head, then wrapped around her waist, and finally discarded; cloth-wrapped wand with small crossbar at the end (uchizue). For some variants, nagabakama, long red divided skirts, replace the nuihaku. In this case, she also wears a wig with long trailing hair (nagakamoji).

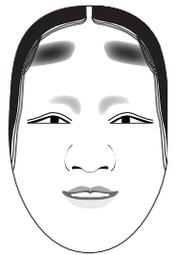
 *Tsure*

accompanying role played by a shite actor

The miko, or shaman, Teruhi who with her catalpa bow can call up malignant spirits.

Mask: ko-omote, a young woman.

Costume: shiro mizugoromo, white $\frac{3}{4}$ length cloak with open sleeves; red karaori, multi-colored brocaded kimono worn loosely crossed over the chest in kinagashi style; juzu, crystal rosary; yudasuki, sleeve cords.



 *Waki*

secondary actor

Kohijiri of Yokawa, an ascetic priest summoned from the Yokawa precinct of Mt. Hiei, a monastery on a sacred mountain overlooking Kyoto. Known for his strength in religious powers, he is chosen to implement the exorcism of Rokujô’s spirit.

Costume: token, a small round lacquered hat; suzukake, a suspenders-like brocaded cloth with two rows of white pom-poms; atsuita under kimono; mizugoromo, a plain-colored $\frac{3}{4}$ length traveling cloak with open sleeves; shiro ôkuchi,

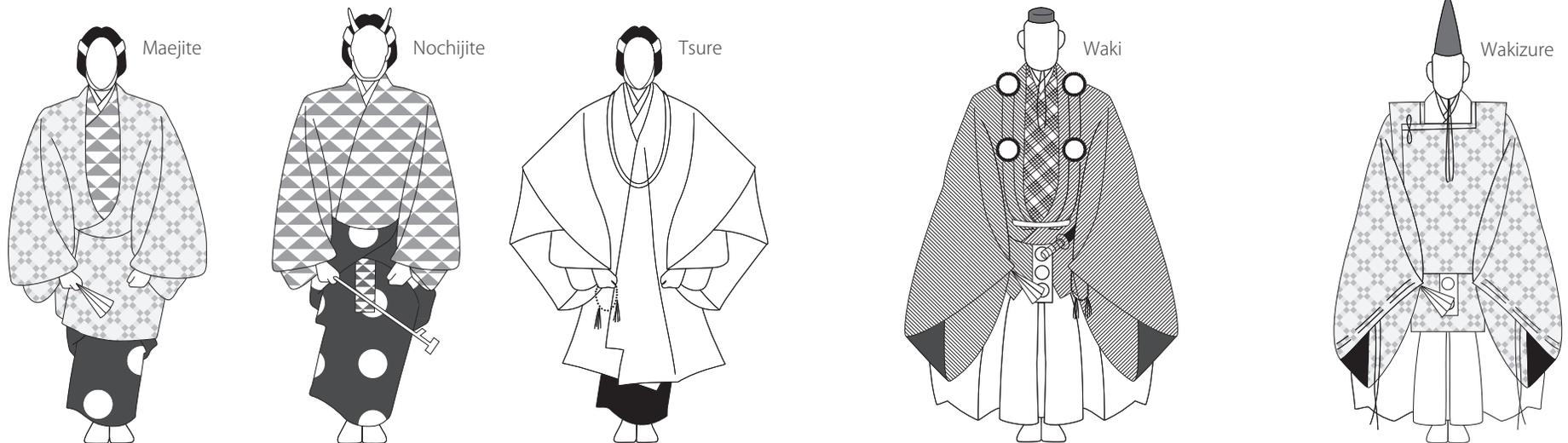
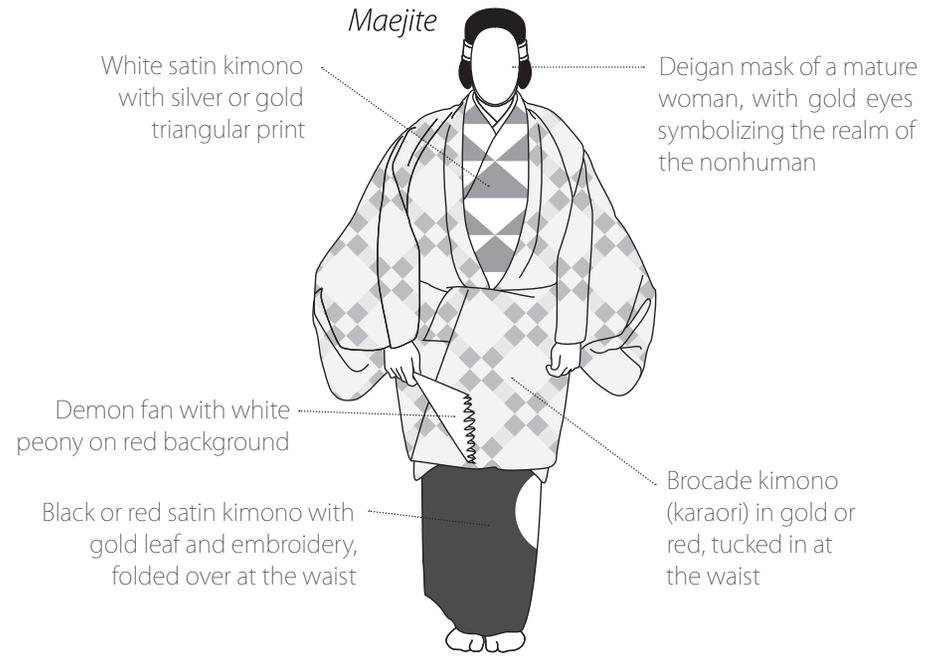
white divided skirts; juzu, priest's rosary; fan; small sword.

 **Wakizure**

extra secondary actor

Court official in the service of the Minister of the Left's daughter, Aoinoue.

Costume: hora-eboshi, a lacquered courtier's cap; atsuita under kimono; awase kariginu, lined "hunting cloak," round-necked, broad open-sleeved cloak bound at the waist. With a koshiobi belt; shiro ôkuchi, white divided skirts; fan.



Author: revised by Zeami
 Category: fourth (female demon piece)
 Schools: performed by all five schools
 Place: before Lady Aoi's sickbed
 Time: uncertain

♪ Terms following this icon, such as mondo and kiri, refer to the basic units of a noh play. Plays generally adhere to musical, metrical, and dramatic patterns that can be divided into small sections, or modules, called shōdan. Modern scholars have used this system of classification to break down and analyze the complex structure of noh plays.

Part I

A stage-attendant places a kimono signifying Lady Aoi on her sickbed at the front of the stage.



Imperial Retainer

♪ Naori, spoken

Here before you now is a retainer in the service of Emperor Shujaku. The malevolent spirit possessing the Minister of the Left's daughter Lady Aoi has recently proven to be excessively strong. So we have summoned venerable priests of great virtue to perform various secret rites and medical cures, but there have been no signs of improvement. I shall invite someone here called Teruhi the Shamaness, a well known and highly skilled catalpa-bow diviner, and have her determine by plucking the string of a catalpa bow whether it is the spirit of someone living or dead.

♪ Mondō, spoken

Is someone there? Summon forth Teruhi the Shamaness.

Teruhi

♪ Unspecified, noncongruent, yowagin
 Heaven be pure, earth be pure,
 inside and outside be pure, six sense organs be pure.

♪ Jōnoei, noncongruent, yowagin
 One possessed
 now along the shore approaches
 on a dappled-gray horse,
 loosely shaking the reins.



Lady Rokujō

♪ Issei, noncongruent, yowagin
 Riding in three carriages on the path of the Law,
 might one pass through the gate of the burning house?
 At the ruins of Yūgao's dwelling, a dilapidated carriage:
 how sad that there is no way to drive it out!

♪ Shidai, congruent, yowagin
 This wretched floating world, like an ox-drawn carriage,
 this wretched floating world, like an ox-drawn carriage
 —is it not the always returning wheel of
 karmic retribution?

♪ Sashi, noncongruent, yowagin
 Reincarnation forever rolls on like the wheels of a carriage,
 unable to pass through the six realms and four modes of birth,
 the impermanence of human beings is like the banana plant
 or foam on water: it is the way of the world that yesterday's
 flowers are today's dreams
 —how foolish it is not to wake up!
 Harboring resentment towards others simply increases the
 misery of my floating life:
 my troubled thoughts, which I can never forget,

Text in grey box:
 sections omitted from
 this performance





if only I could pacify them for a while.
A vengeful spirit, summoned forth by the catalpa bow
is revealed here now.

♪ Sagueta, congruent, yowagin
How shameful even now:
my appearance in a secret carriage.

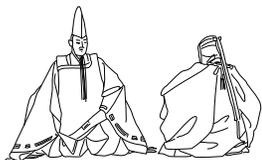
♪ agueta, congruent, yowagin
Though I gaze at the moon until daybreak,
though I gaze at the moon until daybreak,
I will not appear in the moon's light, a mayfly flickering in
the dark at the upper notch of the catalpa bow,
I rise and approach so that I might tell the story of my
aimless misery,
I rise and approach so that I might tell the story of my
aimless misery.

♪ unspecified, noncongruent, yowagin
Whence comes the sound of the catalpa bow?
Whence comes the sound of the catalpa bow?

♪ genoei, noncongruent, yowagin
Though at the door of the main room
of the eastern cottage,
since I am without form,
no one questions me.

Teruhi

♪ unspecified, noncongruent, yowagin
How uncanny! Who it is I know not: an upper-ranking lady
riding in a dilapidated carriage while someone—a young
maidservant I think—clutches the shafts of an oxless carriage,
crying bitterly—how painful it all is!
I wonder: is this the one?



Imperial Retainer

I can probably guess who it is. Tell us your name without
concealment.



Lady Rokujô

♪ kudokiguri, noncongruent, yowagin
In this contingent realm of delusion, as evanescent as a
flash of lightning,
there is no one I should resent,
nor should my existence be filled with sorrow.
When, I wonder, did my spirit begin to go adrift?

♪ kudoki, noncongruent, yowagin
By the sound of the catalpa bow
I am drawn, appearing before you here and now:
Do you know who I am?

Here before you is the vengeful spirit of Rokujô Miyasudokoro.
In bygone times, when I was still acquainted with the world
of imperial flower-viewing banquets above the clouds
and spring morning music concerts
on autumn nights filled with crimson leaves at the immortal's
cave, taking delight in the moon, imbued with seasonal colors
and scents.

Though once flourishing like a flower, I have withered away:
a morning glory awaiting the sun's rays.
I know not when my bitter heart,
like fern shoots in a field of difficulties,
started sprouting forth. So that I might dispel such thoughts of
dew ablaze with resentment,
I have appeared before you here and now.



Chorus

♪ sagueta, congruent, yowagin

Do you not know that in this world
compassion is not for the sake of others?



♪ agueta, congruent, yowagin
When you are cruel towards others,
when you are cruel towards others,
it will inevitably return to you.
Why do I grieve?
Turning over the arrowroot leaf,
I see that my resentment will never be exhausted,
my resentment will never be exhausted.

Lady Rokujô

♪ kakeai, congruent, yowagin
Oh, how detestable!

♪ spoken
Even now I cannot refrain from striking her.

Teruhi

♪ noncongruent, yowagin
How shameful! For one in Lady Rokujô's position
to engage in the practice of secondary wife beating

♪ noncongruent, tsuyogin
—how can such conduct be tolerated?
Stop such thoughts at once!

Lady Rokujô

♪ spoken
Well, no matter what you say, I am unable to resist striking her
now. Rising, she approaches her pillow, and just as she strikes

Teruhi

♪ noncongruent, yowagin
More than this I cannot allow. She approaches, saying:
“I will inflict pain upon you at the foot of her bed.”

Lady Rokujô

Today's bitterness is a vengeful return of the past:
the flames of wrath envelop me.



Teruhi

Do you not realize this?

Lady Rokujô

♪ noncongruent, tsuyogin
You must realize...

Chorus

♪ dan'uta, congruent, yowagin
How hateful is your heart,
oh, how hateful is your heart.
My resentment is deep-seated.
Even if I make you wail in misery,
while you are alive in this world you shall remain tied in bonds
of marriage to one more radiant than the image of fireflies
flashing over a dark marsh.

Lady Rokujô

Beneath the wormwood, I...

Chorus



will not be the one I was before.
 To disappear like dew on a leaf tip
 —how bitter it all is!
 Even in dreams
 our vow will not return,
 having become a tale of bygone days;
 and yet my attachment grows all the more:
 in the clear mirror,
 how shameful is the visage!
 Standing by her pillow, into my dilapidated carriage
 I shall conceal her and ride away,
 I shall conceal her and ride away!
**The shite pulls her kimono up over her head and withdraws
 to the rear of the stage.**

Part II

Imperial Retainer

 mondô, spoken
 Is anyone there?

Messenger

I humbly appear here before you.

Imperial Retainer

Since the malevolent spirit possessing Lady Aoi has proven

to be excessively strong, please summon the holy man
 of Yokawa.

Messenger

Very well, sir.

 unspecified, spoken

This is exceedingly unexpected! It was my understanding that
 Lady Aoi was already on the way to recovering from spirit
 possession, but since the malevolent spirit is still out of control,
 I have been instructed to summon the holy man of Yokawa.
 I plan to go now...

 mondô, spoken

Greetings, please show me into the house so that I may deliver
 a message.

Holy Man

 noncongruent, tsuyogin

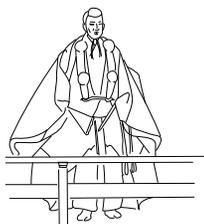
Before the window of the nine forms of consciousness,
 around the seat of the ten vehicles, I am filled with the holy
 waters of yoga,
 which clarify the moon of the three secret practices.

 spoken

Who is it that greets me, wishing to be admitted?

Messenger

I have come with a message: the malevolent spirit possessing
 Lady Aoi is so excessively strong that I have been instructed by
 the Minister to give you a message kindly requesting that you
 appear with great haste so that she may receive the power of
 your prayers.



Holy Man

At this time I am engaged in special rites and cannot go anywhere, but since it is a message from the Minister I will go immediately.

Messenger

We are greatly indebted to your kindness. Please go in this direction. The holy man has arrived. Please enter.

Imperial Retainer

♪ mondô, spoken

I am much obliged to you for coming right away.

Holy Man

I received your message. Where is the person who is suffering from illness? Well, then, I shall perform special prayers immediately.

Imperial Retainer

Kindly do so.



Holy Man

♪ unspecified, noncongruent, tsuyogin

The ascetic priest comes to perform special prayers: he follows in the steps of En no Gyôja, scaling the peaks of the Womb and Diamond realms. In a hempen cloak, he brushes off the dew of seven jewels.

♪ spoken

A robe of forbearance shields him from defilement. The redwood beads of the rosary rustle as I rub them and recite a single prayer: namaku samanda basarada.

Lady Rokujo returns to center stage in the hannya mask, her head covered in an outer kimono and a staff in her hand.

Lady Rokujô

♪ kakeai, noncongruent, tsuyogin

Return at once ascetic:

return or else you will be vanquished through your recklessness!



Holy Man

However formidable the evil spirit may be, is it possible for the ascetic's dharmic powers to be exhausted? Rubbing together the beads of the rosary yet again,

♪ chûnoriji, congruent, tsuyogin

In the east, Gôzanze Myôô,

Chorus

In the east, Gôzanze Myôô,

Holy Man

In the south, Gundariyasha,

Chorus

In the west, Daitoku Myôô,

Holy Man

In the north, Kongôyasha Myôô,

Chorus

In the center, the most wise Fudô Myôô:

namaku samanda basarada,

senda makaroshana,

sowataya un tarata kanman.

Whoever hears my teaching acquires great wisdom;

whoever knows my mind attains buddhahood in this very body.

Lady Rokujô



♪ unspecified, congruent, tsuyogin

Oh, how terrifying

is the voice of perfect wisdom.

From this point forward, in the form of a vengeful spirit,

never will I come back again.

Chorus

♪ kiri, congruent, tsuyogin

When she hears the sound of sutra chanting,

when she hears the sound of sutra chanting,

it pacifies the heart of the evil demon.

In the form of forbearance and merciful compassion,

bodhisattvas descend to this place to welcome her.

Attaining buddhahood, release from all worldly attachments,

she becomes filled with gratitude,

she becomes filled with gratitude.

