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UGLY DUCKLING PRESSE
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
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Dancer in depicted scenes: Moe Yamamoto. Photographer unknown. All images courtesy of the Tatsumi Hijikata Archive, Keio University Art Center, Japan.
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 Tatsuki 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

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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 connote: 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
3mの毛の中でやりなされる病

A 曲を付ける
3mの毛の中で行なわれる

B 背景

C 上よりフカンされるからさらに数が増えるだろう

D

注。抽象的ななぁいの中にのがさないように
部分の動きにかく闘

Yakubyoγami [god of pestilence] in a 3m clump of hair
viewed from above

Hyakki Yagyō [night parade of one hundred demons] of hair
Makubi [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

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. 小大郎的キバ    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
Ghost Chick

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

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
色をぬる。

Nose up, sunken neck, quick side glance.

Folds of neck skin.

Heavy neck, chin with beard.

Backside of the jaw.

Put on fangs and come forward.

Flesh under the chin.

Baggy.

en face.

Nose QuickRight diagonal.

Tarako  [cod roe] -like Picasso and Understanding.

3 iterations

1.

2.

3.

4.

5.

Itchy feeling under the nose.

Each person.

Solo 3

Mandala Wols.

connection between feathers 3 iterations bugle.

Bugle angel Large lightly.

Precisely.

Small Bugle angel.

Picasso’s child.

Tracing the spider web’s chair

Violin player.

Bamboo strips

Clear peacock body.

Angel feathers.

Low Bird bugle.

Space of fanged demons.

Stand and go during the Space of three-eyed demons.

Large.

Bugle angel.

3 iterations

Wols at once Wols walk.

Engage with beard.

Nazi officer

Hold a spherical object.

Break sphere with own face.

Rhinoceros leaning forward

Rhinoceros 3 steps to the side, 3 steps forward.

Put on fangs and come forward.

Rhinoceros 3 steps to the side, 3 steps forward.

Put on fangs and come forward.

Rhinoceros leaning forward, put hands down in front.

Orpheus

Dissecting a bird

low with Bird dissection

insert buttock stick.

Die.

Engage with the inner material.

Rhinoceros leaning forward.

Put on fangs and come forward.

Rhinoceros 3 steps to the side, 3 steps forward.

Put on fangs and come forward.

Rhinoceros leaning forward, put hands down in front.

Engage with the inner material.

Redon's face

Engage with the inner material.

Pockmarked.

in an instant go low with Bird dissection

insert buttock stick.

Orpheus

Dissecting a bird

low with Bird dissection

insert buttock stick.

Die.

Engage with the inner material.

Rhinoceros leaning forward.

Put on fangs and come forward.

Rhinoceros 3 steps to the side, 3 steps forward.

Put on fangs and come forward.

Rhinoceros leaning forward, put hands down in front.

Engage with the inner material.

Redon's face

Engage with the inner material.

Pockmarked.
ほたる

花を持つ少女で立ってゆく 立ってゆき
花
ゾネンシュタインの猫
タカが本を読む 正面のブタ
オシラさま
アリアドーネ

腰をおこす

化けヒナ鳥
化けヒナ鳥
ゾネンシュタインの猫 ブタリボン
草をかる人 タカが本を読む

ラッパ吹く

鏡をみている太ったビアズレ婦人
お白様
飛ぶ飛ぶ
太ったラッパ天使

動かすな！関わるのみ

手のガタガタ

背

ラッパ吹きの羽の理解

トドの順番

3. ナチの表情

4. ゾネンより…すばやさ

5. お白様のボ サン付空間

足ハフトーン

動きのリズム

スナップ

1. ラッパ吹きの羽の理解

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動きのリズム

スナップ
ソロ4

ソロ4

子供のダッチョウおしめ

坊主がよく似合う


ソロ4

フカノ

4歩

右手にせんす

神経のクラクラ

ソロ4

うるし塗り

大きなハケ

小さなハケ

おけの中で回る

カター

中ブの人が四ッンバイで歩く

ゴヤの老婆

ふとんにうもれた子供

海の中をおよぐ

足のパタパタ

逃げる老婆

風がたちよせる

บอก入れ

abay

うるし塗り

大きなハケ

小さなハケ

おけの中で回る

カター

逃げる老婆

風がたちよせる

บอก入れ

abay

うるし塗り

大きなハケ

小さなハケ

おけの中で回る

カター

逃げる老婆

風がたちよせる

บอก入れ

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風がたちよせる

言い入れ

abay

うるし塗り

大きなハケ

小さなハケ

おけの中で回る

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カター

逃げる老婆
Solo 4

Hemie diapers for children

The bald head becomes you

View from above

A shroud of darkness descending

Solo 4

1. Goya’s old woman
2. Goya’s old woman
3. Goya

View from above

Folding fan in mouth

Folding fan in right hand

Dizziness of nerves

Mournful rose

Mermaid [basking in the sun] Mess around with hair

Soot-covered person [knife on the cutting board]

Scowling old woman

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

Ogawa [peeping tom]

View from above

Palsied person walking on all fours

Child Woman fondling testicles

Child buried in blankets

lick fingers

trace the outline of the face

Swimming in the ocean

Collect seaweed dive under

legs pata pata [flapping]

Seaweed swim with large strokes

Seaweed forward crawl

Seaweed sidestroke

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

stand and go with Boat

Head

Old woman running away

Fun away meandering

kataa—
せっぷんする人 
される人
回転する間に変わる

炎の中の女の人 
ねじれ 
分岐する体
ゆがみ

ドレッシングの女

せっぷんする天使
トット歩く

下見る
左前方

五月の花モコ
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 totto [quickly]

Look down
Forward left

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

Blindingly
Trace own body’s shape with finger

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

Rabbit

Old woman

Walking Idiot

Enormous head

Spiral vortex

See through

Internal organ

Ugly Duckling Press

Gorilla

Idiot

Rabbit

Hold the teapot

Old woman

Meal in a can

Gorilla

Eating child

Crying child

Sleeping

Smoking a pipe

Hotel [god of abundance and happiness]

Gold coins jangling

Sleep

Folding fan

Peacock

ウサギ

老婆

歩く馬鹿

どびんを持つ

足カター

食べる子供

喰べる子供

齧る

キセルをすう

ホテイ

足カタ

せんす

クジャク

内ゾ

すかし見る

視野の子供

寝

らせんのウズ

らせんのウズ

寝

小判ジャラジャラ

内ゾ

足カタ
Peacock Ride
歩く馬

Walking horse
フラマンの幽霊

十二相A
透かし見る 〜 内臓
飲する子供 〜
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
ヒョウで伸びる
手ブラブラのゴリラ
老婆
ウサギ
老女の顔
せんす

フラマンの幽霊

See through
Internal organ

Eating child
Crying child
Sleep

Flamman’s Ghost

Gorilla with arms hanging free
Facing sideways
Wrinkled face of old woman

Walking Idiot
Idiot
Rabbit
Old woman peeks behind her

Group of 12 movements

Eating child
Crying child
Sleep

Group of 12 movements

Ebisu-sama (god of fishermen and merchants)
Sleep

Spiral goes into the body

Left leg katan
stretch upward

Protrude straight to the side
ソロ

武将

（かぐや）

やけどの天使
4歩
停止5つ
かさぶたとして登場

体の中よりクモの巣
花
ドレスを持ち上げる
薄いまく

光の中の女曲芸師

1. 右手の星のパラパラ
2. 両手のカギ
3. つなぎ
4. ミニオン
5. 眠り

ビニールの薄い慣性の果樹園
ゆっくり

光のパラセイで
ゴヤの人物
4体

1. 盲の背イカリース
2. 合掌する子供
3. 光のしぶやぎによる 光の化物
4. ベーコンの付着より剥離（体細く）

～剥離のままさがり
ほえる（～ そこに眠りとなって後ろ向き）
背すじのはす

ソロ

Angel of burns
4 steps
Pause for 5

Commander Kaguya

Spin decay of the blind
Child with hands in prayer
Detaching from attachment to Bacon（with a thin body）

Goya’s characters in a taxidermy of light
4 iterations

Spider web from within the body
Flowers
Lift up dress
Delicate layer

Orchard in the form of a thin plastic layer
delayedly

Female acrobat in the light

1. Right-hand stars parapara [scattering]
2. Keys to both hands
3. Tug of war
4. Mignon
5. Sleep

Orchard in the form of a thin plastic layer
slowly

コスチュームエヌフェイス：アプライズ・オブ・ダークネス
ソロ

キャラクター

（かぐや）

ソロ

やけどの天使
4歩
停止5つ
かさぶたとして登場

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1. Right-hand stars parapara [scattering]
2. Keys to both hands
3. Tug of war
4. Mignon
5. Sleep
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)
コブで歩く（登場）
1. 刀を持つ人（八幡太郎）
2. 玉をすけた顔
3. いのり
4. 前へつんのめる子供
5. 刀を持つ人B

おまけ老婆

花とベルメール（ポーとした花 80%）
笑い（左下）
死に首、水に映る（すけた顔）右下
怒らない顔（正面）

羽で上に伸る（神経）
と苦痛の表情2体

天使A

天使B

天使C

Lump

Walk with Lump（入場）
1. Person wielding sword（八幡太郎（日本軍人））
2. ball
3. Prayer
4. Child pitches forward
5. Person wielding sword B

Extra old lady

Flowers and Bellmer（Spaced-out flowers 80%）

Laughing（下）
Dying neck reflected in water (soot-covered face) lower right
Ordinary face（正面）

Stretch up with Feathers

Angel A

Angel B

Angel C

Dubuffet’s bubbly people

Degree of matière over shape

内蔵

デビュフェのアワの人
Haze
Nerves of fingertips dance with

Come to standing from a compressed body
ソロ  雨宮

空を眺めている
風の流れ4体
コブのフレーズ

おまけ老婆

蛇をみこんだけもの 2体（トド）
へ蛇をすいこみ
フカッとした花

クチュチュの花

両手の植木
（石の材質で）

マチエル程度の

タマゴ
床にゲリ
マンダラ

羽毛のフレーズ
左羽
セっぷん（右上）
右羽

すがいを押える
（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

Beast that swallowed a snake 2 iterations (sea lion)

Flower viewed from above

Crumpled up flower

Plants in both hands

Degree of matière

Egg
Diarhea on the floor

Mandala

Feather phrase
Left feather Kiss (upper right)

kata kata [mechanically] 2 levels

Press on the skull (Aaaaa ~)
Lump phrase

stand midway

facing backwards

Person with hair flowing back
単調な手のヒラヒラ

小人
裂ミソ
ゴヤの馬鹿
ゲンコをのみこんだ

けい礼。
おいでおいでしながら
手が叉の所に行く

美しい使い方

単調な手のヒラヒラ

同じ

サル
右手にエサ
横に振動

犬
関戸の犬

ダラしない人
指さす人
指の振動

同じ

煙フクロウ

Goya’s Idiot

くさい嗅いで

おいでおいでしながら
手が叉の所に行く

単調な手のヒラヒラ

同じ

口に手
左手にエサ

指さす人
指の振動

同一

Goya’s Idiot

くさい嗅いで

手が叉の所に行く

単調な手のヒラヒラ

同じ

同一

煙フクロウ

巨人の流れ星

床に字を書く

NEWCOMER

Midget
Brain

Goya’s Idiot

Swallow a fist

while beckoning

with a foul smell

手が叉の所に行く

単調な手のヒラヒラ

同じ

同一

煙フクロウ

巨人的流れ星

床に字を書く

NEWCOMER

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Brain

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Swallow a fist

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巨人的流れ星

床に字を書く

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Swallow a fist

while beckoning

with a foul smell

手が叉の所に行く

単調な手のヒラヒラ

同じ

同一

煙フクロウ

巨人的流れ星

床に字を書く
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

蛇をのみこんだ（トド）
内臓へヘビ、冷気をはく
蛇をのぞむ
⇔ をつかまえ接続
頭が蛇（全体の蛇）
カラスになり（頭（かしら）のまま）逆ガラス 4 におい
反対方向
髪の毛 床にたたす
ベタベタ動物を使って髪の毛の上を歩く
カラスで回り込み
手の形象

2体の髪の毛を注意せよ！
髪
髪
髪
髪
髪
髪
髪
Party of Giants

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

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

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

- ぐどけなさ
- 紫血のカサカサ
- くさった耳
- 耳の型重要

ちょっと左
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

C
せっぷんされている（花子のせっぷん）

- 花子の顔のゆがみ
- 口のゆがみ

頭痛やみの老婆

- 頭の中
- 左の耳
- 深く構む
A Sick person who vomited blood
- Guilelessness
- kasa kasa (dryness) after a bloody nose
- Rotten ear
- Handprint is important (tactility)

B Patient leaning on wall
- Leans diagonally
- Belly crumpling
- Attention to the left hand (cover eyes)

C Being kissed (Hanako's kiss)
- Distortion of Hanako's face
  - Lower left
- Distortion of mouth

Old woman suffering from headache
- In the darkness
- Left ear
- Feels deep pain

Basking in the sun at the hospital
Sick person who vomited blood
Young boy eating lunch

Look down over the shoulder

Blindingly bright girl

Black on the backside

Intense light

Mr. Koyama (man in the boarding house)

Old lady returning

Proud expression

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)
**Psychology**

- Stand up with dead cylindrical tree
- Dissecting Picasso with face of idiot
- Line: “You know it”
- Come around and confess
- [Yajinobe](https://www.yajinobecostume.com) (balancing toy)

- Person who plays shogi (Japanese chess)
- [Box & Ballons](https://www.box&ballons.com)
- [4 iterations](https://www.4iterations.com)

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**Costume En Face: A Primer of Darkness for Young Boys and Girls** by Tatsumi Hijikata (2015) Digital Proof

- Peacocks already in place when curtains rise
- 4 iterations
- Right en face
- Capture
- Child
- Being captured
- Balloon
- Seated

- Spring — Rhythm
- Thousand-armed Kannon – Grape hands
- 2 steps
- [Masked Peacock](https://www.maskedpeacock.com)

- Intense Gorilla Lotus
- Rotation of soldiers
- Unison
- [Fautrier](https://www.fautrier.com)

- Taxidermy of gabu: [Noh mask](https://www.nohmask.com)
- Person who plays shogi (Japanese chess)
Owl (bronze hawk)  
Single-hand feathers  
Stand up with Birds up high  
2 steps back  
4 levels of descent  
After descending  
Crow  
2 iterations  
left shoulder, right shoulder  
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

フクロウ（ブロンズのタカ）  
片手の羽  
高い鳥で立ち上がる  
2歩さがる  
枯木

Owl  
Single-hand feathers  
Stand up with Birds up high  
2 steps back  
4 levels of descent  
After descending  
Crow  
2 iterations  
left shoulder, right shoulder  
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

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 スピーヌの老婆  
～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
GOLDFISH Rainbow costume
Pilloried neck
Melting Ghost with hair flowing in back comes around
Understanding of silver needles
No level change
Go even lower and spread out
Old lady with folding fan
Gigaku masks
Child supporting tail (buttocks out)
Ghost with hair flowing in back
Peacock
Using the neck ka ka [angular]
Ariadne
Shining heart, no figure
Snake turn with no preparation
go down a little
Madame Peacock
Removing costume
Barking Lady of plaster looking backward
Commander
Ariadne
Swan
Piano player
Madame Boccaccio
White Swan
Piano player
Madame Boccaccio
removing costume

金魚
さらし首
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
光る心姿なし
スネイク回るじゅんびなし
孔雀婦人
少しさがる

GOLDEN
Pilloried neck
Melting Ghost with hair flowing in back comes around
Understanding of silver needles
No level change
Go even lower and spread out
Old lady with folding fan
Gigaku masks
Child supporting tail (buttocks out)
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Ariadne
Swan
Piano player
Madame Boccaccio
White Swan
Piano player
Madame Boccaccio
removing costume
Geisha is precise, thin out the front area

Turning backwards in sleep

Kaku kaku in the mouth

Dancing lying down

Roku kaku kaku

Underwater

Do not support with elbow

Do not stretch out completely

Geisha is precise, thin out the front area

Line of the sightline

Multi-layered in 3 directions

Space of hair

Set of 12 child movements

Woman splayed up in hair

Woman in flames

Woman in a hazy stupor

Dissolution of the sightline

put costume around the waist and try to stand

のびきらない

芸者はハッキリ、正面すかす

後ろにねがえり

体のこしたまま半分ねがえり

もじまるねがり

ねがえるうとして正面

（芸者）

のびきらない

芸者はハッキリ、正面すかす

ながれるうとして正面

（芸者）

ながれるうとして正面

（芸者）

ながれるうとして正面

（芸者）

ながれるうとして正面

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ながれるうとして正面

（芸者）

ながれるうとして正面

（芸者）

ながれるうとして正
Piano player
Go down with Madame Boccaccio

Tulip
100 watts
Light idiosyncrasy

Gigantic lunatic moist with tears
Pomegranate teeth in flames
Young girl of the Bali flames

Sick person leaning on wall
Gruff ghost
Phantom of Bali

a. Itchy fox
b. Old person who hugs fox
c. Horse hoof

Pegasus the horse
Redon

Hand of plaster
Large folding fan

Stone sculpture
Twitching
Particles
Etched into the stone face
Etched Space

Relief 1 filled in and flattened: Angel
Feathers of left fan

Relief 2 feathers
Two fingers in the relief
Particles filled in and going up

Relief 3 etched stone: Toad in the wall

Relief 4 Make three-dimensional: Deep-set staring eyes, holding a cane

Relief 5 Lift up a stone

Mineralization, weathering with Delaunay

Flames of the woolly rhinoceros

Make the body thin
Front neck katan

Sit while Fautrier’s materials are melted with Delaunay
Tired young girl
Kiss from sick person

Flower and bird painting
Face of a lunatic

Peacock
Neck going ka ka ka
Ribbed neck

Phantom of Bali
Face of woolly rhinoceros in flames

Boggar
Face of a lunatic

Long

Lower front

B Old fox
Horse hoof

Hand of plaster and hand of large folding fan

Vibration rhythm

Collapsing wall

UGLY DUCKLING PRESSE
Sound
Mental institution
Weapon
Hoof
Rhinoceros Scene
Rhinoceros
Mental institution
Weapon
Hoof
A single horse
Horse stable
Koyama
Horse goes back
Attach, change location as is
a. Horse in cavity
b. Bird
c. Bird of stone
Blindingly
Pilloried neck, scatter

Wagumi solo

YAMAMOTO
Goldfish Solo
Red costume

ea where midway
YAMAMOTO
Flamman

Each person
Psychology
With the first peacock

音
精神病院
ブキ
サイの場

小山
かたまり出てくる
馬のさけび

和栗のソロ

山本
金魚のソロ
(紅の衣裳)

途中に藤入る
(山本フラマン)

各人
心理
最初の孔雀で

馬のさぎり
付着、そのまま場所移動
フレリチ
a. 空どうの馬
b. 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
部分 Part

セッコウ体 Body of plaster

ゴヤの聖女 Goya's holy woman

石像 石像の顔 Stone statue  Face of marble

大理石の顔 2体 4 iterations

バウロ Ceramic face

真正面 Looking into the distance

光と闇 Da Vinci of light and darkness

後ろ向きで終わる回る Spin facing backward

足のハーフトーン Halftone of legs

肩にかかる三つ編み Braid that rest on shoulders

遠くを見ている Looking into the distance

囲う クモの巣 Surrounding spider webs, Willow

囲うの空気 囲う the air around

光と闇のダビンチ Da Vinci of light and darkness

前向きで終わる回る Spin facing forward

肩のショールのニオイ Smell of shawl on shoulders

頭のターバン Turban on head

囲うの冷えた空気 囲う the cold air surrounding

全てのスペース there is all the space

USLY DUCKLING PRESSE

泣き女で座っている
五月の花むこ
ハンカチ
ゴヤの銀の針状の怪物

えがく猿
陰毛の女
老婆

銀に映る犬
江戸の馬鹿
水牛の角
手を口に付ける

老婆
ほうさきではく
カカンのひじい

虫噛いがほうけてしまった
ゴヤ体は全部体の中でやる
羽がフアと上る途中

部分 (各人使用)

Sit with Crying woman
Groom in May
Handkerchief
Silver needle monster of Goya

Portrayed monkey
Woman of the pubic hair
Old woman

Dog reflected in mirror
Edo Idiot
Horn of a bull
Put hand to mouth

Old woman
Sweep with broom
Old man scarecrow

Part (used by each person)

insect-eaten and unraveled
Goya body completely within the body
while feathers float up

Decayed
Fautrier
Body as if

Enter the body as if
a thin thread

Stick
In place when curtains open, with Plaster face:

- Sit
- Bird facing sideways, bird of thin stone
- Bird and flower painting

- Stone statue body
- Space of fanged demons and Space of three-eyed demons
- Only Gigaku masks
- Pilloried neck
- Buttck feathers, one at a time
- Darkness of the face in the woods
- View from above

- Horse in cavern
- 3 iterations from the horses with seated hair
- Face of Masks immobile and blackened

- Stand with Mannequin
- Picasso’s handkerchief
- Snake

- Paolo midway
- Futwaaw [lightly]
<table>
<thead>
<tr>
<th>Japanese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>はなこさん、風の音</td>
<td>Furnace, sound of wind</td>
</tr>
<tr>
<td>かんかくの立体化</td>
<td>Sensation goes three-dimensional</td>
</tr>
<tr>
<td>柳空間</td>
<td>Willow Space</td>
</tr>
<tr>
<td>空気する柳</td>
<td>Willow doing air</td>
</tr>
<tr>
<td>もうろうとする</td>
<td>In a hazy stupor</td>
</tr>
<tr>
<td>セッコウ</td>
<td>Plaster</td>
</tr>
<tr>
<td>淹の重い顔で沈む</td>
<td>Sink with heavy swamp face</td>
</tr>
<tr>
<td>すすける</td>
<td>Get sooty</td>
</tr>
<tr>
<td>すすける</td>
<td>Get sooty</td>
</tr>
<tr>
<td>塊わる</td>
<td>Sound of goldfish bowl breaking</td>
</tr>
<tr>
<td>かんかくの立体化</td>
<td>Sensation goes three-dimensional</td>
</tr>
<tr>
<td>柳空間</td>
<td>Willow Space</td>
</tr>
<tr>
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<td>In a hazy stupor</td>
</tr>
<tr>
<td>セッコウ</td>
<td>Plaster</td>
</tr>
</tbody>
</table>
花の中の少女 A
ファッとした立ち上り B
野花空間 アクリル空間 凸凹の移動
ベーコン

Girl in the flowers A
Stand up fuaaa (with a light air) B
Wildflower Space Acrylic Space unevenness in changing location
Bacon
**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**

- 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**

- Solo for wagumi duet
- YAMAMOTO bugle
- Stand and go back
- Peacock looks from above
- Relocate
- Koyama change characters
- Chase out YAMAMOTO

---

**AMMAMIA solo**

- Peacocks line up their tails
- Stand up on the platform

---

**YAMAMOTO**

- White Tulip
  - Newcomer enters
  - enter with Fan
1. 黒ドレス
2. 金属の花
3. キツネ
4. 幽霊
5. 化面の顔
6. たてのキレツ
7. 毛
8. 毛のタラコ
9. キガク面
10. 毛に噛まれて
11. グリックかえり
12. あいまいな正確な顔

BLACK DRESS
1. Fox
2. Raccoon dog
3. Ghost
4. Walk
5. Walk through the woods
6. Face in the woods
7. Face of the mask
8. Walk through the woods
9. Face in the woods
10. Face of the mask
11. Face of the sandpiper
12. Face of the stone statue
13. Face is gachari [crashed]
14. Face is gachari [crashed]
15. Face is gachari [crashed]
16. Face is gachari [crashed]
17. Face is gachari [crashed]
18. Face is gachari [crashed]
19. Face is gachari [crashed]
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

USLY DUCKLING PRESSE

前と同じ

光の人物体

箱

 лиц

ビアズレ的人物

Face of sick young boy

Silver needle people

3 iterations

Bugle from tracing paper

Enter the light

Bugle en face

Light in both hands

Box

Dying neck

Orpheus

While taking the lotus

with a half-crouched stagnation

Beardsley’s characters

Face of Nazis

engaging the beard

Fix a skull in place

Ordinary person

Person holding fan

Kissing angel

Person looking down

Horse neck

Slight smile

Prayer

Person with long beard

Stand and go with Toyen

Viewed from above

Flame person

Raising the body

only to show Fautrier's materials

Ordinary person

Fix a skull in place

Person looking down

Horse neck

Slight smile

Prayer

Person with long beard

Stand and go with Toyen

Viewed from above

Flame person

Raising the body

only to show Fautrier's materials
1. 鳥達 — 金魚のヒラヒラ
   a. サイの分かつ時
   b. 藤野
   <つり入>
   1. 鳥
   2. 藤野
   3. 浅
   4. 深

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

- 照明
  - アンバー … サイ
  - 明るいプルーフ
- 深い場面 … やり
- 舞台の黒ペンキ
- 虹の衣裳
- 金パクのツカケ
- 最後スライド
- 長く

b. フック
- スライド直し
- 棒（丸たん棒）4本（鉄砲）
- 頭ずきんする（白）

- カミソリ … ペーパー
- 極（九条極）4本（鉄砲）
- ダービーに青のフランツ … パラ
- 鳥 — （金魚）そでをもらう
- 鳥達 — 猫ずさんする（日）

- 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. 鳥 — 中
     （二 — 上・下）板付き
   b. — （箱・箱三 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

動き パネル

三
- サイ — 頭
  - ショップ
  - 頭とショップ 合体
  - ショップ 間
  - 右おおる（うろう）
  - 前
  - 前
  - バラバラに 慣に
  - 歩る 交差して歩る
  - ニ
  - まとがえて パネル

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・クスの場面
   - 深田 — 台の上
   - （門 — 前の — 台下）

カブ — 浅田
ゴヤ — 2人
二人交差

二人 ひきつり 台にさがり F.O.
前、途中一人で踊ることになるかもしれません

1. mon et al —— Fluttering goldfish fins
   a. When rhinoceros branch off
   b. Plume flowers
      < Insert >

   1. MON
   2. FUNGO
   3. GoCHOKU
   4. ASA

   — Lower hand, spin (Wall surface)
   — Long YAMAMOTO enters
   — Return to hand —— each to their
   — riders
   — 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. — GoCHOKU, 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

   Movement Panel
   Three Rhinoceros —— Head
      division
   1
   — Tail
   — Head and tail merge
   — Headtail open Torso enters
   — Left panel breaks (falls back)
   — Torso front
   — Head
   — In pieces to the side
   — Run run and intersect
   4
   — *
   6
   — Panel moves by mistake

3. Passage of pink hat Insert into rhinoceros scene

4. Duet + Comb Scene
   • ASADA —— on platform
   • (MON, GoCHOKU —— below platform)

   Gabu —— ASADA
   Goya —— 2 people
      Two people intersect
      Two people twitching return to platform F. O.
      Front, might end up dancing alone midway
Final scene
Facing backwards go all together to the platform
Black satin
Turn head slowly
Golden Pavilion
Glance at the audience
White tabi [socks]
Go up the platform

Wrap face in newspaper
wrapped up in white string
Tortoiseshell
Nikawa to hold the two sides together

1. Tabi
   Five people’s worth
   Green costume for the end

2. Satin band
   find it
   Rhinoceros scene

3. Production of armor with nikawa
   Three people’s worth
   Five people’s worth

Golden Pavilion

Newspaper wrap
Face wrapped in newspaper

Tabi

Satin band

Production of armor with nikawa

Five people’s worth

Three people’s worth
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 Shomen 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, though Yamamoto's tenure at Asbestos-studio was relatively short, it was precisely 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

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.”

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.

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.”

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Butoh Notes, or Encoding
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 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. 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:

- Old woman
- Madame Beardsley
- Angel blowing a bugle
- Commander (Kaguya)
- White dress (tulip)
- Black dress
- Psychology
- 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

<table>
<thead>
<tr>
<th>Scene</th>
<th>Number of ‘movements’</th>
<th>Number of names of ‘movements’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old woman</td>
<td>21</td>
<td>19</td>
</tr>
<tr>
<td>Madame Beardsley</td>
<td>37</td>
<td>40</td>
</tr>
<tr>
<td>Bugle angel</td>
<td>57</td>
<td>54</td>
</tr>
<tr>
<td>Commander</td>
<td>30</td>
<td>34</td>
</tr>
<tr>
<td>White dress</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>Black dress</td>
<td>63</td>
<td>62</td>
</tr>
<tr>
<td>Psychology 1</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>Psychology 2</td>
<td>28</td>
<td>32</td>
</tr>
<tr>
<td>Goldfish</td>
<td>43</td>
<td>45</td>
</tr>
<tr>
<td>TOTAL</td>
<td>356</td>
<td>337*</td>
</tr>
</tbody>
</table>

*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 …” 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 hulp |
| 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 plautder 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 at making senses three-dimensional, Delaunay-station 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 Hakutohō 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.
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 make 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 Raioha, 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.


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

This second printing of six hundred copies was printed and bound in April 2018 by mcnaughton & gunn in Saline, Michigan, using 100% recycled paper. The cover was printed offset by PRESTIGE PRINTING IN Brooklyn, New York on a FRENCH PAPER COMPANY cover stock. One thousand and two hundred copies of the first printing were made in January 2015.

Initial transcription of Moe Yamamoto’s notebook to digital file by Mutsumi Horning. Design by Steven Chodoriwsky. Typeset in Akzidenz Gutek, Hiragino Kaku Gothic, and Orator. EMERGENCY PLAYSCRIPTS series design by DON’T LOOK NOW!

Funding for this edition was provided in part by Keio University Art Center, The Foundation for Contemporary Arts, and The National Endowment for the Arts.

EMERGENCY PLAYSCRIPTS promotes texts which, through their performance, can expand the practice of theater. The series is edited by Yelena Gluzman and published by Auguste & Louis Lumière for UGLY DUCKLING PRESSE.


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