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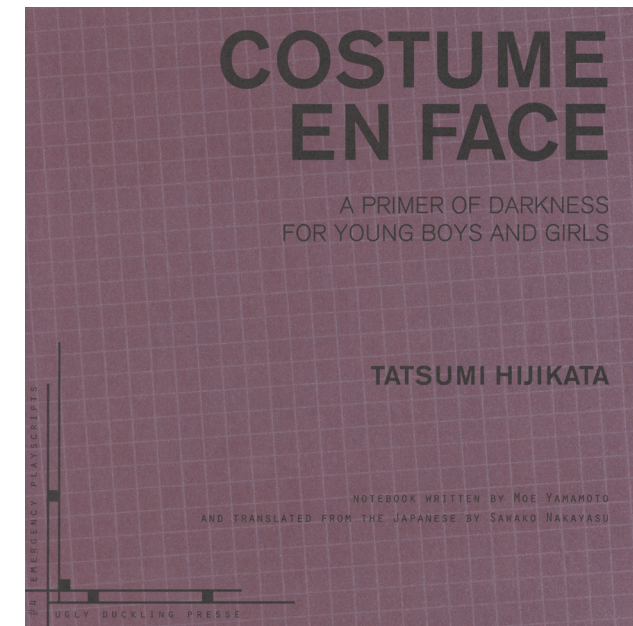
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COSTUME EN FACE

A PRIMER OF DARKNESS
FOR YOUNG BOYS AND GIRLS

TATSUMI HIJIKATA

NOTEBOOK WRITTEN BY MOE YAMAMOTO
AND TRANSLATED FROM THE JAPANESE BY
SAWAKO NAKAYASU

EMERGENCY PLAYSRIPTS
UGLY DUCKLING PRESSE
BROOKLYN, NY

COSTUME EN FACE:
A PRIMER OF DARKNESS
FOR YOUNG BOYS AND GIRLS

ENGLISH TRANSLATION
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ESSAY: *SHŌMEN NO ISHŌ* (COSTUME
EN FACE): *BUTOH IN 1976*
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DANCER IN DEPICTED SCENES: MOE YAMAMOTO.
PHOTOGRAPHER UNKNOWN. ALL IMAGES COURTESY
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UNIVERSITY ART CENTER, JAPAN.

INTRODUCTION

It makes sense to question whether this English translation of *Costume en Face*, a notation of Butoh dance, is Hijikata's work, or Moe Yamamoto's work.

Needless to say, this notebook is the documentation of words provided by Tatsumi Hijikata to Moe Yamamoto, in rehearsal preparation for a performance. Thus this document, which illustrates the structure of the Butoh work *Costume en Face*, could also be considered its script.

The words came from Hijikata, and yet the actual notation of these words are subject to a certain kind of arbitrariness, based on Moe Yamamoto's understanding and judgement. For each word in the notebook, there is attached a 'movement' invented by Hijikata. Words are a metaphor for 'movement.'

Regarding translation, the translator conducted an interview with Moe Yamamoto. Today, with the absence of Hijikata, the information we receive from Yamamoto is indispensable for the understanding of this 'notebook.'

But then again, even if Hijikata was around, it is doubtful whether he'd be able to provide suggestions or information that would be useful for the purposes of translation. It is not hard to imagine that it might even increase the confusion.

One interesting point that arose from the interview was the realization that this book does not represent a document which is closest to the actual performance (for which we have video documentation). In fact, there were some structural changes made to the piece in a rehearsal just before the performance. There remains a separate notebook that documents those changes.

This also relates to the above, but there is another fact, which is that Moe Yamamoto was not able to dance all of the parts that Hijikata had suggested. After all, it had only been two years that Moe Yamamoto had been under Hijikata's tutelage. It would be nearly impossible for him to have learned in two years how to perform perfectly all of

the 'movements' created and suggested by Hijikata, and to dance it the way Hijikata had imagined it.

In any case, Tatsumi Hijikata created a work of Butoh dance called *Costume en Face*. It is only because of this method of creating dance, based on the notation of Butoh, that Moe Yamamoto was able to play the leading role, and that Hijikata was able to complete this work featuring Yamamoto.

The work of translating this notebook should lift a certain veil from what is known about Hijikata's Butoh. Let it shine a light upon Hijikata's working style and dance methods, the codification of 'movement' into language, the techniques of Butoh dance and performance. And, it should let us get a glimpse into 'the method of Butoh' which Hijikata himself was pursuing at the time.

Even then, the world that this work expresses still remains shrouded in mystery. It is not possible to learn this based on the few words of Moe Yamamoto. Moe Yamamoto himself was feverishly learning the dance, and remained unaware of the larger world that the piece inhabited. If we look for a hint from Hijikata, it may be something as simple as a goldfish in a fish bowl.

TAKASHI MORISHITA
DIRECTOR, TATSUMI HIJIKATA ARCHIVE, KEIO UNIVERSITY



TRANSLATOR'S NOTE

Often when I am faced with a difficult translation, that difficulty is met in silence if the writer of the original text is no longer among us. Creating this translation of *Costume en Face*, based on a notebook hand-written (and drawn) by Moe Yamamoto in 1976, then, was a unique situation: the writer of this notebook, Moe-san, is alive and well, and gave me the opportunity to meet with him and ask him questions. And yet the notebook itself was a document of transcription, a frantic scribbling of notes for a dance, one in which the dancer is focused on learning the movement and its textural qualities as they were dictated to him. Not only that, the mastermind of this coded work of art, Hijikata himself, is no longer with us, though in his stead, the generous and patient guardians of his archives at the Keio University Art Center (Morishita-san and Homma-san, to whom I am deeply grateful, and through whom I was able to meet with Moe-san), have guided and supported me in this deeply challenging task.

Naturally there were illegible characters whose meaning was obscure even to the person who wrote them. The translation attempts to stay as close to the text as possible, and when a word could not be read, the absence is indicated by [...]. Japanese does not contain capitalization, and the convention used here is to employ capitals for proper names, names of movements and movement objects, and to mark the beginning of distinct phrases. In cases where terms specific to Japanese culture, mythology, or history are used, these are left in the original Japanese, and a brief explanation is provided in square brackets following the first instance of the word. The translation does not (and cannot) attempt to specify what particular phrases connoted: movements, movement sequences, instructions, qualities, or actual objects and costumes. In addition to Japanese sources, Hijikata drew from a great wealth of Western art, and showed his dancers many images in the rehearsal process. Thus a note like "Woman with spoon" refers to a specific painting by Goya, whereas artist names like Bellmer, Toyen, and Fautrier became code for specific movements inspired by their imagery. The book, however, is mute on definitions, and remains committed to interpretation and embodiment, not only of its original performers, but also of those of us trusted to edit, translate and design the book, and of the readers, dancers, scholars, poets and performance makers who will, in turn, take it up.

SAWAKO NAKAYASU

正面の衣裳

COSTUME EN FACE

少年と少女のための闇の手本

A PRIMER OF DARKNESS FOR YOUNG BOYS AND GIRLS

土方巽

TATSUMI HIJIKATA

3mの毛の固りの中のやく病神
フカンされた
毛の百鬼夜行
ガキ態の舞首

A 病んでいる表情

1. 暗い顔
2. すすけた白い
3. 拡大される
4. ひき伸ばされた

B 角度を付ける
3mもの毛の中で行なわれる

C 背景

湿け・臭い・すいび・闇
日のめをみられない・・・夜のれい気

D 上よりフカンされるからさらに数が増えるだろう

注. 抽象的なフイキの中にのがさないように
部分の動きにかく闘

Yakubyōgami [god of pestilence] in a 3m clump of hair
viewed from above
Hyakki Yagyō [night parade of one hundred demons] of hair
Maikubi [entity of dancing heads] in the form of Gaki [hungry ghost]

A Expressions of illness

1. Mournful face
2. White-sooted
3. Expanding
4. Stretched out

B At an angle
inside 3m of hair

C Setting

Dampness — Odor — Decay — Darkness
Cannot see the light of day... — Night chills

D The numbers will increase, because they are viewed from above

Note: Grapple with the movements of each fragment
so they don't get lost in the abstract atmosphere

}

《舞首》

鬼がガキみたいに乾いている キバを忘れるな

- 1. 口より火を吹く 左下 《キバと上目》
- 2. 小太郎的キバ 上
- 3. 右足元

}

《Maikubi》

Demon as dry as a Gaki Don't forget the fangs

- 1. Blow fire from mouth lower left 《fangs and upward glance》
- 2. Kotarō-ish fangs up
- 3. by the right foot

ア

1

〔 化けヒナ鳥 〕

畳の上、口の中にゲンコを入れられたニワトリが逃げまわる

地ゴクに

ア

1

〔 Ghost Chick 〕

On the tatami, chicken with a fist shoved into its mouth runs this way and that

To hell

山本

背景
リン・腐乱・幽霊体のバックボーン
ネオンサイン・せき・ふはい・息・キツネ火

ただようものをもってゆく

成立する背景が重要

マチエール
踊る

ふんいきで
センスを持った老バ ツツ…
傘をかぶった * しょっている
オニ
雨にぬれて虫の声
虫の音
虫の音
虫の音、ぬれている
虫くい

リンのキツネ
キツネ 4歩
タヌキ
ハッキリ幽霊 2歩
タヌキ
幽霊・タヌキ 合体 増しよく

天ぐ
おかめ
天ぐとおかめの合体空間

毛の中のやく病神 4体ハッキリ・フンイキ
フカンされるが 百鬼夜行
動かなくなる (座) 舞

毛空間
舞首3方向
毛の中の顔4体 (ウズ)
流れ首で立ってゆく
タヌキ、幽霊の合体 4歩

ギガク面 4歩後ろ 下に座す腰つき (停止)



ひょうし木の打つ音
静かさ

もうろうとした中でないと
天狗は出てこれない。

高くならない

ぬりこめられ
き伸ばされた末端の無化

面を空間化する
前に伸る、長い鼻、後頭に伸びてひきのばされるもの
末端神経の無化

半分に きれなくて

- 1 ルドン (正面)
- 2 脳ミソの法王 (右下)
- 3 ゴヤの馬鹿 (右上)
- 4 ホッペ (上)

ピア
そうぜつな嵐
ちょうりつ
順番を超えたゆうがさ
動きの流れの必然性

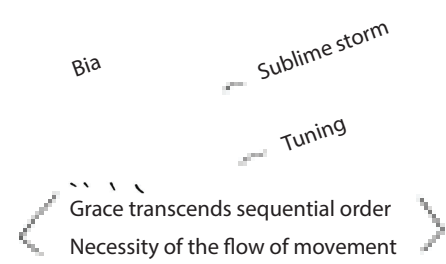
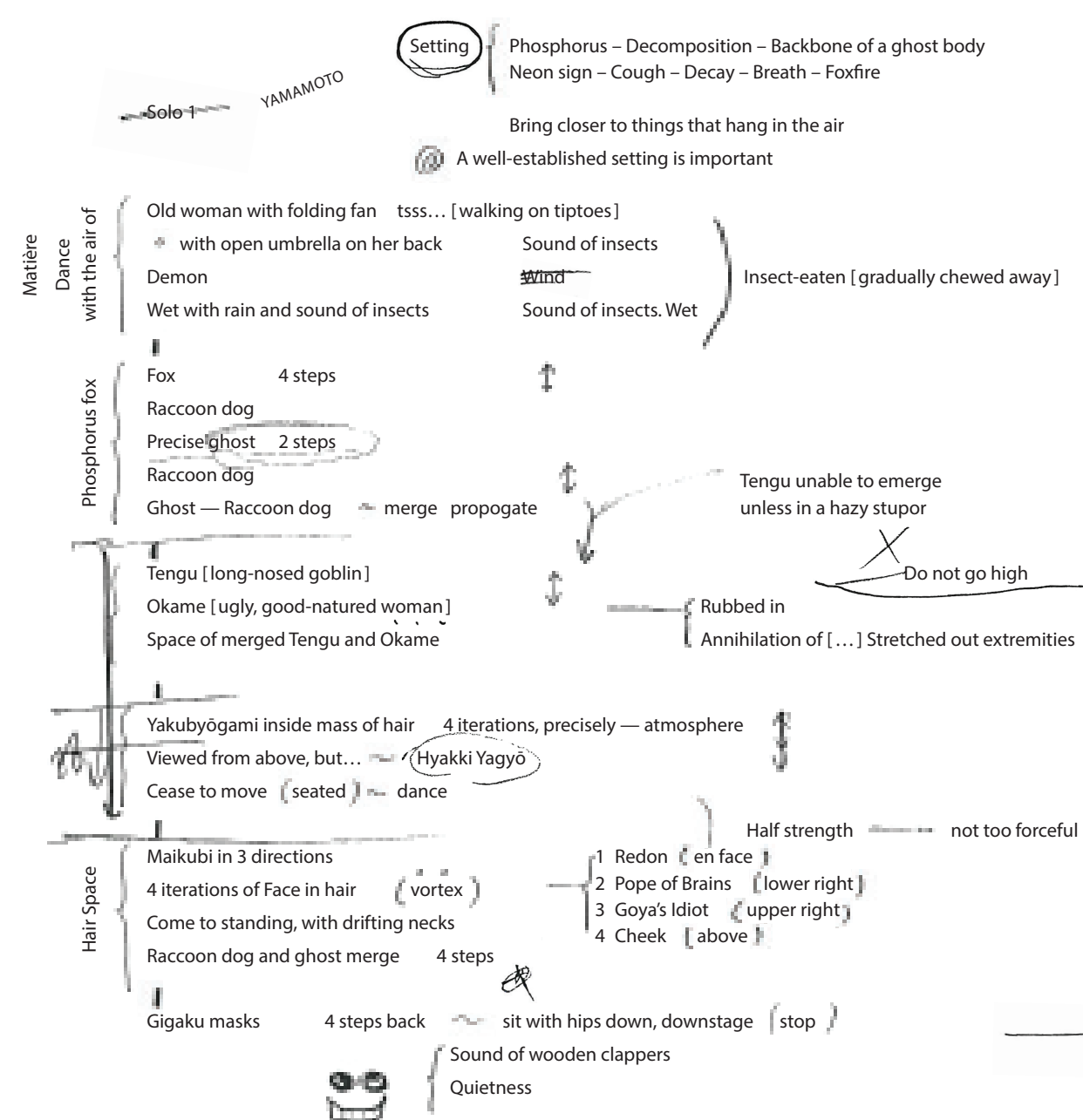
- 1. 高低がない
- 2. 舞首のつながり
- 3. 天グの理解
- 4. やく病神の理解

止まらず、流れ
前にのびるもの、後ろにのびるもの、ひきさかれる空間
表情ハッキリ、関わるものに関わった時出てくるもの

冷気を吹って
日の目をあびられない

雨、ヤキ

カラカラに乾いている
口がさけている (歯は出てよい)



1. No level change
2. Maikubi connections — flow, unstopping
3. Understanding of Tengu — that which stretches forward, that which stretches backward, space that is torn apart
4. Understanding of Yakubyōgami — clear expression, that which appears when engaged with the matter of concern

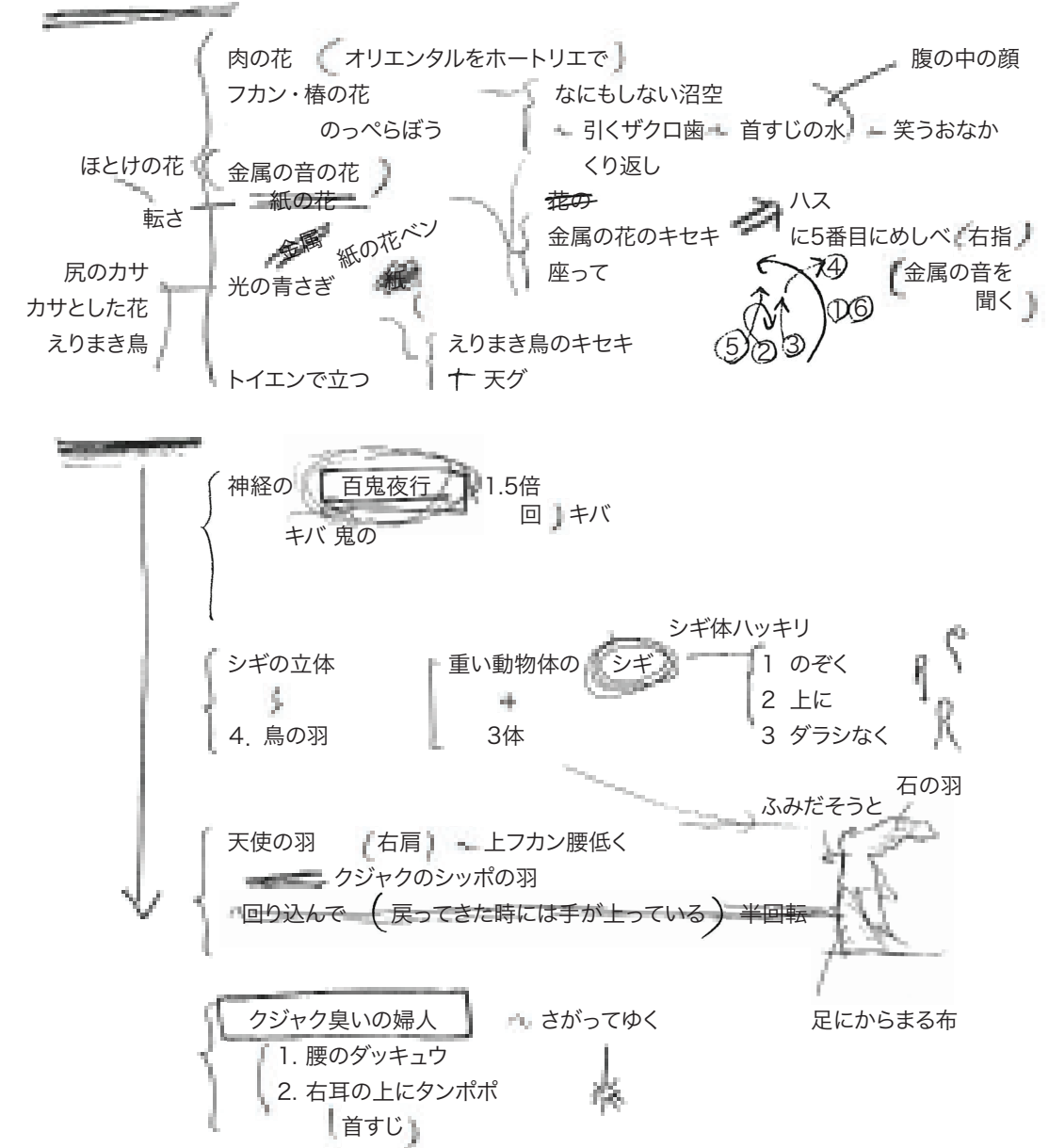
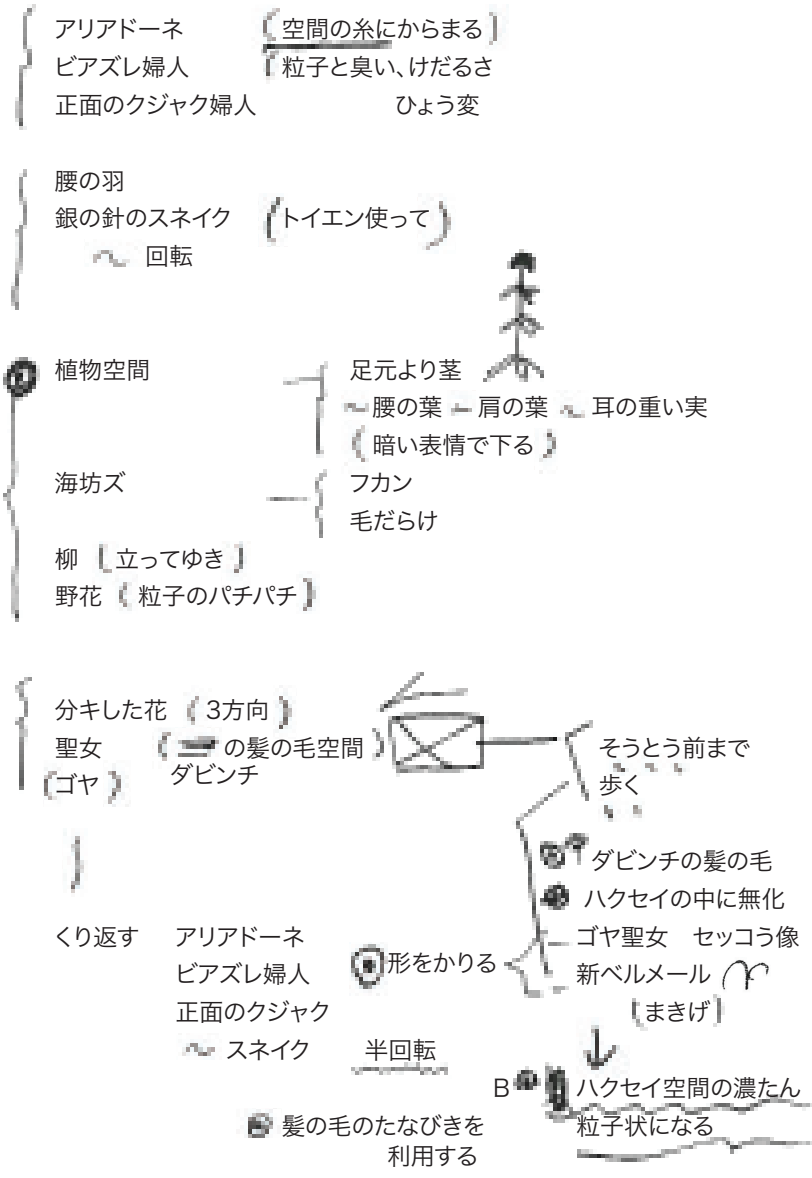
Blowing cold air

Cannot feel the light of day

Rain, Yaki

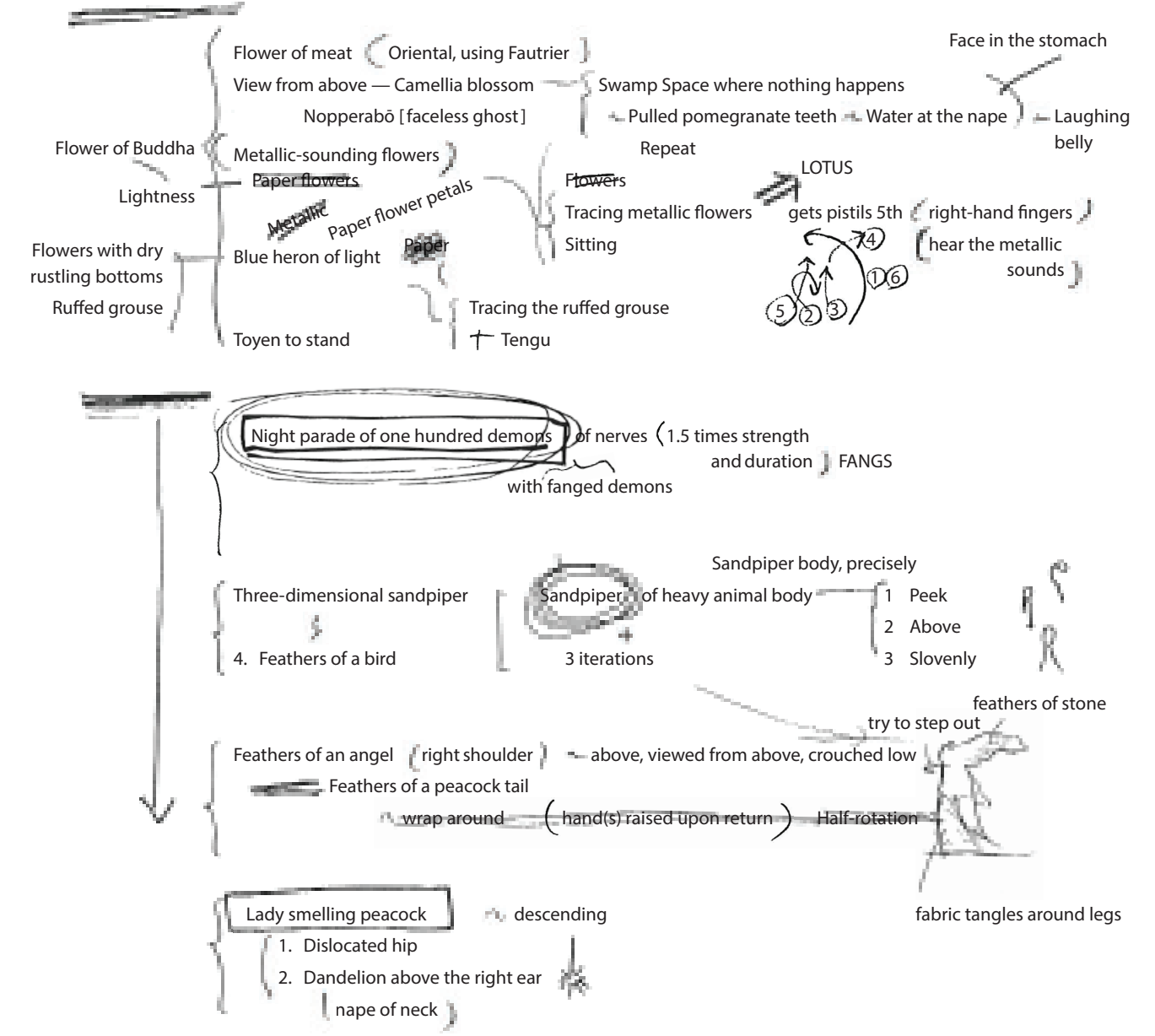
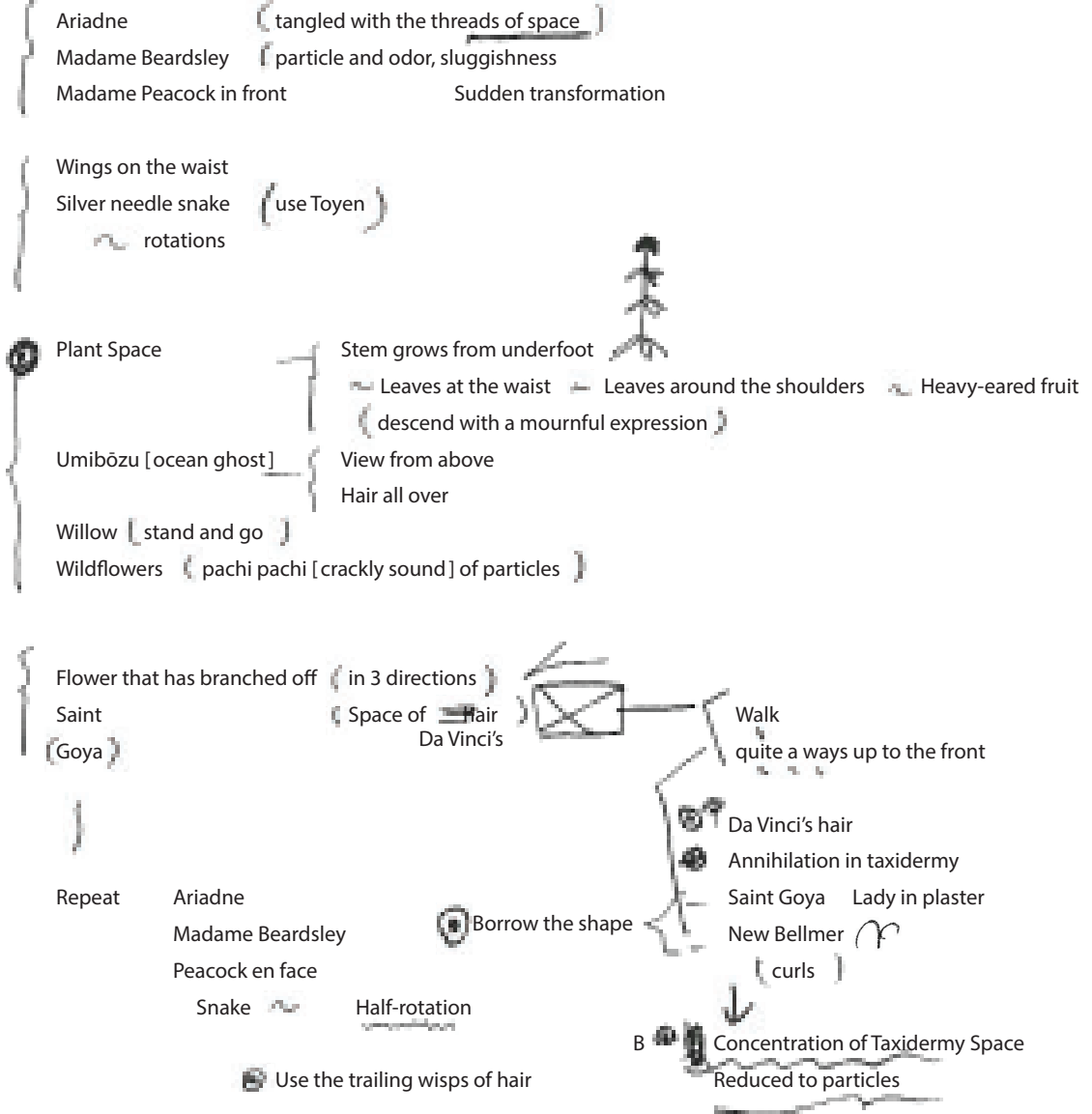
Parched dry

Mouth is torn (teeth can be seen)



Solo 2

GOLDFISH AND COSTUME

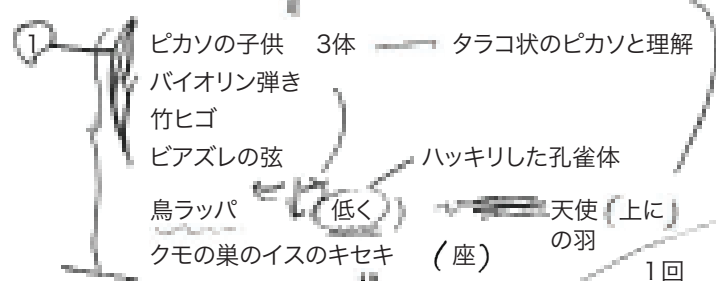


ソロ3

ハッキリ

- 大 1. ラッパ天使 3体 (羽 ~ ラッパのつながり)
- 大 2. ラッパ天使 (うすく)
- 小 3. ラッパ天使

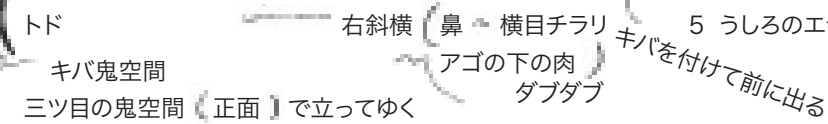
首すじ出す



イタズラ書の
もう1枚の紙に
色をぬる

- 1 鼻の下のムズムズ
- 2 鼻上げて首うまり横目チラリ
- 3 首のヒダ
- 4 重いくび、あごのヒゲ
- 5 うしろのエラ

スズ箱
両手
死に首
オルフェ



鬼が ラッパを吹く (歩く)

くさった少年の暗い顔 (脳バイ)
ナチの将校 組み手
(ヒゲに関わり) ガイコツを指さず
球体を持つ
自分の顔で球をわる
[瞬間に] (~ 解体する鳥で低くなり
~ サイ)
サイ (横に3歩、前に3歩)
前のめりのサイ、前に手を付ける

右肩引き
ルドンの顔
アバタ

内部の
材質に
関わる

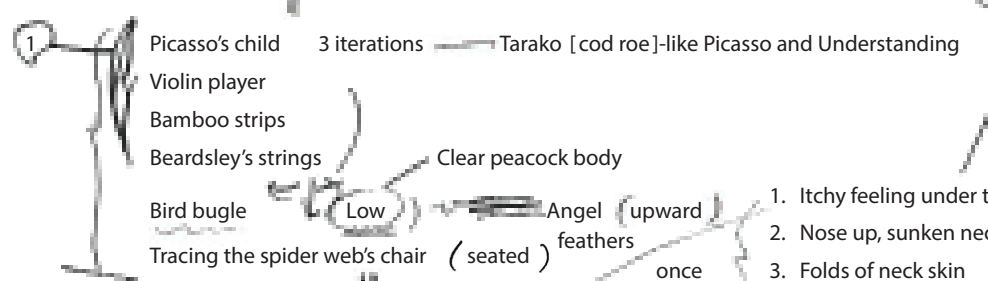
尻の棒入れる

Solo 3

Precisely

- Large 1. Bugle angel 3 iterations (connection between feathers ~ bugle)
- Large 2. Bugle angel (lightly)
- Small 3. Bugle angel

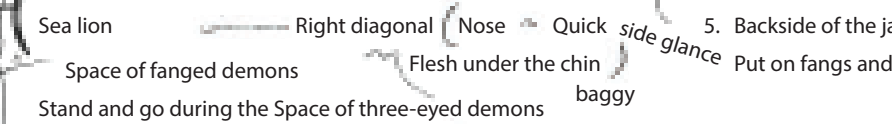
Stick out nape of the neck



Color in
yet another
sheet of scribbling

- 1. Itchy feeling under the nose
- 2. Nose up, sunken neck, quick side glance
- 3. Folds of neck skin
- 4. Heavy neck, chin with beard
- 5. Backside of the jaw

Small box
Both hands
Dying neck
Orpheus



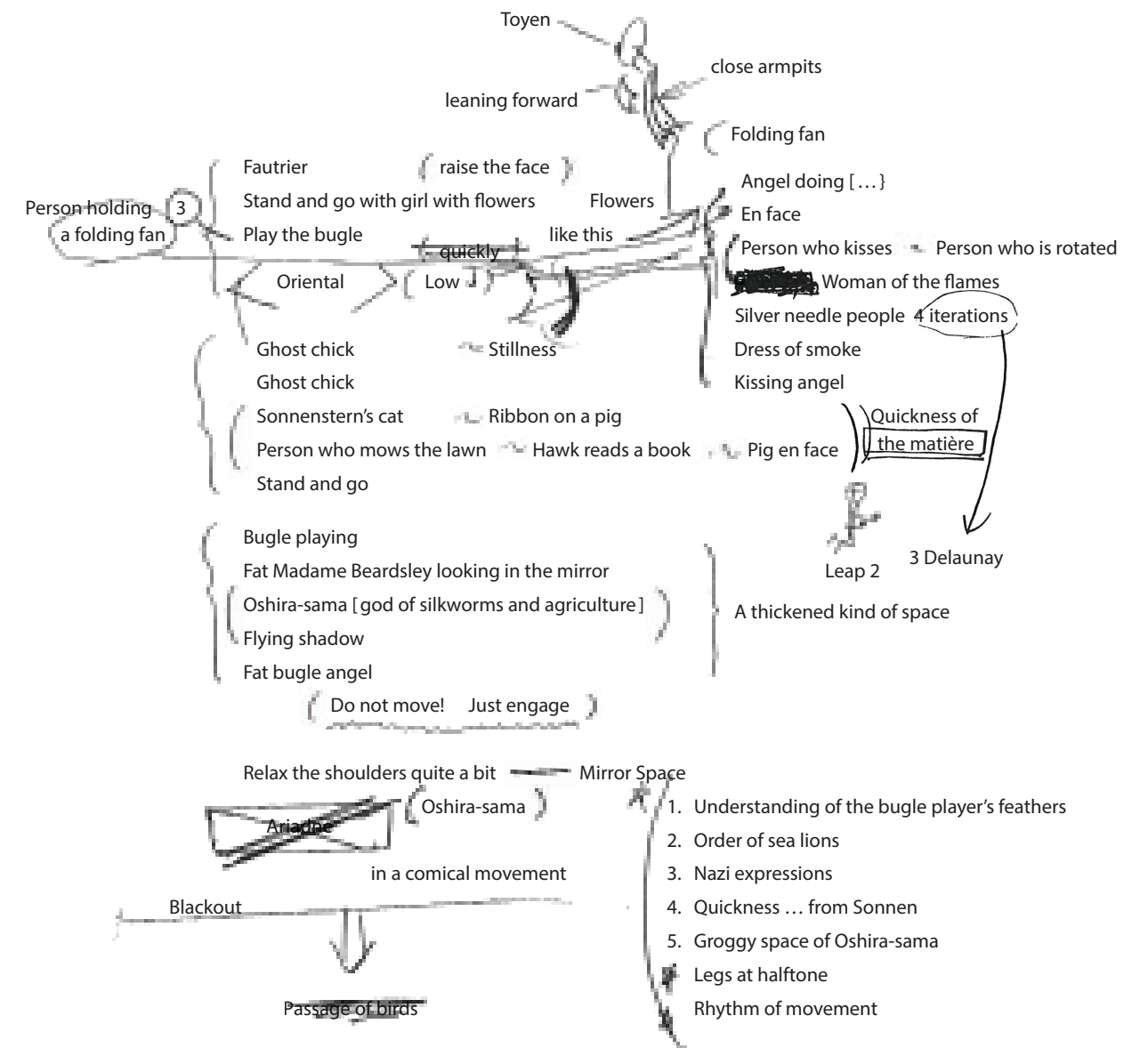
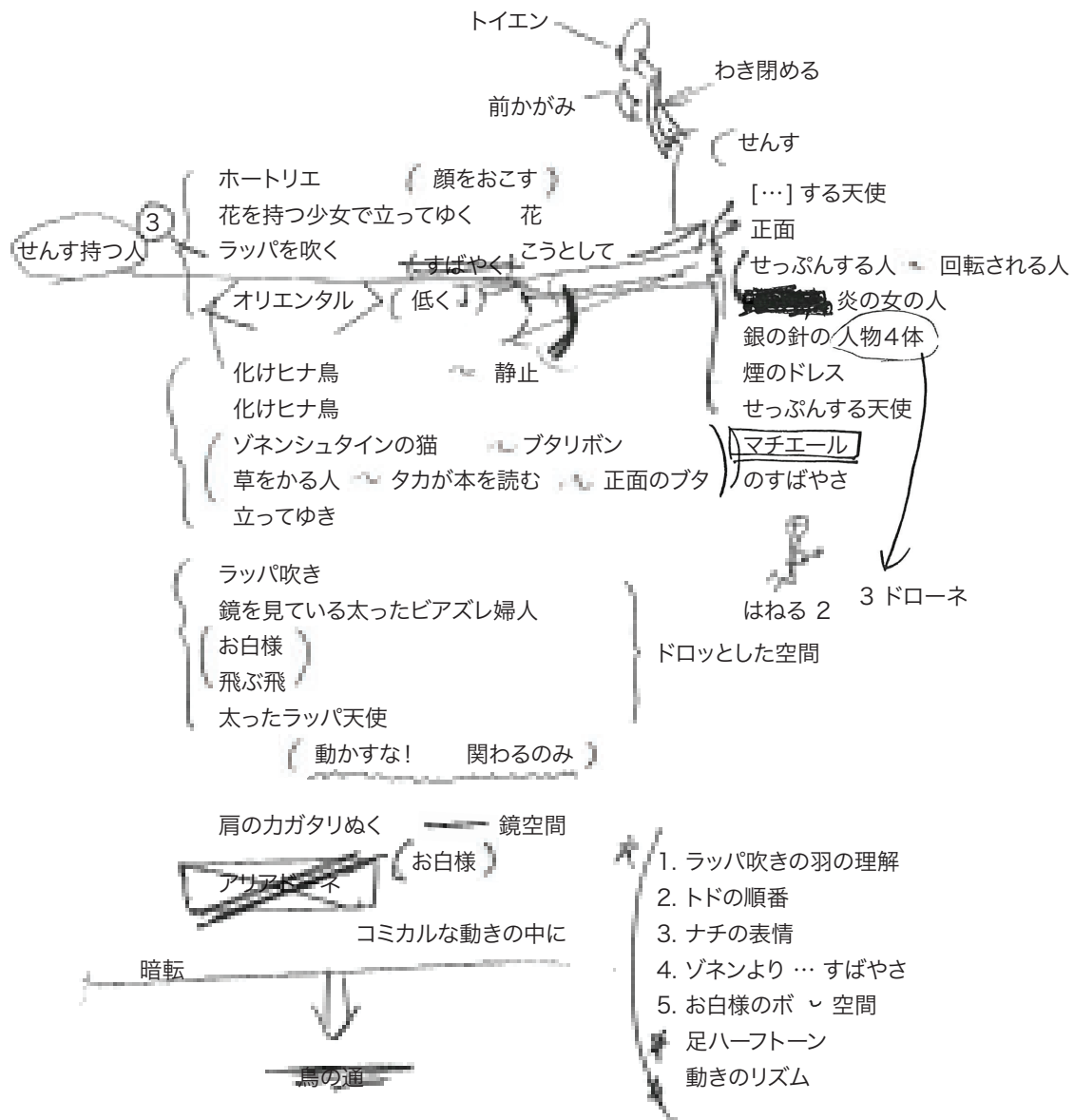
Demons blow bugles (walk) (en face)

Mournful face of the rotten boy (Syphilis of the brain)
Nazi officer sparring
(Engage with beard) point at the skull
Hold a spherical object
Break sphere with own face
[in an instant] (~ go low with Bird dissection
~ Rhinoceros)
Rhinoceros (3 steps to the side, 3 steps forward)
Rhinoceros leaning forward, put hands down in front

Pull right shoulder back
Redon's face
Pockmarked

Engage with
the inner
material

insert buttock stick



暗いバラ 4歩 右手にせんす
 フカン 闇のとばりがおりてゆく

1 ゴヤの老婆
 しかめ面の老婆

2 ゴヤの老婆
 しかめ面
 バウロ

3 ゴヤ
 暗いバラ大将 すすけたバラ

神経のクラクラ

人魚 [目をあびる] 髪の毛いじる
 すすけた人 [まな板に刃もの]

ときわ 2体 指伸ばしてヒラヒラ
 手の扇 [口の中に呼び込む、左]
 顔に手の扇

船 あそび { 1 右手の扇上に
 2 左手の2本指そえる
 3 左手のせんすのあそび

口の中にせんす
 左腕のたもとを上げる
 左手であおぐ パタパタ [尻にあおぐ]
 クジャク [尻の風がひろがり]

バラの少女
 フカン 長い尾のクジャク

かゆいキツネ
 キツネをだく老人
 長いツメを持った老人馬

フカン 大井河(のぞく人)
 くさった少年の顔
 フカン 中ブの人が四ッパイで歩く

フグリをいじる子供女
 ふとんにうもれた子供 指をなめる 小指より 親指
 顔のキセキを取る

海の中をおよぐ (足のパタパタ) 海そう取り もぐる
 海そう 大きくおよぐ 羽つかって もぐる
 海そう クロール 横およぎ 海そう
 波が打ちよせる 岩に乗る

胸をたたく子供 パタン

ザク口歯でゴリラ 1 腰に羽

うるし塗り 大きいハケ 小さいハケ
 おけの中で回る カンザシつけてカタン
 船頭で立ってゆき おけしよう
 逃げる老婆 (曲折で逃げる)

カター

} 8

Mournful rose 4 steps Folding fan in right hand Dizziness of nerves
 View from above A shroud of darkness descending

1 Goya's old woman
 Scowling old woman

2 Goya's old woman
 Scowling
 Paolo

3 Goya
Mournful Rose General (Transparent rose)

Mermaid (basking in the sun) Mess around with hair
 Soot-covered person (knife on the cutting board)

Tokiwa [unchanging stones] 2 iterations } Stretching fingers, fluttering
 Fan with the hand (wave into the mouth — left)
 Fan with the hand, to the face

Boat games { 1 Right-hand fan, up
 2 Add two fingers from left hand
 3 Fan in left hand, play

Folding fan in mouth
 Raise the left sleeve
 Fan with left hand pata pata [fan flapping] (wave over buttocks)
 Peacock (buttock wind spreading)

Girl with roses
 View from above Peacock with long tail

Itchy fox
 Old person hugging fox
 Old person horse with long nails

View from above Oigawa [peeping tom]
Face of rotten boy
 View from above Palsied person walking on all fours

Child Woman fondling testicles
 Child buried in blankets lick fingers from the pinky finger thumb
 trace the outline of the face

Swimming in the ocean Collect seaweed dive under
 (legs pata pata [flapping]) Seaweed swim with large strokes dive under (using feathers)
 Seaweed forward crawl sidestroke seaweed
 Lapping waves get on the rocks

Child beating chest patan [sound of something shutting]

Gorilla using Pomegranate teeth 1 Feathers on the waist

Lacquering Large brush small brush
 Spinning inside the bucket put on the hair pin and katan

Stand and go with Boat Head Makeup
 Old woman running away (run away meandering)

kataa—

(正面より)

せつぶんする人 される人
(回転する間に変わる)

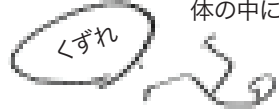
炎の中の女の人 (田中傘)

ねじれ
分キする体 ゆがみ
銀の針
ドレス煙の女

せつぶんする天使
トットツ歩く

下見る
左前方

五月の花ムコ ゴヤのマチエールをすべて
体の中にたくわえる



まばゆいばかり 指で自分の体のキセキを取る

ホートリエの材質 人物 3体
森の中の顔 のくり返し すすけた人物

(from the front)

Person who kisses who is kissed
(change while rotating)

Woman in the flames (Tanaka umbrella)

Contortion
Body branching off Distortion
Silver needle
Dress Woman of smoke

Kissing angel
Walk tutto [quickly]

Look down
Forward left

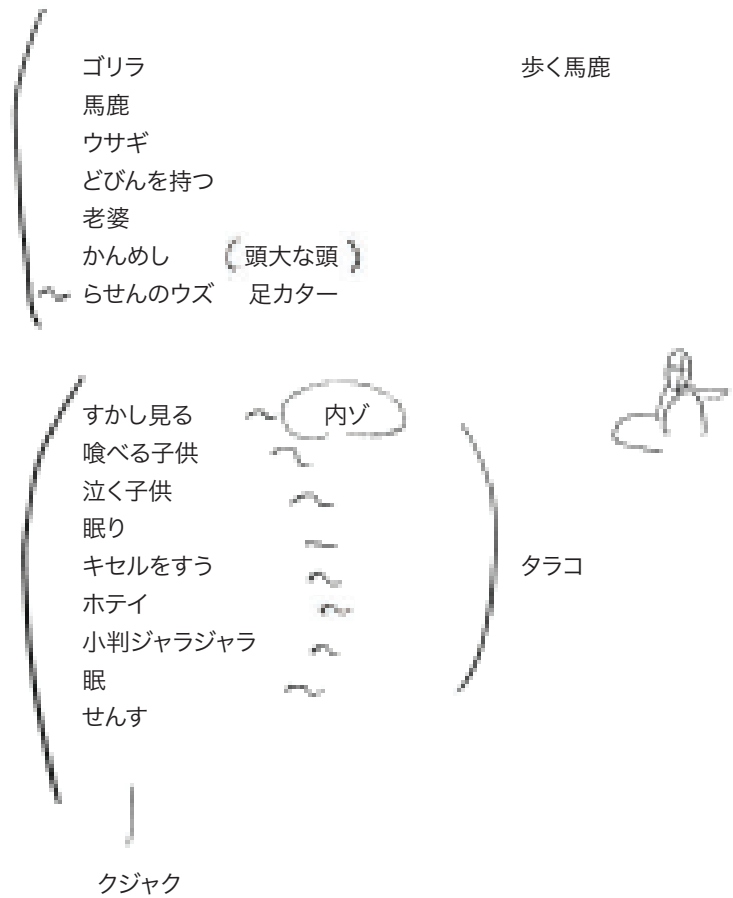
Groom in May Stash in the body
all the matières of Goya



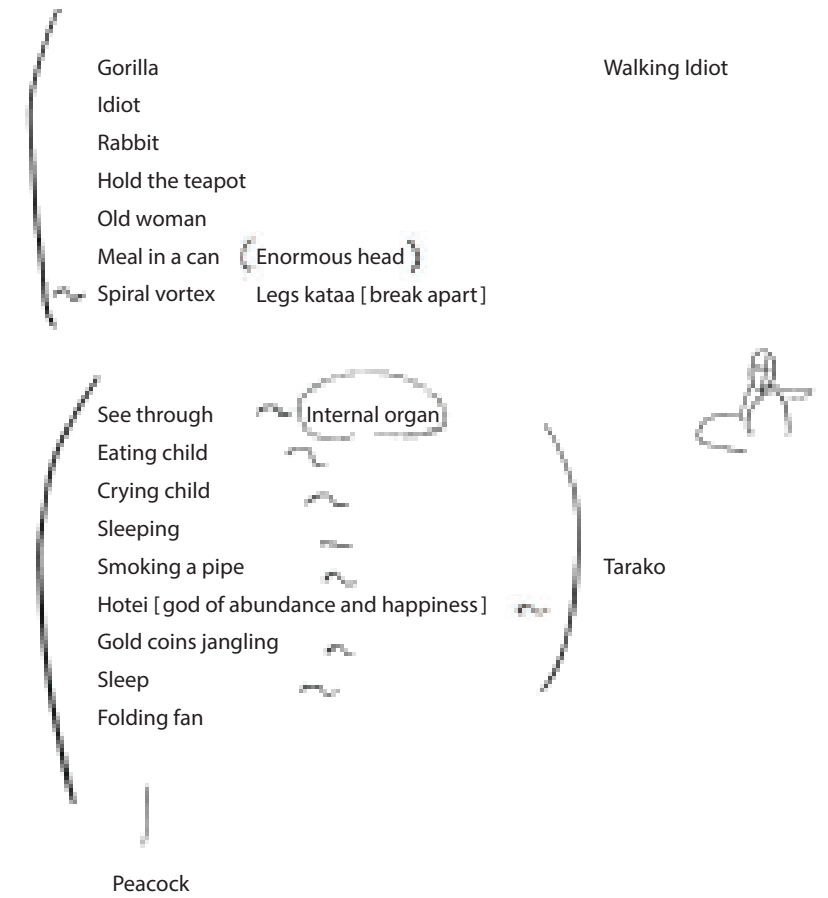
Blindly Trace own body's shape with finger

Fautrier's material People 3 iterations
repetition of Face in the woods Soot-covered person

25



25



✓

孔雀 乗
歩く馬

✓

Peacock Ride
Walking horse

フラマンの幽霊

- 十二相A { 透かし見る ~ 内臓
 喰べる子供 ~ *
 泣く子供 ~ *
 眠り ~ *

ヒョウで伸びる

- 十二相B { キセルを吸う ~ *
 ほてい ~ *
 小判ジャラジャラ (|| 恵寿様) ~ *
 眠り ~ *
 せんす ~ *

ヒョウ ~ 透し見る

- 歩く馬鹿 { 手ブラブラのゴリラ ~ 横向き ~ しわくちゃ
 馬鹿 ~ 老婆の顔
 ウサギ
 どびんを持っている
 老婆がの後へのぞきこむ
 (巨大頭部)
 ラセンが体の中に入る
 左足カタン ~ 上に伸びる 真横に出ている

Flamman's Ghost

- Group of 12 movements { See through ~ Internal organ
 Eating child ~ *
 A { Crying child ~ *
 Sleep ~ *

Stretch using Panther

- Group of 12 movements { Smoking a pipe ~ *
 Hotei ~ *
 B { Gold coins jangling (|| Ebisu-sama [god of fishermen and merchants]) ~ *
 Sleep ~ *
 Folding fan ~ *

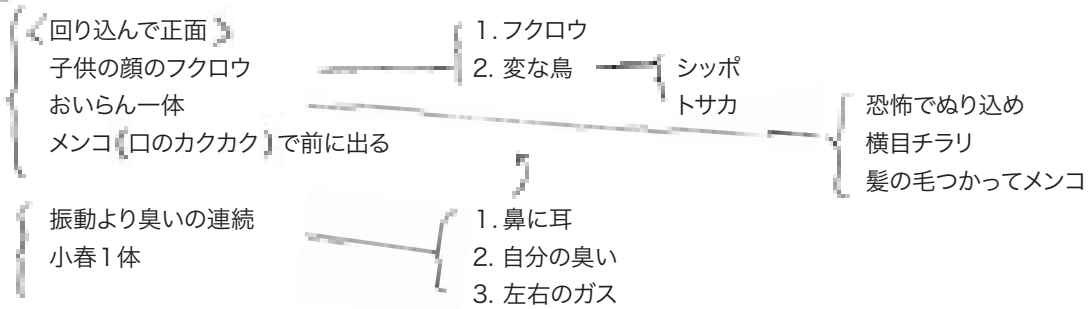
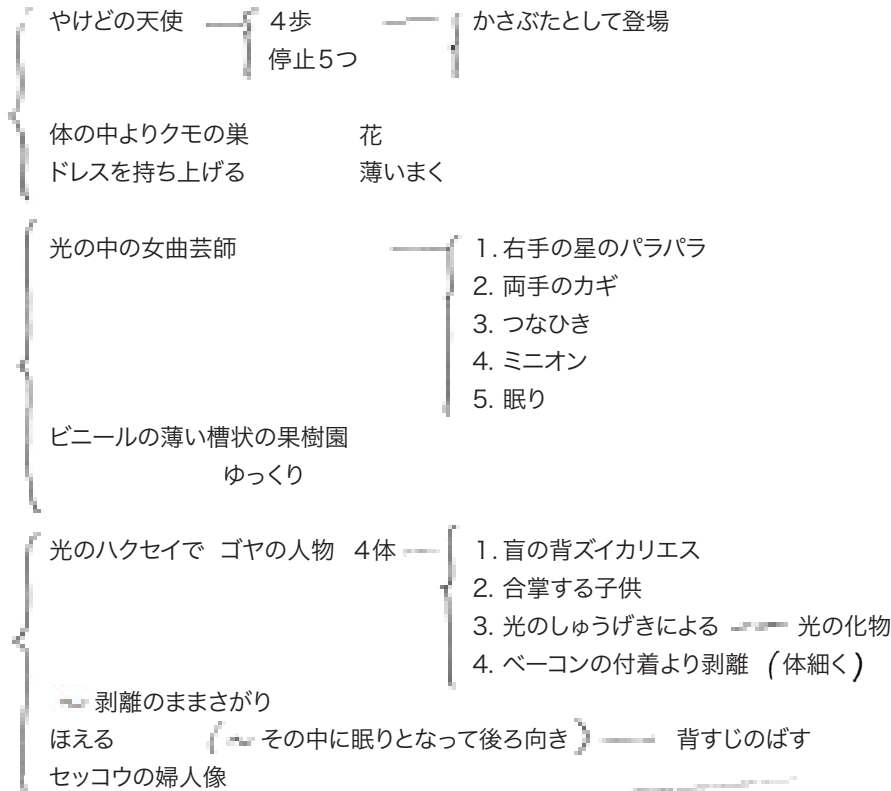
Panther ~ See through it

- Walking Idiot { Gorilla with arms hanging free ~ Facing sideways ~ Wrinkled face
 Idiot ~ of old woman
 Rabbit
 Holding a teapot
 Old woman peeks behind her
 (Massive head)
 Spiral goes into the body
 Left leg katan ~ stretch upward Protrude straight to the side

ソロ

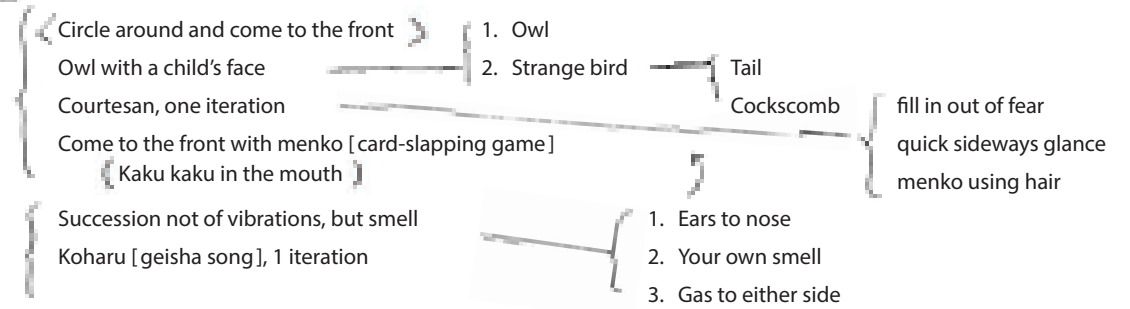
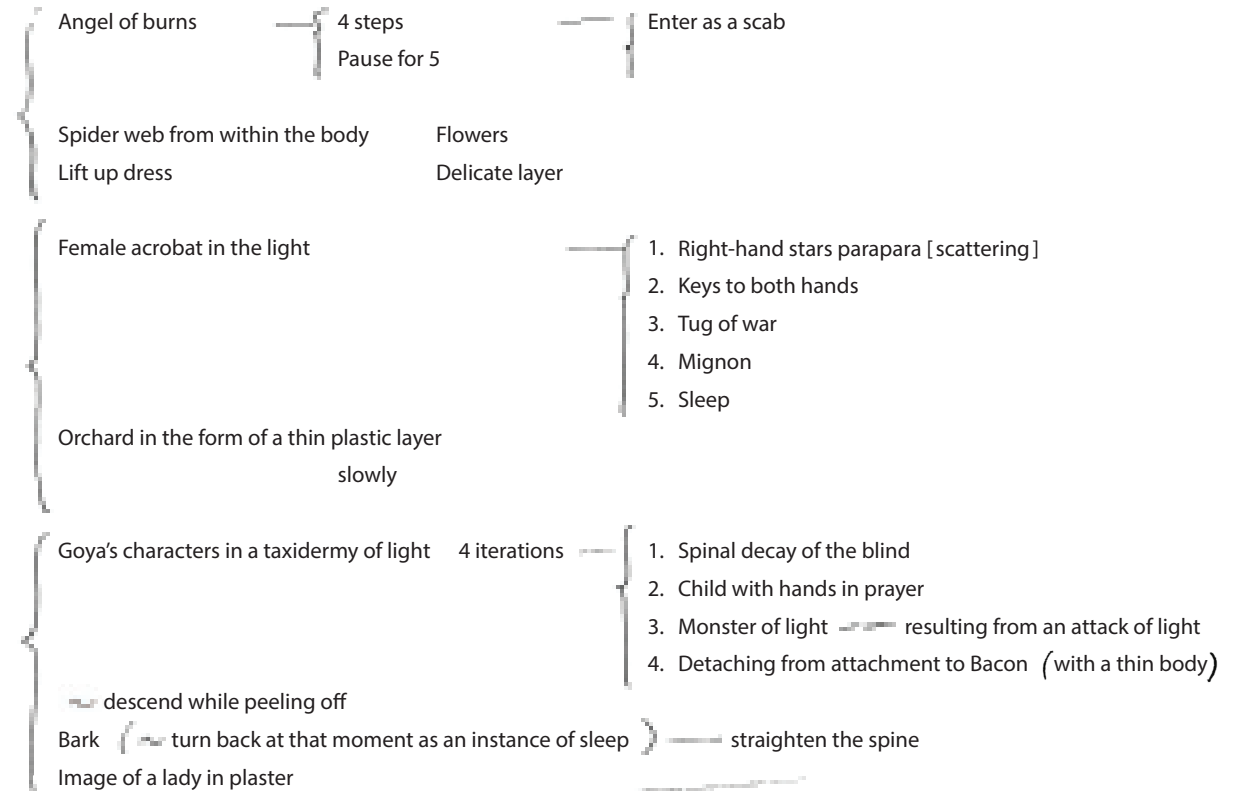
武将

(かぐや)



Solo

Commander (Kaguya)



聖歌隊 ————— 上の神経

髪のも百鬼のちょっとした低迷より
神経、イタミの孔雀で首たっけい

蛇をのみこんだ獣 (トド)

Choir ————— Nerves from above

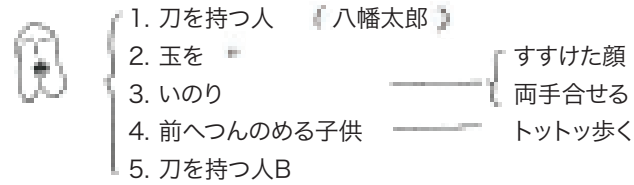
From the slight stagnation of one hundred demons of hair
Nerves, neck crucifixion with peacock of pain

Beast that swallowed a snake (sea lion)

13

< コブ >

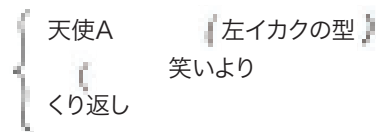
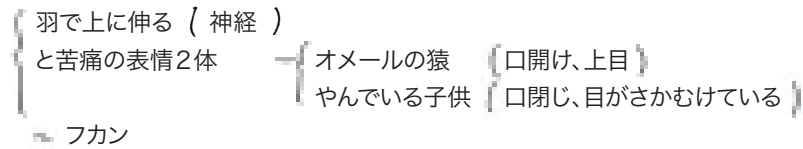
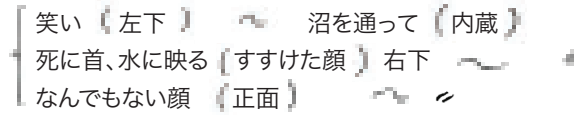
コブで歩く { 登場 }



- ☒ デビュフェのアワの人
- ☒ 形よりマチエール程度

< おまけ老婆 >

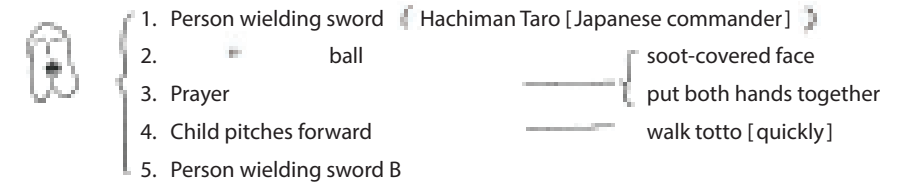
花とベルメール { ボーとした花 80% }



13

< Lump >

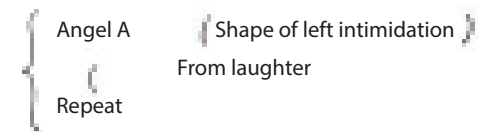
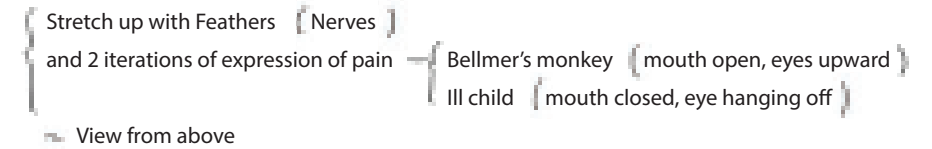
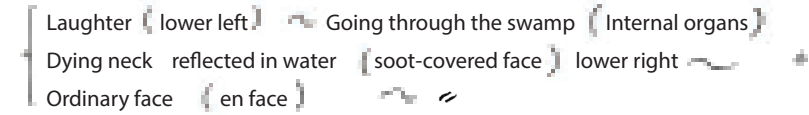
Walk with Lump { Enter }




- ☒ Dubuffet's bubbly people
- ☒ Degree of matière over shape

< Extra old lady >

Flowers and Bellmer { Spaced-out flowers 80% }



もや
指の先の神経  で踊る

凝縮された中より立ち上る

Haze
Nerves of fingertips  ... dance with

Come to standing from a compressed body

ソロ 雨宮

- { 空を見ている
風の流れ4体
コブのフレーズ
- { おまけ老婆
- { トリスタン
- { 蛇をのみこんだけだもの 2体 (トド)
へ蛇をすいこみ
フカンされた花
- { クチュクチュの花
- { 両手の植木
(石の材質で) 鹿
 チョウチョ
(マチエル程度の) ブタ
- { タマゴ (振れ - 人さし指 ♪ ラッパ)
床にゲリ (手で広げる)
マンダラ
- { 羽のフレーズ 左羽 ♪ セっぷん (右上) ♪ 右羽 ♪
カタカタ (2段階)
- { ずがいを押える (あ ~)
コブのフレーズ { 途中立ちながら
 | 後ろ向き
流れる後ろ髪の人

Solo AMAMIYA

- { Looking at the sky
Flow of wind 4 iterations
Lump phrase
- { Extra old lady
- { Tristan
- { Beast that swallowed a snake 2 iterations (sea lion)
へ Sucking in a snake
Flower viewed from above
- { Crumpled up flower
- { Plants in both hands
(With stone materials) Deer
 Butterfly
(Degree of matière) Pig
- { Egg (shake - index finger ♪ bugle)
Diarrhea on the floor (spread with hands)
Mandala
- { Feather phrase Left feather ♪ Kiss (upper right) ♪ Right feather ♪
kata kata [mechanically] (2 levels)
- { Press on the skull (Aaaaa ~)
Lump phrase { stand midway
 | facing backwards
Person with hair flowing back

15'

新人

単調な手のヒラヒラ	小人 脳ミソ ゴヤの馬鹿 ゲンコをのみこんだ	}	
けい礼	手が又の所に行く	}	
{おいでおいでしながら}			
{くさい臭いで}			
単調な手のヒラヒラ	同じ	}	
(B)			
サル	口に手 左手にエサ	}	
犬 {関戸の犬}			
	横に振動 たて	}	
聖少年			
ダラしない人	指さす人 指の振動	}	
煙フクロウ	ゲン	}	
一ツ目			
巨人の流れ星	{ビアズレの 囃}	}	
床に字を書く			

15'

NEWCOMER

Monotonous hand fluttering	Midget Brain Goya's Idiot Swallow a fist	}	
Salute	Hand goes to the groin	}	
{while beckoning }			
{with a foul smell }			
Monotonous hand fluttering	same	}	
(B)			
Monkey	hand to mouth food in the left hand	}	
Dog {SEKIDO's dog }			
	shaking sideways vertically	}	
Young holy man			
Slovenly person	person pointing shaking of the fingers	}	
Smoke owl	strings	}	
One eye			
Shooting stars of giants	{Beardsley's 囃}	}	
Write letters on the floor			

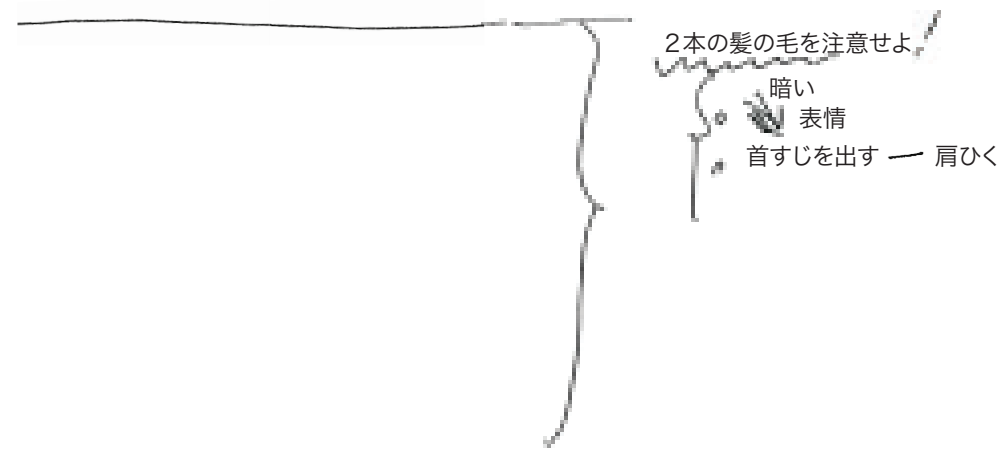
44

巨人のパーティー 写真

- ハサミで切っている人
- シギの立体
- グラスを持っている怪獣

1体
 蛇をのみこんだ (トド) 2体
 内臓 頭がへび、冷気をはく
 蛇をのみこむ
 をつかまえ接プン
 頭が蛇 (全体の蛇)
 カラスになり (頭(かしら)のまま) 逆ガラス におい
 反対方向
 髪の毛 床にたらす ハッキリ
 ペタペタ動物使って 髪の毛の上を歩く キュキュ ザァァ
 カラスで回り込み
 手の形象

髪の毛チカクニオイ



2本の髪の毛を注意せよ
 暗い 表情
 首すじを出す 肩ひく

we

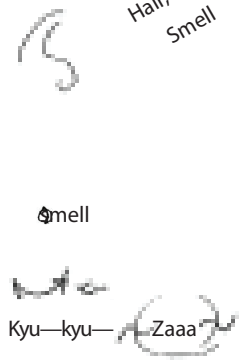
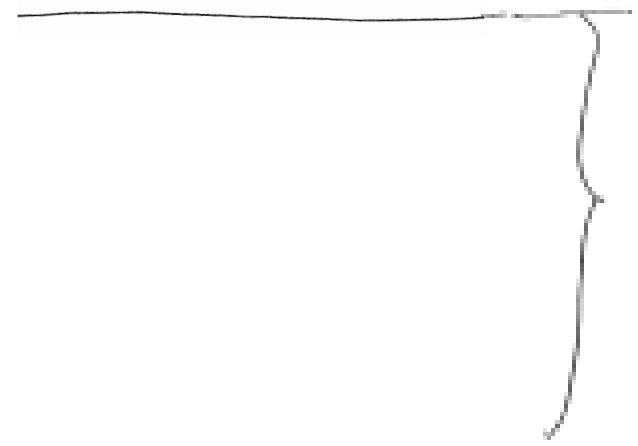
Party of Giants Photograph

- Person cutting with scissors
- Three-dimensional sandpiper
- Monster holding a glass

1 iteration
 (Sea lion) swallowed a snake 2 iterations
 Internal organs Head is a snake, exhale cold air
 Swallow a snake
 Capture and kiss
 Head is a snake (whole snake)
 Become a crow (head as is) Reverse crow smell
 Opposite direction
 Hair hang to the floor — precise
 Using animals, pattering steps above the hair
 Come around with crow
 Shape of hands

Hair, near
Smell

Kyu—kyu—Zaaa

Attention to the 2 strands of hair
 Mournful expression
 Stick out the nape — pull in shoulders

〈 病院で日なたぼっこ 〉

A 血をはいた病人



ちょっと左

- ・ あどけなさ
- ・ 鼻血のカサカサ [かさかさ]
- ・ くさった耳
- ・ 手の型重要 [触覚]

- 目玉、見開いている
- 拡散
- 今、血をはいたばかり
- シャツのよれよれ

B 壁にもたれる病人



- 斜めにもたれる
- おなかくずれ
- 左手に注意 [目をかくす]

C せつぶんされている [花子のせつぶん]



左下

口のゆがみ

花子の顔のゆがみ

頭痛やみの老婆

闇の中に
左の耳

深く痛む

4

< Basking in the sun at the hospital >

A Sick person who vomited blood



slightly left

- Guilelessness
 - kasa kasa [dryness] after a bloody nose (kasa kasa)
 - Rotten ear
 - Handprint is important (tactility)
-
- Eyeballs, open
 - Diffusion
 - Just now having vomited blood
 - Worn down shabby shirt

B Patient leaning on wall



- Lean diagonally
- Belly crumbling
- Attention to the left hand (cover eyes)

C Being kissed (Hanako's kiss)



lower left

- Distortion of Hanako's face
- distortion of mouth

Old woman suffering from headache

- In the darkness
- Left ear
- Feels deep pain

弁当を喰べている少年
Young boy eating lunch



肩越しに下を見ている
Look down over the shoulder

まぶしい少女
Blindingly bright girl



背後の黒
Black on the backside

強烈な光
Intense light

小山君（下宿の中の男）
Mr. Koyama (man in the boarding house)



帰る老婆
Old lady returning



とくい満面
Proud expression



ふり返る少女
Young girl looking back



}

■ 雨ガッパの少年

Young boy in raincoat



■ セーラー服の少女

Young girl in sailor-style uniform



■ なんでもない少年 (性少年)

Ordinary boy (sexual [holy] young man)





心理



孔雀の板付き 4体 { 右
正面

子供 4体 { つかまえる
つかまえられている
フーセン
座っている

円筒形の枯木で立ち上る
馬鹿の顔でピカソの解体
セリフ「おまえわかっているんだぞ」

回り込みザンゲする人
ヤジロベ

箱の手
白面

ゼン巻、リズム
千手観音、ぶどうの手

沼の百鬼夜行
光の人 (オルフェー)
孔雀4体 (左)

左
正面
化面孔雀 2歩

ハクセイのガブ

強烈なゴリラハス
(ユニゾン) 兵士の回転

薄く
ホートリエ
人形の材質に関わって立つ

ハクセイのガブ
将棋をさす人

PSYCHOLOGY



Peacocks already in place when curtains rise 4 iterations { right
en face

Child 4 iterations { Capture
Being captured
Balloon
Seated

Stand up with dead cylindrical tree
Dissecting Picasso with face of Idiot
Line: "You know it"

Come around and confess
Yajirobē [balancing toy]

Hand of the box
Sober

Spring — Rhythm
Thousand-armed Kannon – Grape hands

Hyakki Yagyō in the swamp
Person of light (Orpheus)
Peacocks 4 iterations (left)

left
en face
Masked peacock, 2 steps

Taxidermy of gabu

Intense Gorilla Lotus
Rotation of soldiers (unison)

lightly
Fautrier
Engage with the material of dolls and stand

Taxidermy of gabu [Noh mask]
Person who plays shoōgi [Japanese chess]

フクロウ (ブロンズのタカ) 1体ハッキリ入れる
片手の羽 孔雀の1じゅん
高い鳥で立ち上がる 2歩さがる 枯木

下りたら カラス 2体 (左肩、右肩)
(4段階の落下)

高い鳥 ~ (4段階の落下)

下りたら スピーンの老婆
(リズムに乗って上下 右回り)

高い鳥
後へさがって戸板に付着

Owl (bronze hawk) 1 iteration insert precisely
Single-hand feathers Hesitation of peacocks
Stand up with Birds up high 2 steps back Dead tree

After descending Crow 2 iterations (left shoulder, right shoulder)
(4 levels of descent)

Birds up high ~ (4 levels of descent)

After descending Old woman with spoon
(up and down on the rhythm turn to the right)

Birds up high
Go back and attach to the back gate

金魚 にじの衣装

さらし首

銀の針の理解

センスを持った老婆
ギガク面

高さを変えない
ますます低くなって広がる

とけて 回り込み後ろ髪の幽霊
シッポをささえる子供 [尻出す]
後ろ髪の幽霊

孔雀
首カッカッ使って

アリアドーネ
孔雀婦人

光る心姿なし
スネイク回るじゅんびなし
少しさがる

武将
ほえる 後ろ向きのセッコウ婦人

白鳥
ピアノ弾き
ボッカチオの婦人

衣装をぬいでゆく

GOLDFISH Rainbow costume

Pilloried neck

Understanding of silver needles

Old lady with folding fan
Gigaku masks

No level change
Go even lower and spread out

Melting Ghost with hair flowing in back comes around
Child supporting tail [buttocks out]
Ghost with hair flowing in back

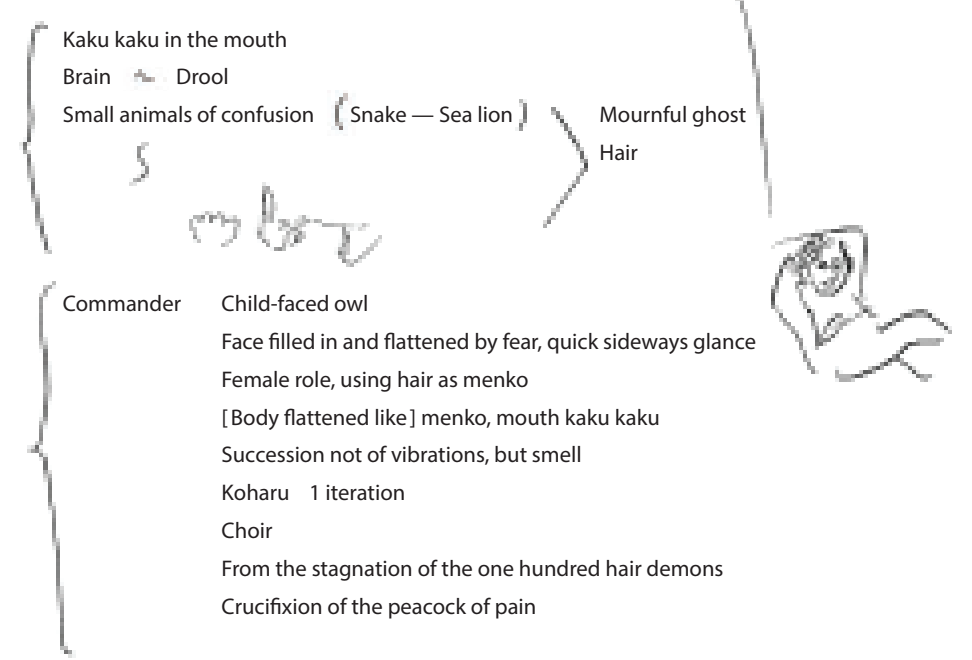
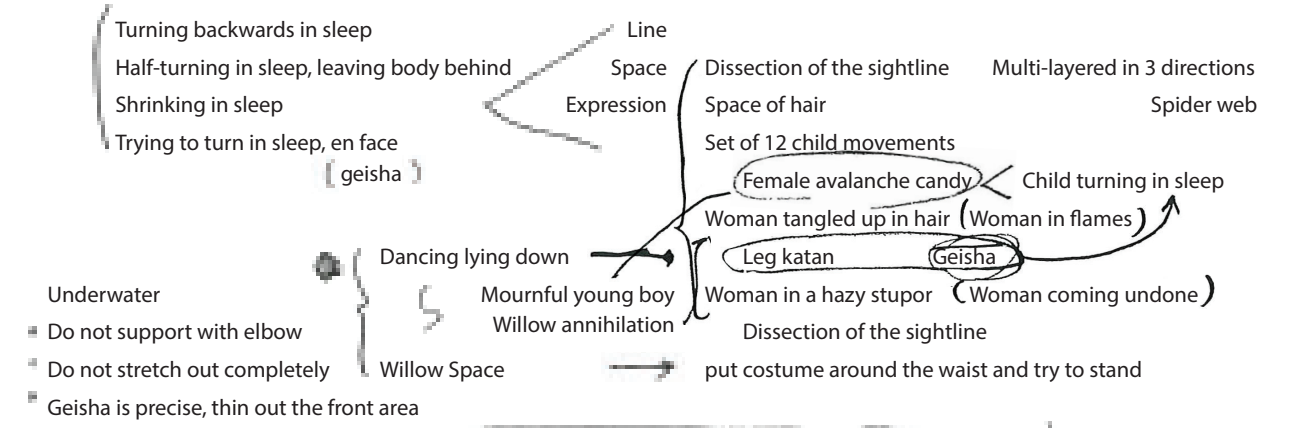
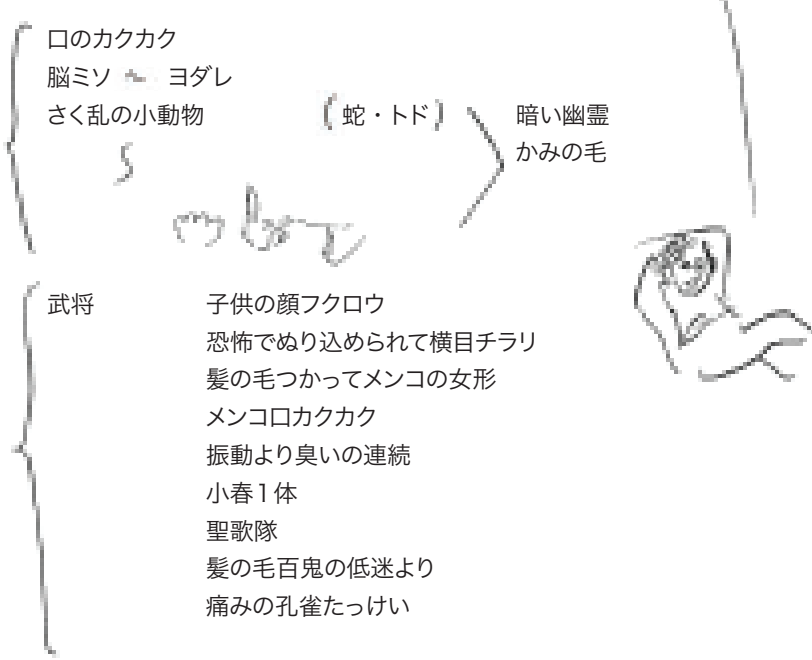
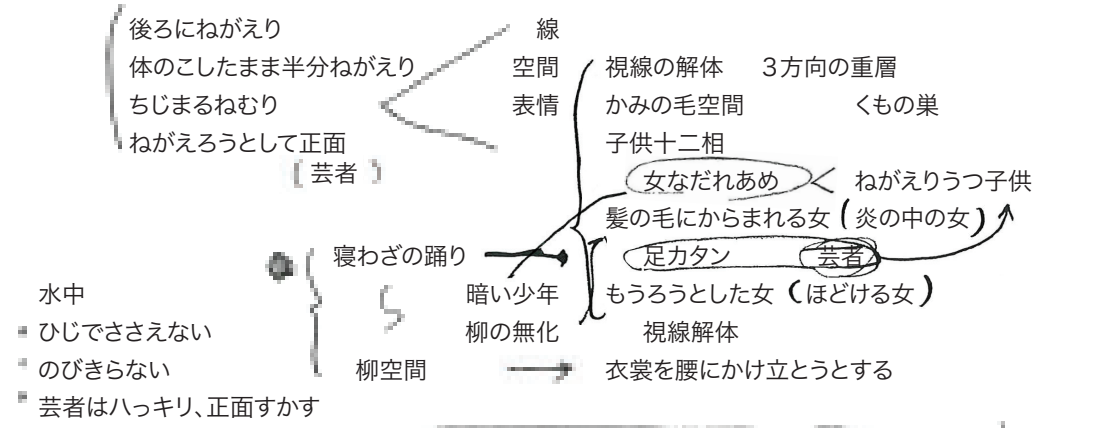
Peacock
Using the neck ka ka [angular]

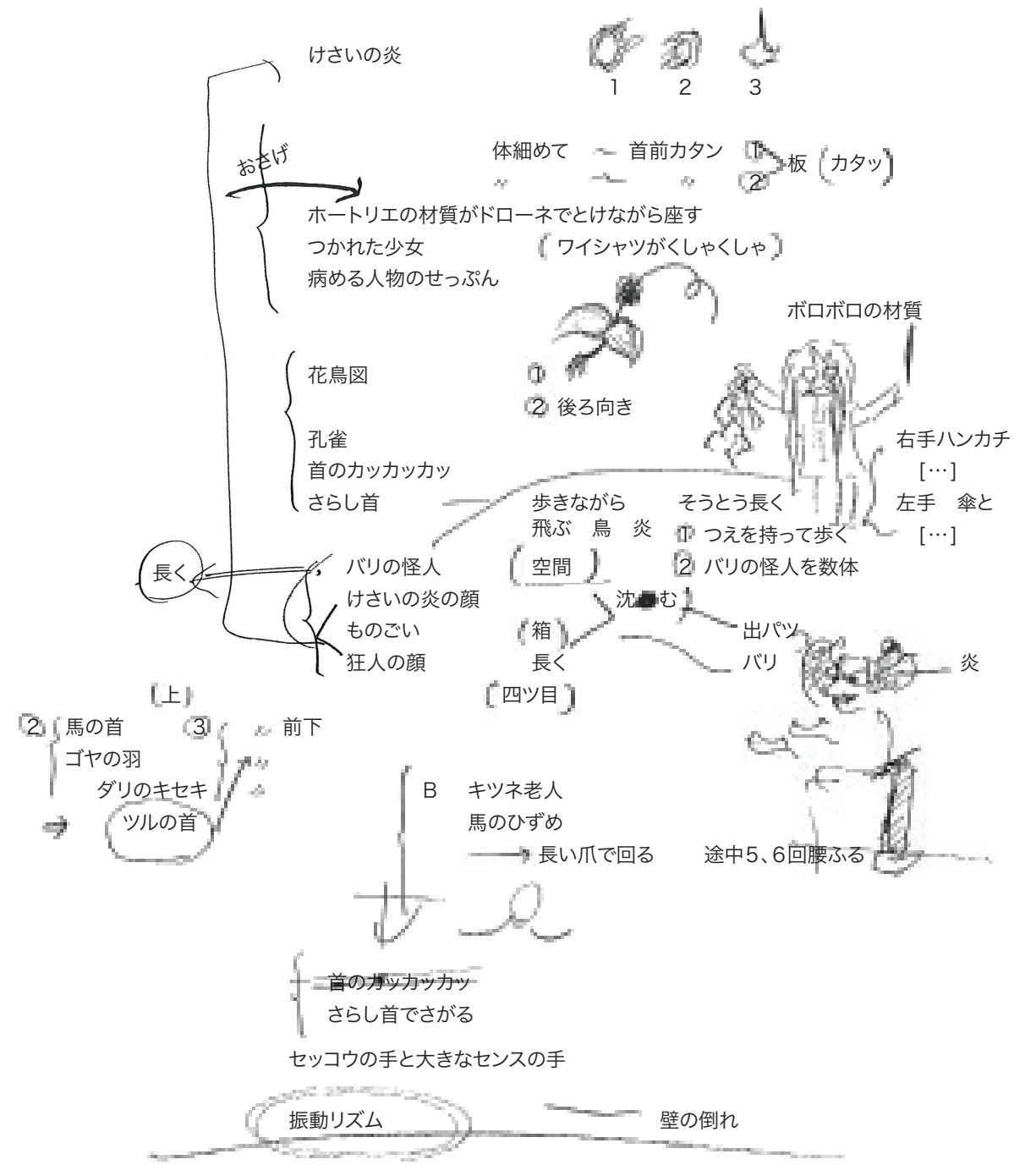
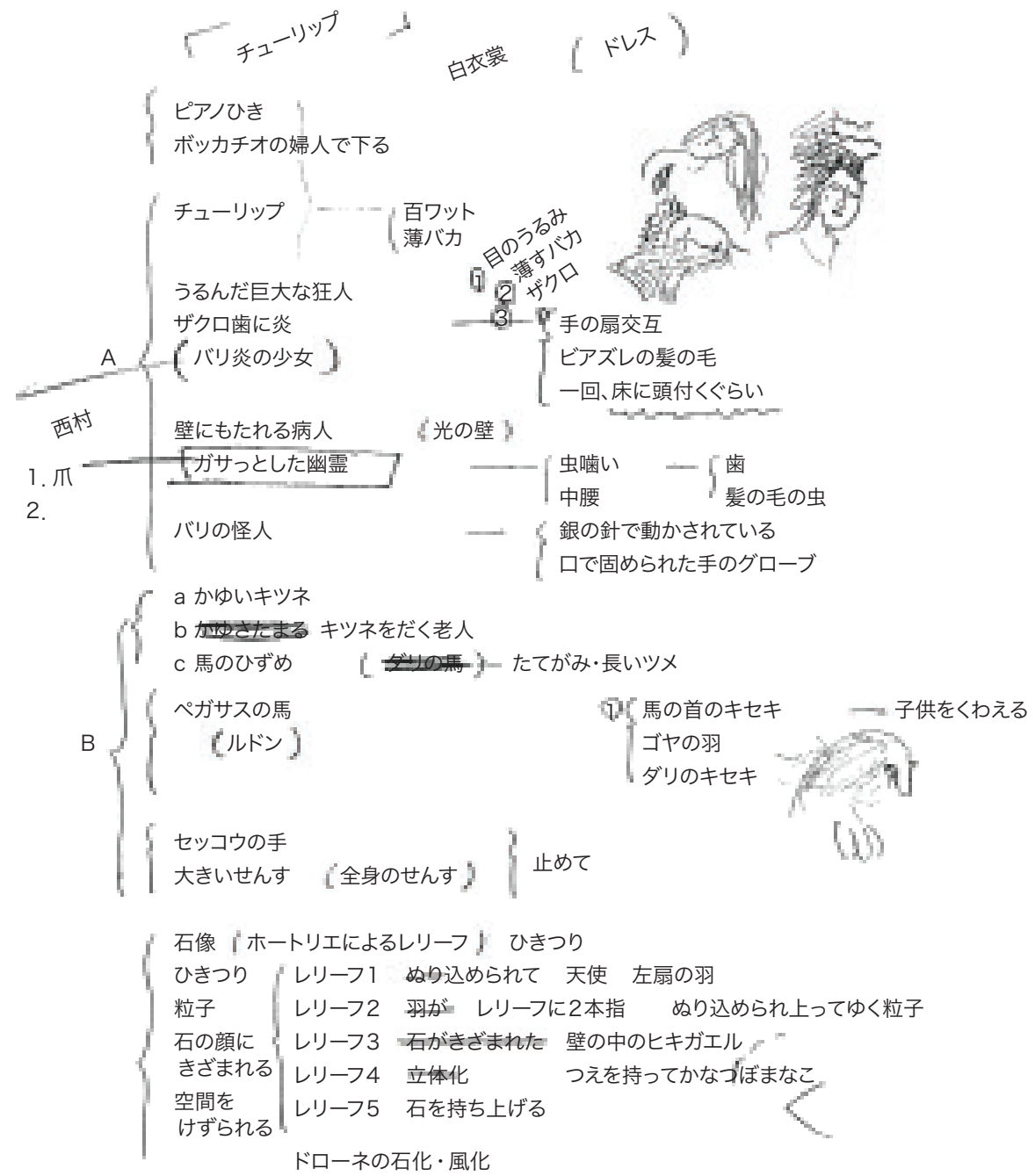
Ariadne
Madame Peacock

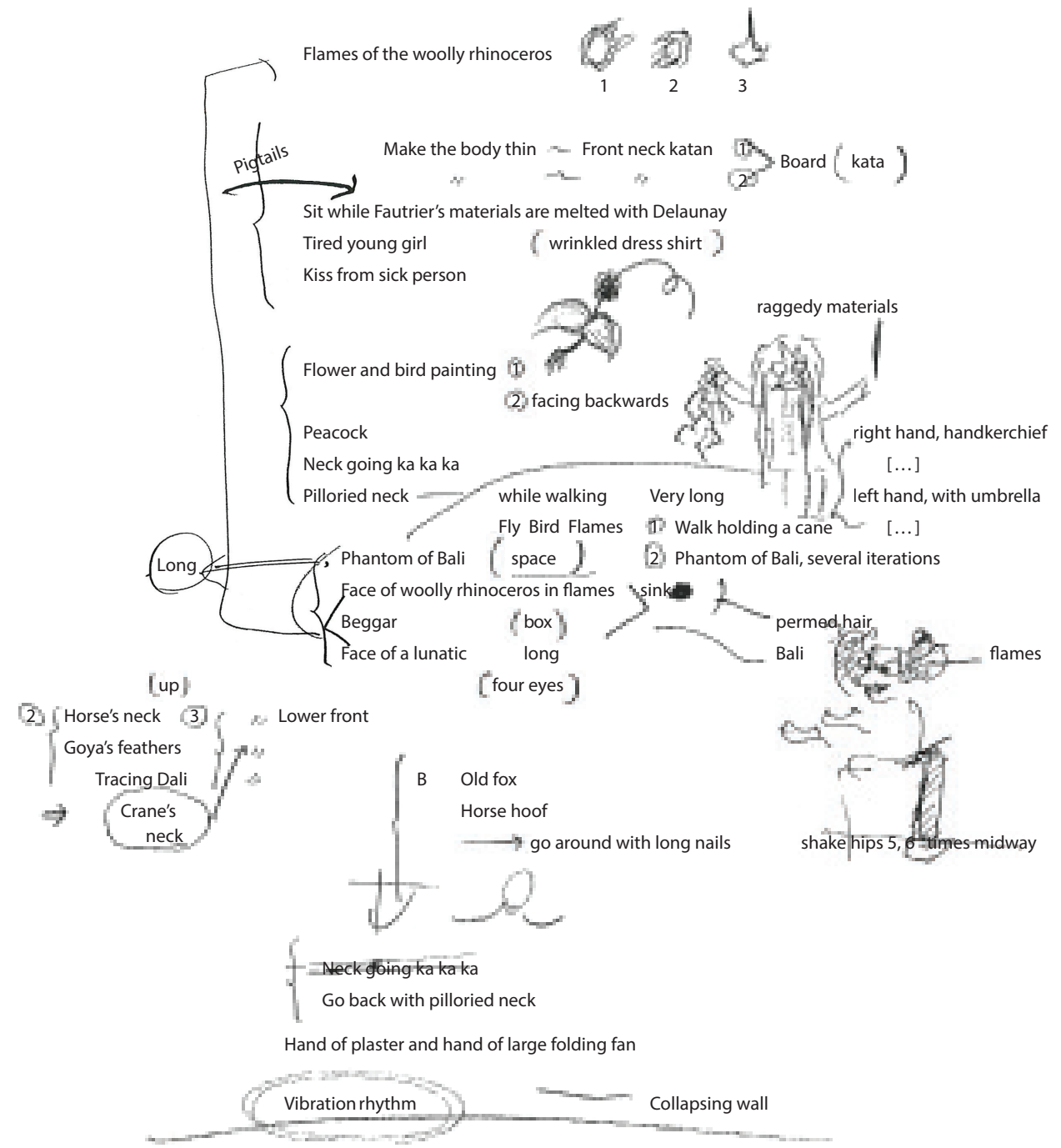
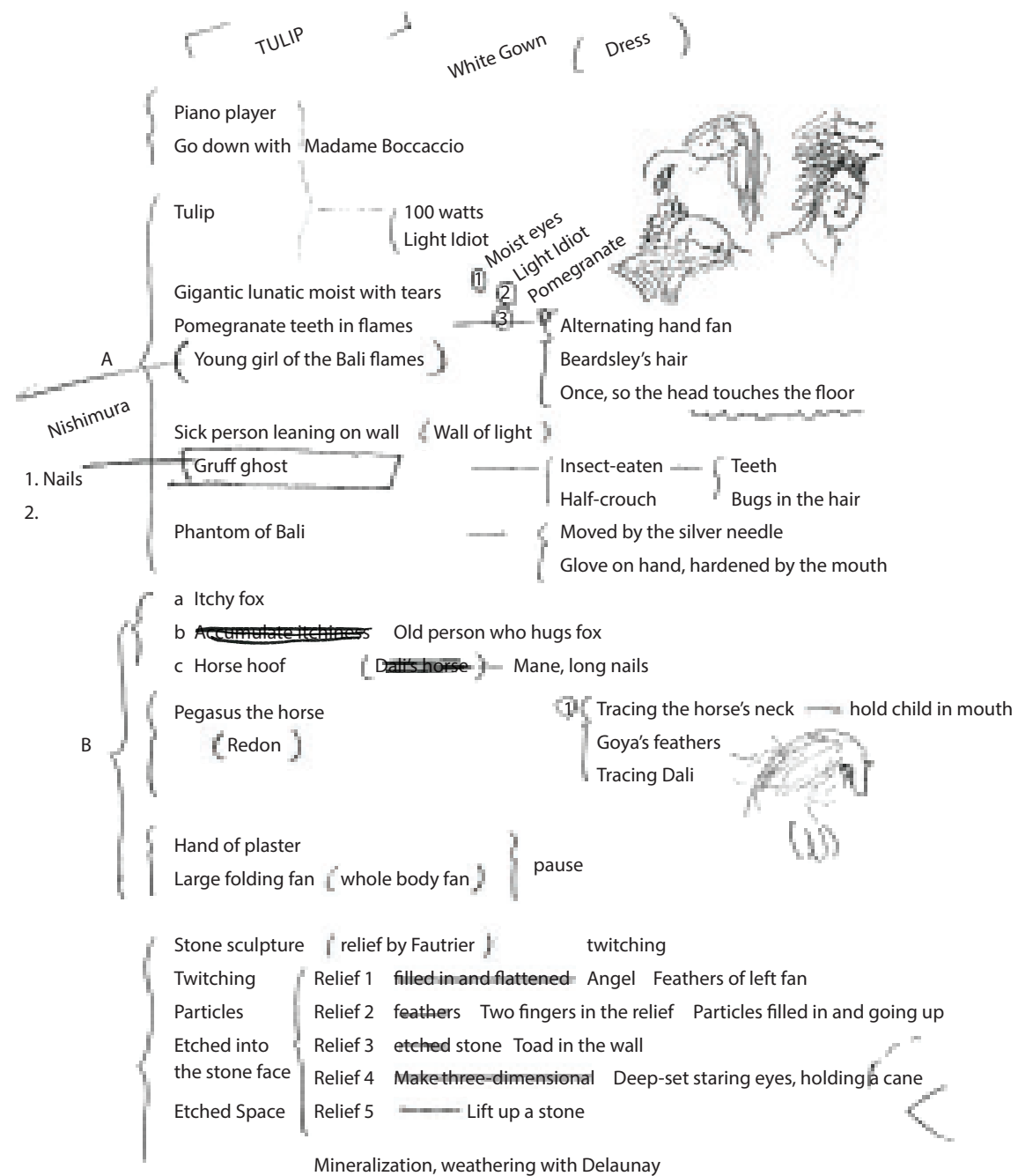
Shining heart, no figure
Snake turn with no preparation
go down a little

Commander
Barking Lady of plaster looking backward

Swan
Piano player
Madame Boccaccio removing costume





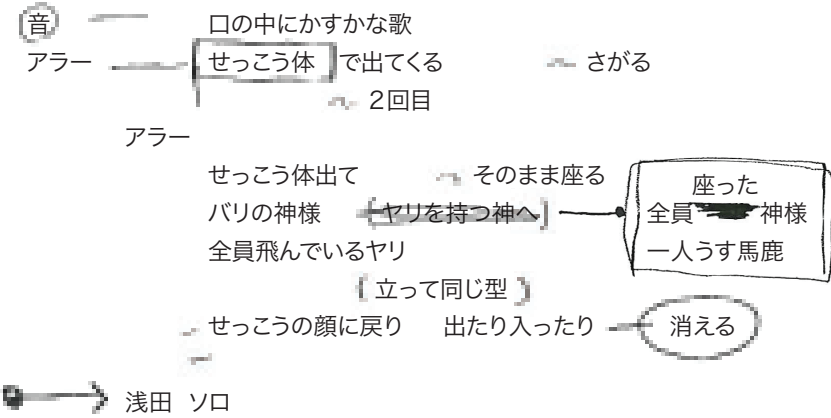


10/18

17夜

14

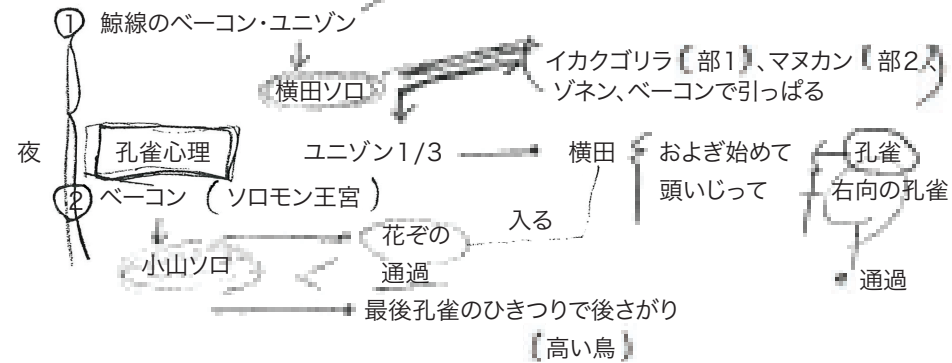
幕明 [レースの場面]



浅田 ソロ

[くしの場面]

ソロモン王宮 < 半分 >



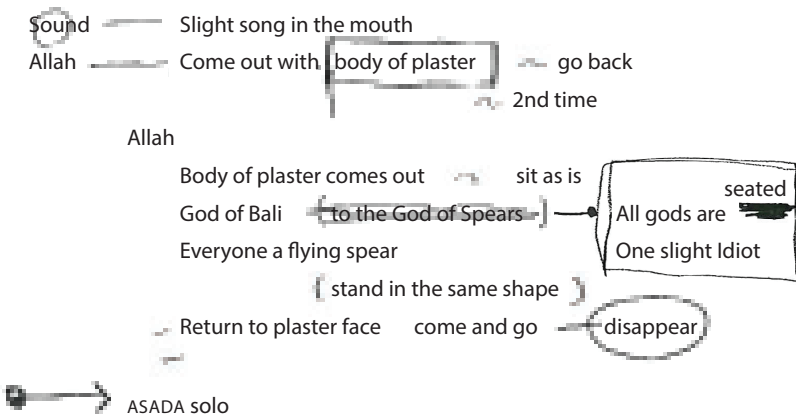
- 浅田
- 新人3人
- ロウソク ?
- ベーコンの中に柔らかい動き入れる (くしの場面)

10/18

17 Nights

14

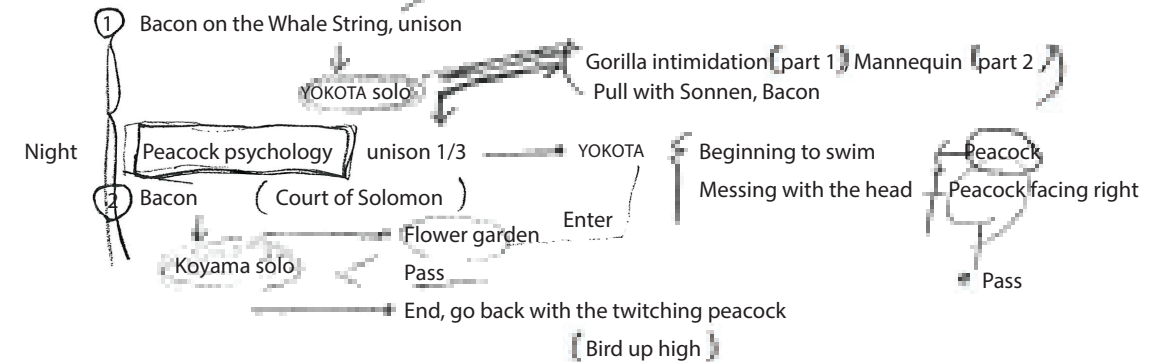
Beginning [Lace Scene]



ASADA solo

[Comb Scene]

Court of Solomon < half >



- ASADA
- 3 newcomers
- Candles ?
- Insert soft movement in Bacon (Comb Scene)

サイの場 — 精神病院
 音 — ブキ
 — 馬のさけび — ひずめ

一頭の馬 (小山)
 馬小屋 (かたまり出てくる) — 馬さがる 僧侶
 馬のさがり
 付着、そのまま場所移動
~~ワグ~~ a. 空どうの馬
 フレリチ b. 鳥
 c. 石の鳥
 まばゆいばかり — (中央に集まろうとする)
 さらし首で散る

和栗のソロ

山本 金魚のソロ (紅の衣裳)

~~途申に藤入る~~ ~~山本フラマン~~

各人 — 心理 — 最初の孔雀で

Rhinoceros Scene — Mental institution
 Sound — Weapon
 — Horse shout — Hoof

A single horse (Koyama)
 Horse stable (comes out in a lump) — ~~Horse goes back~~ Monk
 Horse goes back
 Attach, change location as is
~~Relief~~ a. Horse in cavity
 Clench b. Bird
 c. Bird of stone
 Blindingly — (Try to gather in center)
 Pilloried neck, scatter

WAGURI solo

YAMAMOTO Goldfish Solo (Red costume)

~~FUJI enters midway~~ ~~YAMAMOTO Flamman~~

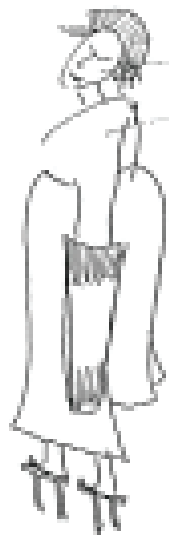
Each person — Psychology — With the first peacock

部分 <登場>

3

セッコウ体 各人

陶器の顔
肩下し
右手に傘



石コウの材質
囲りの冷えた空気
〔ありったけの空間〕

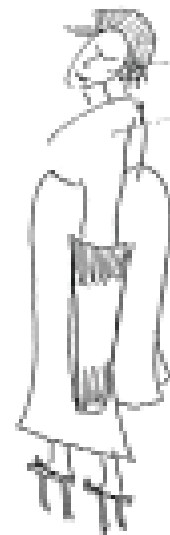
- ② ゴヤの聖女 — 肩にかかる三あみ
 - ③ 石像 長いおさげ — 遠くを見ている
 - ④ 大理石の顔 2体 — 〔光と闇のダビンチ〕
 - ⑤ バウロ — 光と闇
 - ⑥ 真正面 — 光と闇
 - 白いライオン
- 足のハーフトーン
肩のショールのニオイ
頭のターバン
〔後ろ向きで終わる〕
- 回る
- 座わらず

Part <Enter>

3

Body of plaster Each person

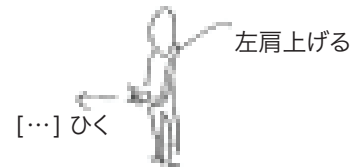
Ceramic face
Shoulder down
Umbrella in right hand



Plaster material
Cold surrounding air
〔all the space there is〕

- ② Goya's holy woman — Braids that rest on shoulders
 - ③ Stone statue long pigtails — Looking into the distance
 - ④ Face of marble 2 iterations — 〔Da Vinci of light and darkness〕
 - ⑤ Paolo — Light and darkness
 - ⑥ Directly in front — Light and darkness
 - White lion
- Half-tone of legs
Smell of shawl on shoulders
Turban on head
〔end facing backward〕
- spin
- without sitting

アラー (祈る白衣) B



Allah (White prayer gown) B

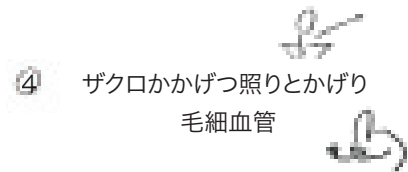


座る神様 (振れる神様)

① 振れる神様 a. 左手の一本指
b. 前のめりの手

② 振れる神様 a. “
b. うす笑いの神様 (右
— ヤリ — 座ったまま飛ぶ

③ とうもろこし ヒゲとの間で振れている



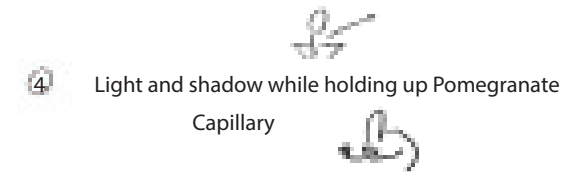
④ ザクロかかげつ照りとかげり
毛細血管

Seated god (Trembling god)

① Trembling god a. Single finger on left hand
b. Hand leaning forward

② Trembling god a. “
b. Lightly laughing god (right
— Spear — Leap while sitting

③ Corn shaking between itself and beard



④ Light and shadow while holding up Pomegranate
Capillary

21

クレンチ

空洞の馬



ホートリエ 森の中、馬
(そのまま下る) ①
(左肩下げ) ②
③

石の鳥



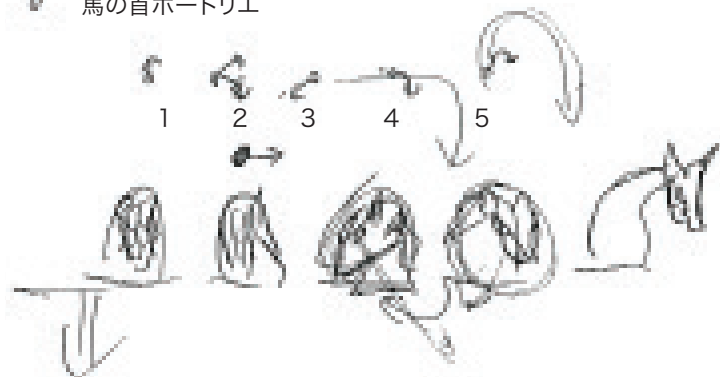
横向き、手前右を見る

ホートリエの材質 素の顔 石の原質 粒子

ある程に一步にひび
われるホートリエ

すすける

馬の首ホートリエ



21

CLENCH

Horse in a cavern



Fautrier In the woods, horse ①
(go down as is) ②
(left shoulder down) ③

Bird of stone



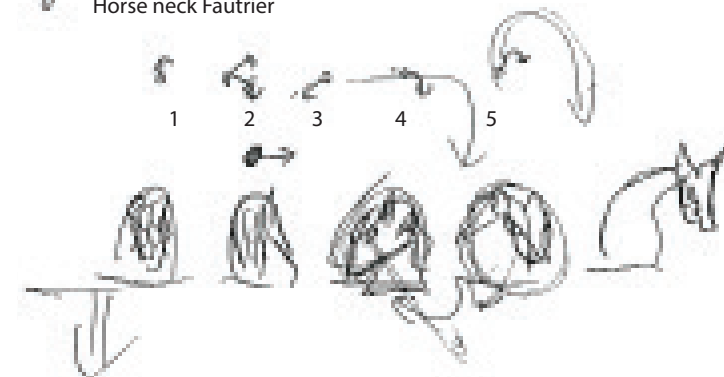
Facing sideways, look at front right

Fautrier's materials 素の顔 石の原質 粒子

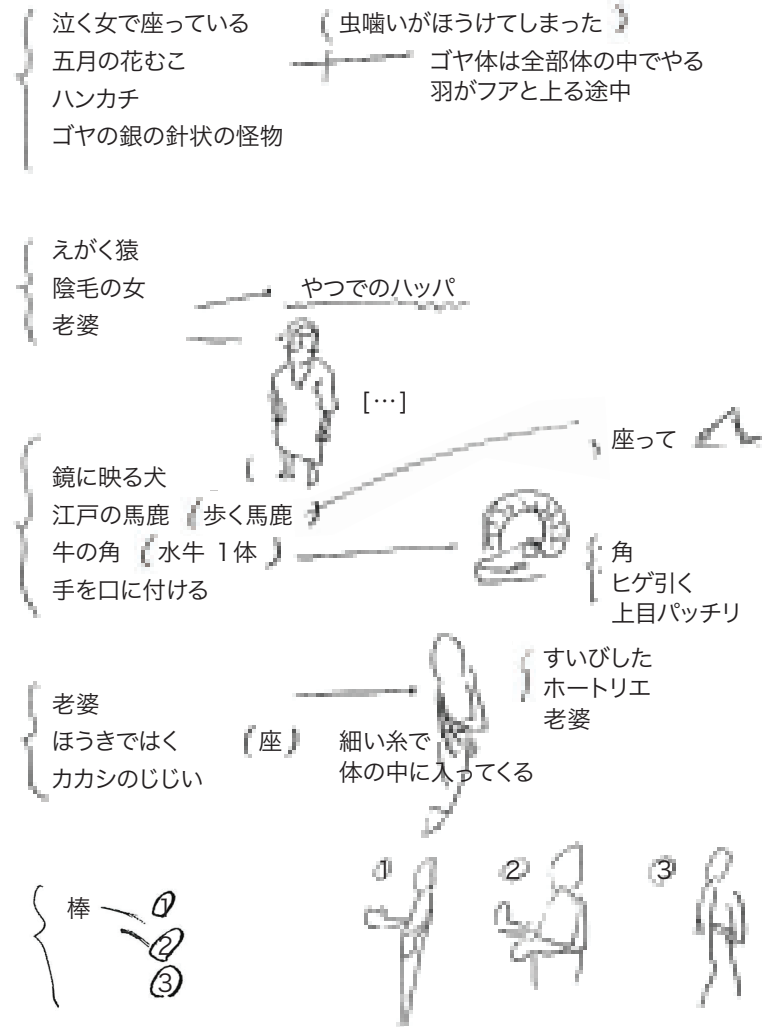
Fautrier cracked by a single
step to a degree

Grow soot-covered

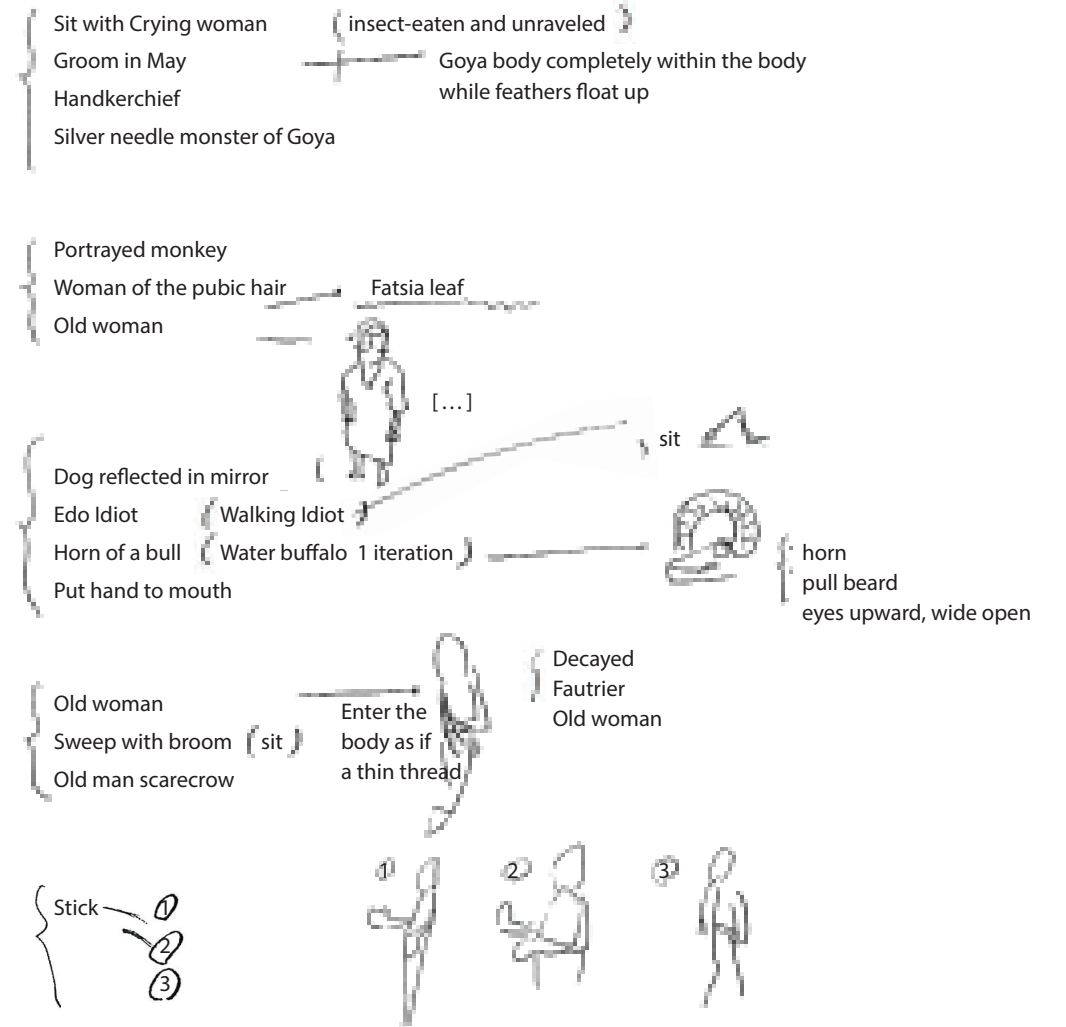
Horse neck Fautrier



部分 (各人使用)



Part (used by each person)





< 最後 — ラストシーン >

せつこうの顔で板付

座 { キバ鬼空間と三ツ目鬼空間 ~ さらし首
 ギガク面のみ ~ 1つずつ尻の羽 (フワァ~)
 森の中の顔のくらやみ

鳥 { 横向き、細い石の鳥 } ~ フカン
 花鳥図 2回 途中パウロ
 ウランギーラ

石像体

{ キバ鬼 空間の毛空間
 ゴヤの怪人 { 何体かやりながら座す }
 白い光馬 { 立とうとするトイエン }

クレンチの馬 { ホートリエ 空洞の馬
 髪の毛の座った馬より 3体 }
 化面の森 動かないすすける

{ マヌカンで立つ
 ピカソのハンカチ

{ 座って
 蛇

< End — Last Scene >

In place when curtains open, with Plaster face

Sit { Space of fanged demons and Space of three-eyed demons ~ Pilloried neck
 Only Gigaku masks ~ Buttock feathers, one at a time (fuwaa [lightly])
 Darkness of the face in the woods

Bird { facing sideways, bird of thin stone } ~ View from above
 Bird and flower painting 2 times Paolo midway
 [...]

Stone statue body

{ Fanged demon Hair Space in the space
 Goya's phantom { Sit while doing several iterations }
 Horse of white light { Toyen trying to stand }

Horse of Clench { Fautrier Horse in cavern
 3 iterations from the horses with seated hair }
 forest of Masks immobile and blackened

{ Stand with Mannequin
 Picasso's handkerchief

{ Sit
 Snake

ようこうろ、風の音

金魚鉢のわれる音

{ 清姫
沼の重い顔で沈む
すすける

パウロ

(かんかくの立体化



柳空間

{ つるぎ
玉を持つコロコロ
合掌

} 密教

{ くり返し

空気する柳
もうろうとする
セッコウ

Furnace, sound of wind

Sound of goldfish bowl breaking

{ Kiyohime [snake princess] Paolo
Sink with heavy swamp face
Get sooty

(Sensation goes three-dimensional



Willow Space

{ Sword
Holding a ball koro koro [rolling]
Hands together in prayer

} Esoteric Buddhism

{ Repeat

Willow doing air
In a hazy stupor
Plaster

ψ

〔子供〕

- 花の中の少女 A
- B
- ファ〜と立ち上り
- 野花空間 〔アクリル空間〕 ← 凸凹の移動
- ~~ソロモン王宮~~ ベーコン



ψ

〔CHILD〕

- Girl in the flowers A
- B
- Stand up fuaaa [with a light air]
- Wildflower Space 〔Acrylic Space〕 ← unevenness in changing location
- ~~Court of Solomon~~ Bacon



12

【藤の野・解剖図鑑】

- 馬鹿
 - 子供12相
 - ピアズレパーティー 狂人パーティ
- 鯨線の各人の出だし
 - 2回目の出より
 - 孔雀心理

金魚

- 和栗デュエット用ソロ まわり神経によって孔雀続ける
- 山本ラッパ
- 立ってさがる
- ふかん孔雀 (移動)
- 小山人物交換
- 山本を追い出す

- 雨宮ソロ
- 孔雀シッポそろえて
- 立って台の上



- 浅田が入る

【金魚鉢】

- 最後全員フィナーレ



12

[FUJI NO NO — Anatomical Picture Book]

- Idiot { Set of 12 child movements
Beardsley party Lunatic party
- Each person's opening part for Whale Strings
From the second entrance Peacock psychology

[GOLDFISH BOWL]

- Finale with all

Goldfish

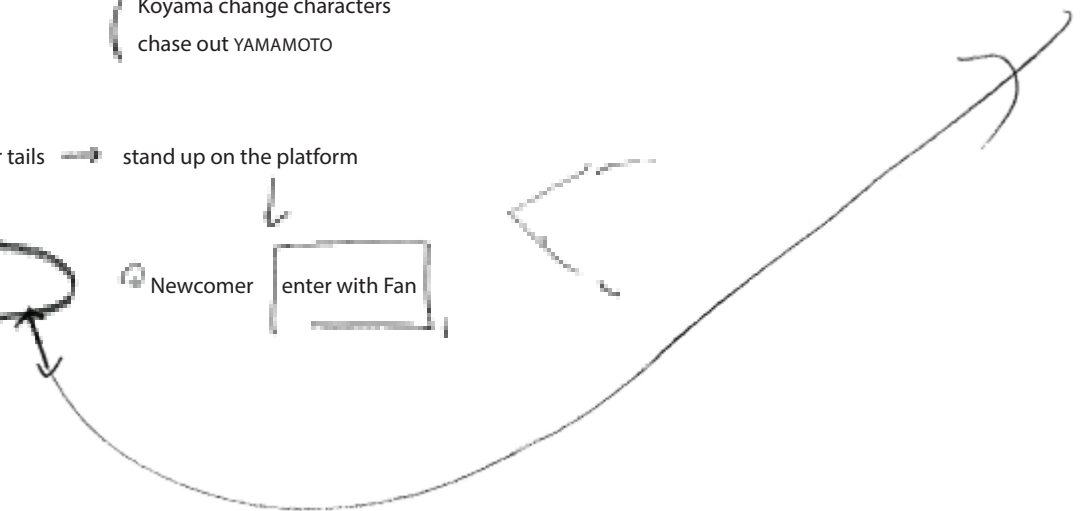
- Solo for WAGURI duet
 - YAMAMOTO bugle
 - Stand and go back
- Continue peacock according to surrounding nerves
- Peacock looks from above (relocate)
Koyama change characters
chase out YAMAMOTO

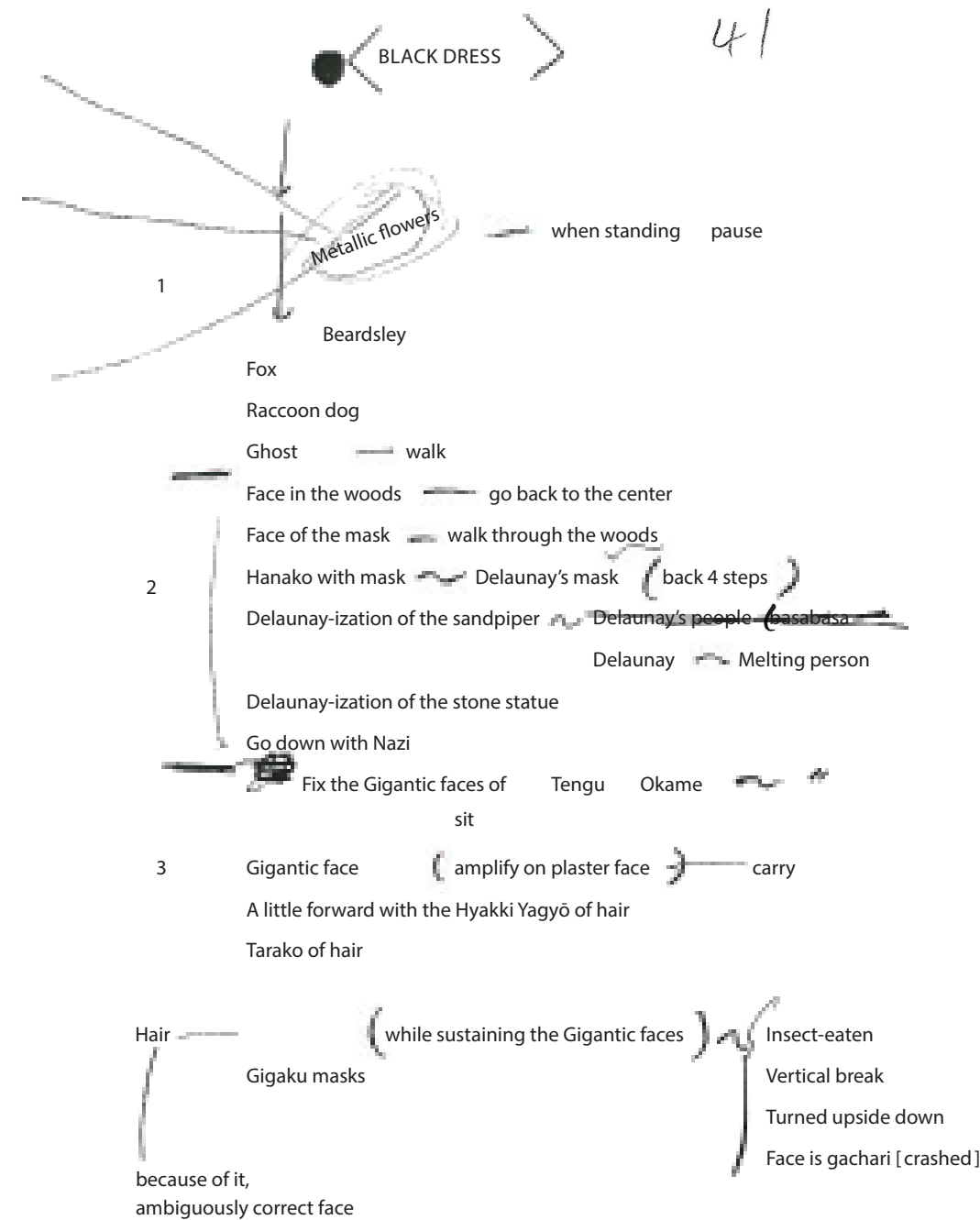
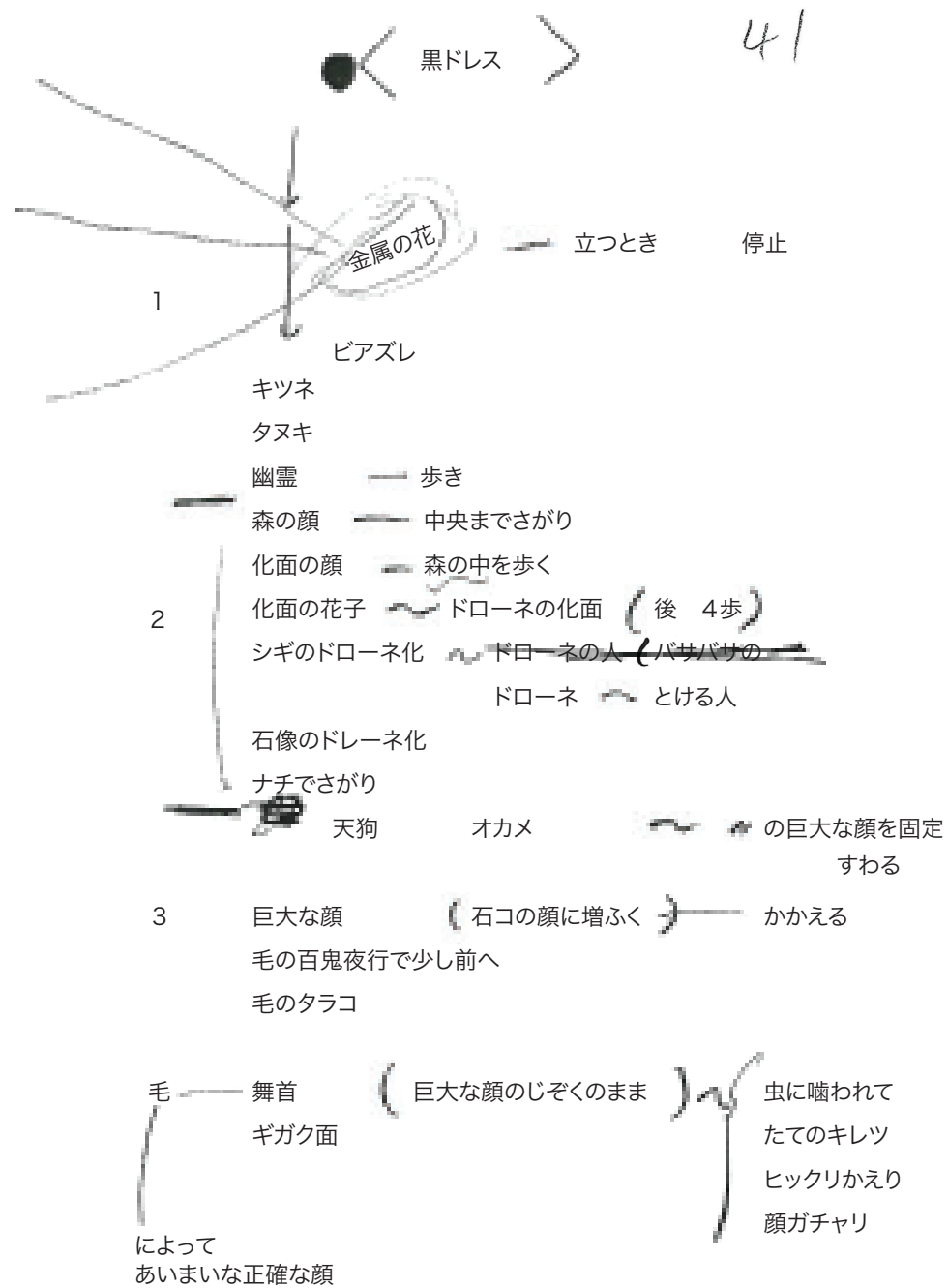
- AMAMIYA solo
- Peacocks line up their tails → stand up on the platform

YAMAMOTO White Tulip

Newcomer enter with Fan

- ASADA enters





〔 死の[...] 水 - ビニール 〕 をひっぱり前へ

落下 人形の手

4 トリスタンで引いて

流れ首 ホートリエ

ドローネの逆でひいてきて 「とける人」

沼

タヌキ 幽霊

コブ コン棒でさがり

合掌で 出て

キバ 鬼空間 で

三ツ目 キバ 空間 でさがり

天狗オカメ 空間 でさらにさがる

巨大化したまま

スカートを持ち上げる



回るスカート

ガイコツ
後ろ髪の毛
首すじ
形とり
斜めのひきつり

ギガク面

Pulling ([...] water of death - plastic) coming forward

Fall Doll hands

4 Pull with Tristan

Flowing neck Fautrier

Pull with reverse Delaunay movement 「Melting Person」

Swamp

Raccoon dog Ghost

Lump Go back with a club

Exit with hands in prayer

In the Space of fanged demons

Go back with the Space of three-eye fangs

Go further back with the Space of Tengu - Okame

Hold the Gigantic state

Lift up skirt



Spinning skirt

Skull
Hair on the back of the head
Nape of neck
Taking shape
Diagonal twitching

Gigaku masks

ラッパ トレスより (切れ目)
ライトに入り 正面ラッパ 3回繰り返す

コミカル

前と同じ

光の人物体

背ズイカリエス
箱
両手に光
死に首
オルフェー

ハスを取りながら
中腰の低迷より

ビアズレの人物

センスを持った人 (せっぷん天使)
下を見る人
馬の首 ← 微笑
なんでもない人
祈のり
ヒゲの長い人

トイエンで立ってゆく

フカンされ
銀のハリの人物4体
炎の人

病んだ少年の顔

ナチの顔 ← ヒゲに関わり

ガイコツを据える

玉を持つ ← 顔でわり

甲中

(体をおこして (ホトリエの材質を見せるだけ)

カイキ

Bugle from tracing paper (a tear)
Enter the light Bugle en face repeat 3 times

comical

same as before

Body of person in light

Spinal decay
Box
Light in both hands
Dying neck
Orpheus

While taking the lotus
with a half-crouched stagnation

Beardsley's characters

Person holding fan (Kissing angel)
Person looking down
Horse neck ← Slight smile
Ordinary person
Prayer
Person with long beard

Stand and go with Toyen

Viewed from above
Silver needle people 4 iterations
Flame person

Face of sick young boy

Face of Nazis ← engaging the beard

Fix a skull in place

Hold a ball ← split with the face

Inside the armor

(Raising the body (only to show Fautrier's materials)

bizarre

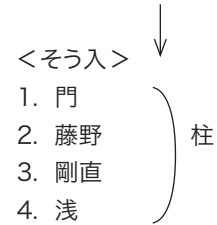


UGLY DUCKLING PRESSE



COSTUME EN FACE: A PRIMER OF DARKNESS FOR YOUNG BOYS AND GIRLS by Tatsumi Hijikata (2015) Digital Proof

1. 門達 -- 金魚のヒラヒラ
 a. サイの分かつの時 $\left\langle \begin{array}{l} \text{ウラで運び} \\ \text{途中赤チラチラ} \end{array} \right\rangle$ またがる
 b. 藤野花



- 手を下し、回る (へき面)
 - 長く → 山本入る
- 手に戻る → めいめいの場所へ
- 手の動きの残り -- すぐひっこみ

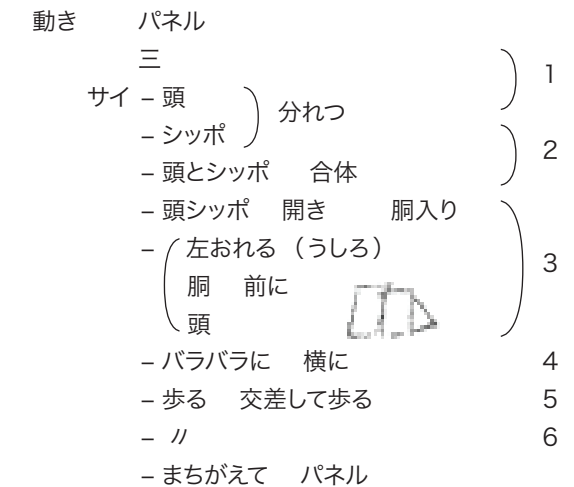
- ・照明 $\left(\begin{array}{l} \text{アンバー ... サイ} \\ \text{薄いブルー} \end{array} \right)$
- ・暗黒 ... のたれ幕 ... 寮より持ってくる
- ・舞台の黒ペンキ
- ・金バクのツカケ ・ヤリ
- ・スライド直し ・最後スライド
- ・ニカワのそで ・フック

・虹の衣裳 -- 黒布買う めう


- ・カミソリ -- ペーパー
- ・棒 (丸たん棒) 4本 (鉄砲)
- ・アラの背中 of スタンド ... バラ
- ・門 -- (金魚) そでをもらう
ヒラヒラ
- 門達 -- 頭ずきんする (白)

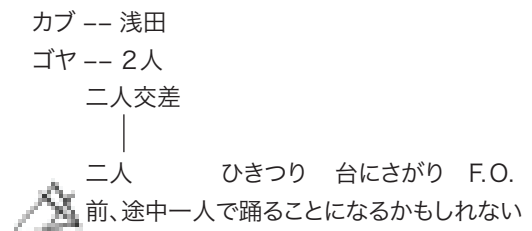
・ソロモン王宮 -- 金カク寺
 全員付ける (五人)

2. 太陽のキラキラ 金魚鉢
 a. 門 -- 中
 (二 -- 上・下) 板付き
 b. - 剛直、晴三 さがり
 - 五人組交互に 三人と交差するように
 ↓ 三人の着替えの時間かせぐ
 全員ブルーの衣裳でラスト

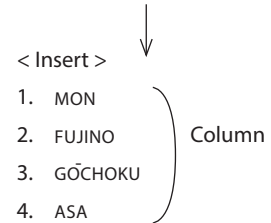


3. ピンクの帽子の追加 サイの場面にそう入

4. デュエット・クシの場面 
 ・浅田 -- 台の上
 ・(門・剛直の -- 台下)



1. MON et al — Fluttering goldfish fins
- a. When rhinoceroses branch off
 - b. FUJINO flowers
- { Carry backstage
 Little flashes
 of red midway } Straddle



— Lower hand, spin (Wall surface)

— Long —→ YAMAMOTO enters

— Return to hand — each to their

— ~~Remainder~~ of hand movement — retract quickly

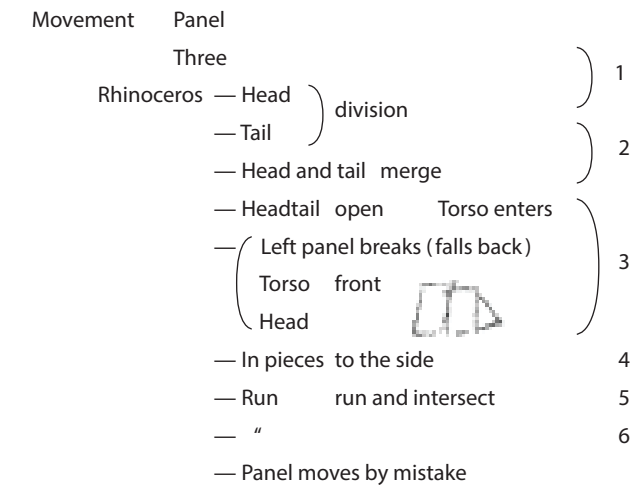
- Lighting (Amber ... Rhinoceros
Light blue)
- Darkness ... Drop curtain ... bring from the dormitory
- Black paint on the stage
- Gold leaf mechanism • Spear
- Fix slides • Final slide
- Nikawa [glue] sleeves • Hook

• ~~Rainbow costume~~ — buy black cloth, sew

- Razor — Paper
- Stick (club) 4 (guns)
- ~~Stamp on Allah's back~~ ... Roses
- MON — (Goldfish) receive the sleeve
fluttering
- MON et al — Put on a hood (white)

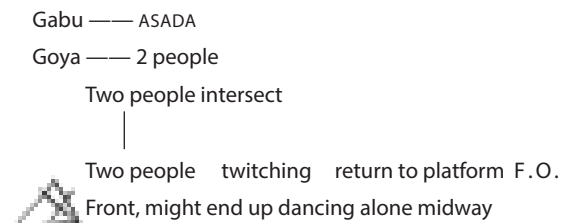
• Court of Solomon — Temple of the Golden Pavilion (hat)
Everyone put it on (5 people)

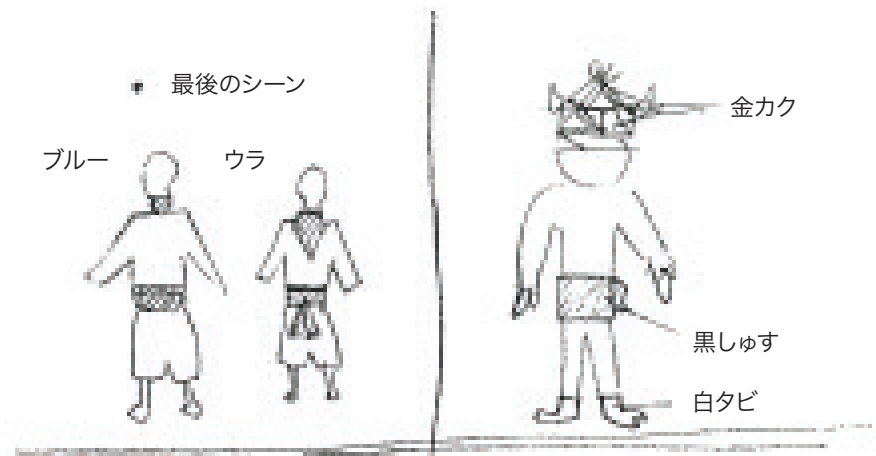
2. Sparkle of the sun Goldfish bowl
- a. MON — in the center
(Two — Up Dancers in place when curtain rises
 - b. — GŌCHOKU, SEIZO go back
— Groups of five alternating make three people intersect
↓ Buy time for three people to change costumes
- All in blue costumes for the final scene



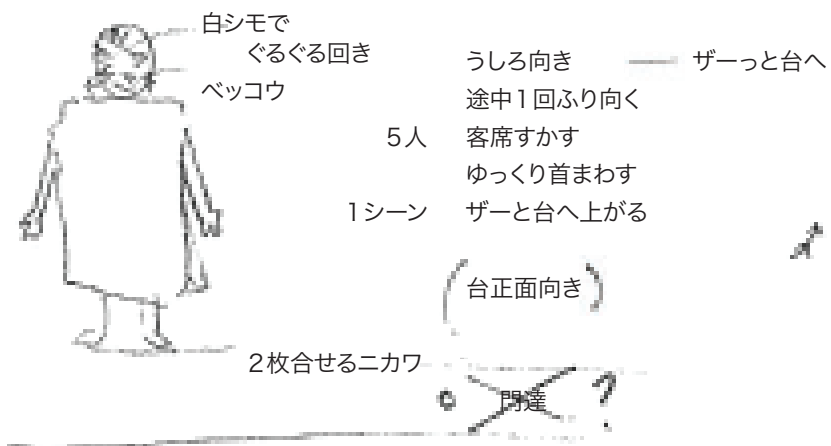
3. Passage of pink hat Insert into rhinoceros scene

4. Duet • Comb Scene
- ASADA — on platform
 - (MON, GŌCHOKU — below platform)

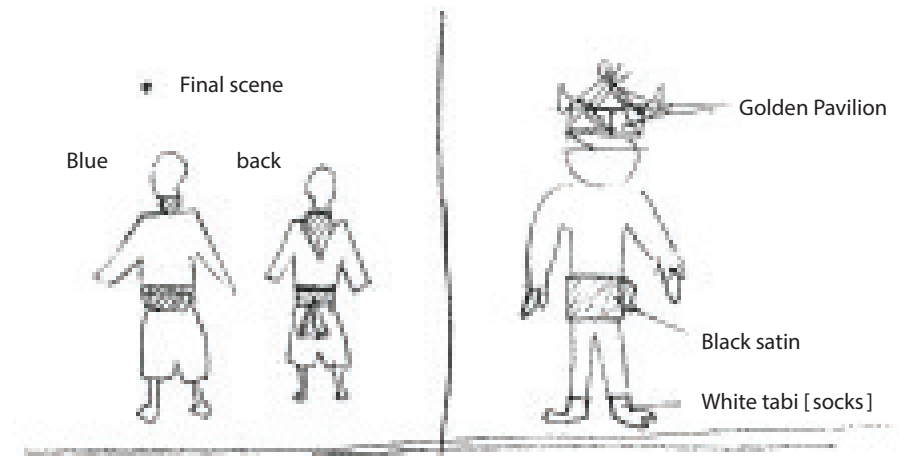




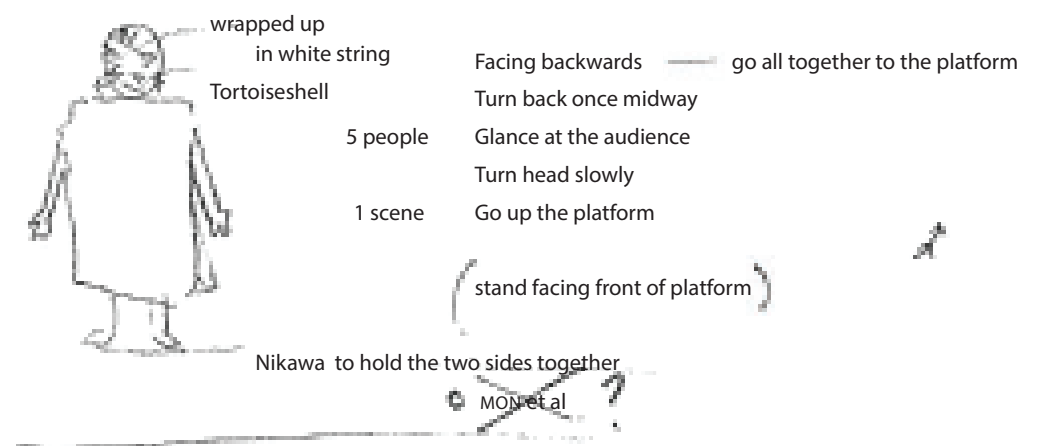
新聞紙で顔つつむ



- 1 タビ 5人分 (ラストのグリーン衣裳)
- 2 しゅすの帯 さがす
3. ニカワの甲中製作 3人分 、、サイの場面



Wrap face in newspaper



1. Tabi Five people's worth (Green costume for the end)
2. Satin band find it
3. Production of armor with nikawa Three people's worth 、、Rhinceros scene

・黒ドレス (下手より) | ヤリに首をさされた魔女
魔女の登場 | 金属の花途中 **停止**

| 人形の手
| 化面
| ギガク面より舞首 ↑↓ 鬼の百鬼夜行
| 流れ首 **停止**

・子供 (台上) 沼 重い沼
深海

A・金魚 (装置転換と同時)

B・裸体 (馬の役) | 甲中と同じ出 水中
| 人魚に3回合図

C・金魚

・心理 (各人の出)

・グリーン (台上正面)

・白ドレス (正面)

| 石像 | 死んで石に変質してゆくプロセス
| 聖少女の髪の毛 | バリの怪人
| セッコウの手 | キツネ空間
| センス

キリツをきびしく

背ズイ
体をささえ

つりさげる支点
胸の持つ余ゆう



• BLACK DRESS (from stage right) — Witch struck by a spear
 Witch enters — Metallic flowers midway Pause
 — Doll hands
 — Mask
 — Maikubi from Gigaku masks ↔ Hyakki Yagyō
 — Flowing neck Pause

• CHILD (on platform) Swamp Heavy swamp
 Deep ocean

A • GOLDFISH (same time as set change)

B • NAKED BODY (Horse role) — Same entry as inside the armor (underwater)
 — 3 signals to the mermaid

C • GOLDFISH

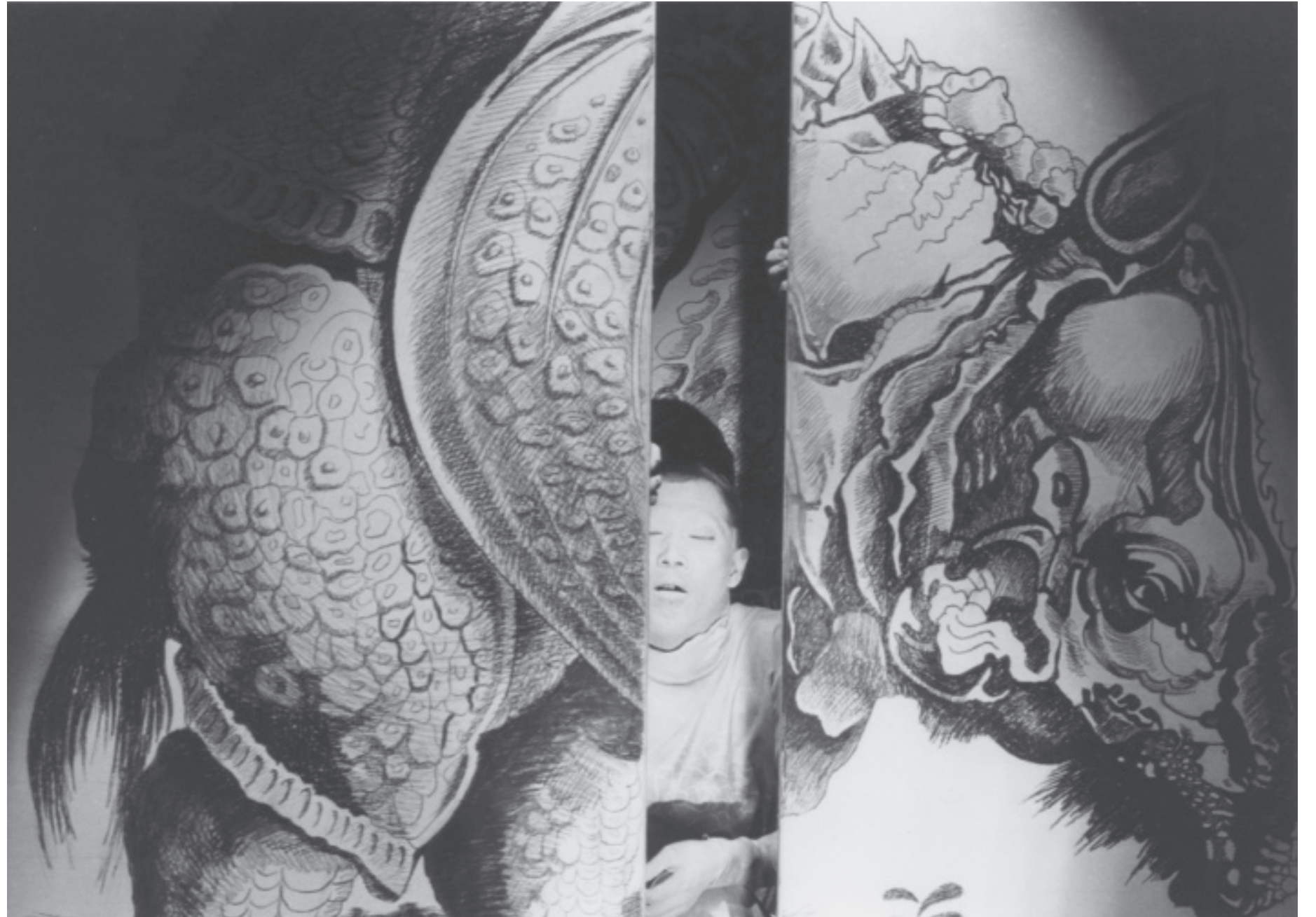
Stand up strictly
 Spinal cord
 Support the body
 Supporting point for suspension
 Breathing room of the heart

• PSYCHOLOGY (each person enters)

• GREEN (on platform facing front)

• WHITE DRESS (facing front) — Stone sculpture — Process of dying and turning to stone
 — Hair of the holy young girl — Phantom of Bali
 — Plaster hand) — Fox Space
 Folding fan





SHŌMEN NO ISHŌ (COSTUME EN FACE):
BUTOH IN 1976

TAKASHI MORISHITA

ADAPTED FROM "METHOD OF 1976," IN MORISHITA TAKASHI, TATSUMI HIJIKATA'S NOTATIONAL BUTOH: SIGN AND METHOD FOR CREATION, KEIO UNIVERSITY ART CENTER, 2010.

From 1974 to 1976, a series of Hakutōbō performances was going on at Tatsumi Hijikata's Asbestos-studio, during which Hijikata created and presented 16 works. The Butoh dance with its strange title *Shōmen no isho* [Costume en Face] was part of this extraordinary output of works. In 1976, *Hitogata* [Human Shape] and *Geisen jo no okugata* [Madame on Whale Strings], were performed with Yoko Ashikawa playing the leading role in both. *Costume en Face* was performed in October-November of the same year, and featured Moe Yamamoto in the leading role. For Yamamoto, this was the last piece he would perform for Hijikata before leaving Asbestos-studio and establishing his own Kanazawa Butoh-Kan.

Why did Hijikata create new works one after another, so intensively, in this two-year period? The significance of this enormous volume of works has not been analyzed, but it cannot be denied that the numerous serial performances were part of Hijikata's development of 'Butoh-fu', an original notation system for his Butoh. By the time *Costume en Face* was performed in 1976, Hijikata's notational Butoh was in its final stage of development.

Why do we turn to *Costume en Face* when considering Tatsumi Hijikata's notational Butoh? First, it is valuable in that it was created toward the end of Hijikata's experiments with notation, when Hijikata's notational Butoh was well developed. It is also unique in that the Butoh notes for the piece, written by Yamamoto, remain in their original notebook form. From the notebook notation, we can see the names of encoded 'movements' that were developed for the work, giving access to both the structure of the work and Hijikata's notational strategies. In addition, a video recording of the original stage performance is available (housed in the Hijikata Archive at Keio University) and the 'movements' can be compared between those physicalized in the video and those encoded in the notebook notation. This combination of resources is invaluable in understanding



COSTUME EN FACE
PERFORMANCE POSTER
(1976)

Hijikata's method of creating works and staging performances, and also analyzing his lexicon of images and artistic influences. Thus, *Costume en Face* is singular in its archival richness.

In 1976, when *Costume en Face* was performed, *Madame on Whale Strings* was the last Hakutōbō serial performance, presented in December. Described as *Ankoku Takarazuka* [Takarazuka of Darkness], *Madame on Whale Strings* turned out to be a mind-blowing show, with transcendent dancing by Yoko Ashikawa. In comparison with *Madame on Whale Strings*, although *Costume en Face* was relatively conservative, it was considered impressive due to its innovative scene changes, and because of the skilled dancing of the male performers and the fresh dancing of the young Yamamoto.

The serial performances were discontinued in 1976, perhaps a manifestation of entropy — that Hijikata's creative act had risen, reached its peak and burned out. Whether that meant the completion of Butoh based on Butoh-fu or not, we will consider below.

At that time Hijikata strove to physicalize 'movements' by stimulating the dancers' senses and nerves, rather than providing the 'movements' directly to the dancers' consciousness or reason. If dancers had hoped to dance on their own responsibility, it had to have been quite painful to respond to Hijikata's strict choreographic method. Yamamoto had no previous dance experience, and he devoted himself to dance training at Asbestos-studio for only two years. During those two years, Yamamoto played the key role only in *Costume en Face*. Otherwise, he danced as part of a chorus. Still, he took command of an excessive number of 'movements.' After two years, in order to continue dancing, he had to leave Asbestos-studio; Yamamoto has explained: "I was so filled with dances imparted by the teacher in those two years that I had to leave Asbestos-studio in order to see them objectively."¹

Though Yamamoto's tenure at Asbestos-studio was relatively short, it was precisely that two-year period that saw such an extraordinary output of works. As I mentioned earlier, considering the sheer volume of material created, it must have been an absolute priority for Hijikata, imposed on himself, to generate a large amount of material through which he could develop a method of notational Butoh. In this respect, the year 1976, when the method of Butoh based on Butoh-fu was established, was an important one in Tatsumi Hijikata's Butoh. Below, I examine what constituted this 'method of 1976' (as I call it), both in terms of its methodology and its particular instantiation in *Costume en Face*.

Butoh Notes, or Encoding

A SCENE FROM
"COSTUME EN FACE"
(1976)



At Asbestos-studio, disciple/performers were required to carry a notebook when attending practice sessions and to record what Hijikata said, explained to them, and the particular phrases by which he instructed them. In addition to Hijikata's spoken words, the disciples wrote and sketched the images Hijikata showed them, along with anything else the disciple noticed during the sessions. Although the manner of taking notes was up to each disciple, Hijikata sometimes checked their notebooks and advised them on how to do so, or asked them to make modifications. In any case, nothing began without a notebook. Regardless of whether they were written down during practice sessions or added later, the words of Hijikata in instructing, prescribing or facilitating the movements of dancers were recorded. Yamamoto's notation for *Costume en Face* is one of these notebooks – 65 pages of a common B5-sized notebook. The notebook was obviously prepared exclusively for *Costume en Face* and for its performance. Let us open it now and consider what is distinctive about its contents.

The first thing to notice is that almost all the pages are filled with words of instruction on 'movements,' with illustrations here and there. Those must have been drawn based on images or photos Hijikata showed to Yamamoto as reference materials. Next, given that Yamamoto took notes for the purpose of performing the work, we can see in the notebook the progression of movements and the structure formed through their combination. In other words, they were written according to scenes, with the



STAGE MODEL OF
ASBESTOS-STUDIO
(1/10 SCALE, BY
YOSHIE SHOZO)

names of 'movements' listed for each scene, according to the progressive composition of the work. Despite this careful process, some scenes in the notebook differ to various degrees from the actual stage performance because inevitably some sequences and movements were changed during later rehearsals.

This point should be particularly emphasized: these notes were mostly in 'code.' Each word can be understood to be the name of a 'movement,' but a third party could not know the actual movements created by Hijikata and then choreographed for Yamamoto. This alone means it is difficult to call the notes 'Butoh-fu.' In order to understand Butoh-fu as a conventional notation or score, it should have either drawings to describe physical movements, or a score to show changes in time or space. In addition, there are no words to explain the theme or motif of *Costume en Face* as a work, or to describe its content or expressions. Sometimes these are explained through words that Hijikata used to prompt dancers (Yamamoto in this case) into thinking for their dancing, which enables us to imagine Butoh as Hijikata conceived of it. As a whole, however, it is a list of seemingly mechanical words and phrases.² Although I cannot tell from this exactly how much Hijikata explained the content of a work or his intention, I am sure at least that he didn't ask the dancers, his disciples, to understand the content or intention. What Hijikata demanded of them was that they physicalize 'movements' developed by him and acquire the skills for doing so.

Nevertheless, Yamamoto's notes are obviously very valuable as a means to

consider and understand Butoh based on Butoh-fu. 'Movements' were not certain until words provided by Hijikata were embodied. And embodied 'movements' were recursively fixed in the form of words. This process was practiced and served as the core of creation/development of 'movements', creating notation in the form of text. It goes without saying that this process does not cover everything in the creation/development of 'movements' – a separate process before Hijikata spoke his words – or the process in which a work was completed by being prompted by such fixed words. In any case, we may say that Yamamoto's body played a role in developing a solution to visualize 'movements', and his body of notes, in which he devotedly recorded what Hijikata said, served to fix that solution and encode 'movements.'

Butoh Notes – Methods and Works

Let us look at the structure of Yamamoto's notes for *Costume en Face*. That structure is not exactly the same as his recorded performance of *Costume en Face*, but we can guess at the general structure and content. In his notes, Yamamoto recorded 'movements' of other dancers together with his own, but here I only focus on Yamamoto's 'movements.' First, titles of scenes in which Yamamoto played the main role are as follows:³

- a. Old woman
- b. Madame Beardsley
- c. Angel blowing a bugle
- d. Commander (Kaguya)
- e. White dress (tulip)
- f. Black dress
- g. Psychology
- h. Goldfish (rainbow costume)

Names of scenes seem to be described based on content or the characteristics of costumes. There are some without titles, which may suggest that there was no need for the performer to be concerned about the name of a scene or even its status as a scene. First, let us look at 'movements' in each scene [Table 1]:

Table 1: Scenes and 'Movements' in *Costume en Face*

Scene	Number of 'movements'	Number of names of 'movements'
Old woman	21	19
Madame Beardsley	37	40
Bugle angel	57	54
Commander	30	34
White dress	48	46
Black dress	63	62
Psychology 1	29	29
Psychology 2	28	32
Goldfish	43	45
TOTAL	356	337*

*This is not the total of 'movements' in each scene, but the total of 'movements' after subtracting those common throughout all scenes.

As can be seen from the table, in the scenes of *Costume en Face* in which Yamamoto performed, 356 'movements' were used – sometimes combinations of multiple movements. Counting the names of 'movements', we see there are 337 kinds of 'movements.' Depending on the scene, there are more names of 'movements' than actual 'movement' units. This is because a 'movement' combining multiple movements was also given a name.

In order for Yamamoto to perform *Costume en Face*, he had to master — that is, physicalize — at least 356 'movements.' More than 1,000 'movements' were identified in Yukio Waguri's Butoh-fu. In that sense, perhaps 300 cannot be said to be a lot. Yet clearly, 300 'movements', if one can freely dance them, means a work of great variety.

As Hijikata himself said: "One cannot dance even a bird in the true sense unless concentrating all one's nerves on the natural universe ..."⁴ Whether or not it is possible to "concentrate all one's nerves" when dancing a 'movement', Hijikata demanded that his dancers not simply imitate forms but rather achieved the much more severe and difficult task he set for them, regardless if these 'movements' numbered 300 or 1000.

Though the notebook notation does not grant us access to the meaning of the work itself or the intentions in Hijikata's expressions, we may nonetheless observe some characteristics from the names of the 'movements' in *Costume en Face*. Let us try to classify them [Table 2]:

Table 2: Characteristics from the Names of 'Movements' in Costume en Face

People	Madame Peacock, a plaster lady looking backward, Madame Boccaccio, the Pope of Brains, a holy woman
Animals	A raccoon dog, a fox, a cat, a peacock, a sea lion, a rhinoceros
Imaginary creatures	A ghost, a long-nosed goblin, a fanged demon, an angel (an angel of burns, a bugle angel, a kissing angel)
Abstracted creatures or bodies	A floating neck, a laughing berry, a melting person, a silver-needle person, a dismantling bird, a transformed chicken
Plants	A wildflower, a willow, a branching flower, a tulip
From paintings	Delaunay, Wols, Toyen, a child of Picasso, Madame Beardsley, Fautrier, Goya's phantom, Redon, a picture of flowers and birds
People in action	A person cutting grass, a woman in flames, a person repenting, a person playing shogi, an old woman with a fan, a girl with flowers, a pianist
Faces embodying something	A face of a forest, a face of plaster, a woolly rhinoceros, a face in flames, a face of an insane person, a face of a sick boy, a face of a Nazi
Open spaces	Mirror space, plant space, swamp space, willow space, space of fanged demons, hair space
Figurative objects	An image of Kannon [goddess] with one thousand hands, a Gigaku mask, a plaster body, hairy cod roe
Actions	Holding a ball, sinking in a swamp with a heavy face, dislocation of hipbones, barking, diagonal twitching
Metaphysical	Understanding the feathers of a bugler, order of sea lions, horse of white light, a flower of meat, metallic flowers, stagnation of one hundred demons, dismantling one's gaze, willow doing air, making senses three-dimensional, Delaunay-ization of a stone statue

From the above table, there emerge certain characteristics: Hijikata repeatedly took up imaginary, grotesque creatures, including ghosts, long-nosed goblins and demons. He had male dancers perform a series of old women, including Madame Peacock, the

plaster lady, and old woman with a fan. These characteristics constitute only a part of the 'movements' in Costume en Face. Overall, we can see Hijikata's intention to create/develop dances from a stunning variety of signifiers — from living creatures to inanimate objects, from organic beings to inorganic objects, from the material to the abstract. These 'movements,' coming from an excess of phenomena, were the minimal units constituting the work.

Combinations of 'Movements'

What Hijikata sought most through serial performances for Hakutōbō was to continuously develop or create new 'movements,' rather to release new works. In making Costume en Face, Hijikata prepared 337 'movements' for Yamamoto and composed the work by combining them. Those 337 'movements' are the minimal units making up the work, and these minimal units were connected to each other as if spun to create longer sequences of 'movements,' which were in turn used to compose scenes and then integrated into a complete work.

The process of direction — how to arrange the 'movements' in a work, how to combine them, and how to connect or bridge 'movements' — was non-linear and contingent. There are innumerable 'movement' combinations and how to bridge them was affected by various conditions. Decisions of structure could be either inevitable or accidental. The composition process was characterized by great complexity.

Were 'movements' stored in a manner such that they were connected by images and occurred in succession? Or were they classified systematically based on some sort of criteria? We know nothing at all about the form of the 'movement' archive in Hijikata's brain, but we can glean something of the composition process from the notebook notation transcribed by Moe Yamamoto.

We can only say that 'movements' described in the notation were selected taking into consideration various conditions to complete the performance, including the dancer's attributes and technical level, the world of the work containing its theme and motif, as well as specific pieces of art and music that informed the world of the dance, and then all these were composed into a work and combined in scenes. This trial process was repeated. The provisional flow of these scenes is represented in this notebook notation. Once 'movements' were decided and transcribed, they were bestowed with time, occupied space, and reacted to lighting, art and music — giving form to the work.

Archive of 'Movements'

This publication of the notebook notation of *Costume en Face* is meant to provide partial material in order to consider the structure and methodology of Hijikata's Butoh, and particularly his use of notation in both the immediate process of composition and as a more distant resource for movement. This publication — itself written in a way that is opaque to easy understanding — is only one piece of the puzzle, however. In addition to the notebook notation, there is a film of the original performance, as well as a scrapbook of images created by Hijikata as source material for the creation of movement. Finally, the original performers of these works, who are still living, are an incredible resource to help bring the movements named here back to the body.

At the Hijikata Archive, we began a project some years ago that we called The Archive of Movement. In it, we asked Moe Yamamoto to recreate as many of the 337 'movements' notated in the notebook, and recorded each 'movement' on camera. We have done this also with Yukio Waguri and his many 'movements,' so that the total number of named 'movements' that have been documented in their physicalized form number over 1500. By recording in film the 'movements' of Butoh-fu, we hope to reveal the structure of Hijikata's notational Butoh. And while the 'movements,' in isolation, lack the meaning that they carried when situated by Hijikata within a total work, it is also possible that contemporary dancers and choreographers might makē use of the imagery and methodology embedded in Hijikata's Butoh-fu.

NOTES

1. Interview with Moe Yamamoto by Takashi Morishita on May 25, 2007, when the *Costume en Face* video was screened at Raiosha, Hiyoshi Campus, Keio University.
2. Nevertheless, there were not necessarily messages in the words provided by Hijikata to the dancers. The words both denoted and connoted semiotically. But without understanding Hijikata's unique codes, even efforts to create a collection of Hijikata's Butoh cannot ultimately be valid.
3. The names of scenes were not originally given, but the words / phrases were written down in relevant places in the notes. As for a., b., and c., however, there are seen no names and the author gave them on his own responsibility. In "Psychology," the ending scene is deemed to also be psychology; therefore there are two "psychology" scenes.
4. "Shinrabansho wo Kanjitoru Gokui" ["The Secrets to Sensing All Things in the Natural Universe"], in the monthly art magazine *Geijutsu Seikatsu* [Art Life], January 1978.
5. Yamamoto himself said his dancing (in *Costume en Face*) was less intense than Yoko Ashikawa's, citing his own immature technique.

EDITOR'S NOTE

This project began five years ago, when I read excerpts from Hijikata's essays in a crucial issue of *The Drama Review* dedicated to his work ("Tatsumi Hijikata and The Words of Butoh," Spring 2000, Vol. 44, No.1). His striking language and imagery built and dismantled bodies, transgressing divisions between the human, social, spirit and animal worlds. His language danced indelibly. When I approached Takashi Morishita, the director of the Hijikata Archive at Keio University Art Center, to see if we might translate one of his many unpublished writings for Ugly Duckling Presse, he directed my attention to the amazing notebook notations through which Hijikata both composed and notated movements, sequences, and scenes for particular works. Not only had these remained untranslated, they had never been published even in Japanese.

We are enormously excited to finally publish *Costume en Face* as the fourth book in our Emergency Playscripts series, a project that takes up the challenge of publishing performance texts that lie outside conventional acts of notation. In the case of *Costume en Face*, this took enormous effort by Sawako Nakayasu, who translated the text, and Steven Chodoriwsky, who designed the book, since both strove to create a work that was both readable and at the same time true to the provisional, dynamic state of the notebook from which they began. Nor could this project have happened without the support and generosity of the Hijikata Archive's Takashi Morishita and Yu Homma, Keio University's Professor Hayato Kosuge, and of course Moe Yamamoto himself.

Though I hope that this book will open avenues of scholarship about Hijikata's Butoh, I have even greater hopes that it will inspire contemporary artists and choreographers to approach Butoh, and notation, with increased vigor. Perhaps, also, it might encourage other attempts at translating the mountain of Hijikata's difficult but important writings, which now lay dark and inaccessible to so many of us.

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