

THE NOH MASK AND THE MASK MAKING TRADITION

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PREFACE

The purpose of this thesis is to show the place and function of the Noh mask within a religious and artistic context that has been subject to change. It is also to show some of the forces that have shaped the Noh mask and conditioned its use, to compare it with other masks in Japan and to see what its potential is in theatre today.

Furthermore, it has been the intention to show how the art or craft of mask making has been influenced not only by economic and social conditions, but also by changing attitudes to the mask. Because the Noh mask can be seen both as a sacred object of awe and as a theatrical device of great power, it has been necessary to treat it within the context of religion, of art and of theatre. In the final chapter on the contemporary situation the emphasis has been on the dilemma of the Noh mask maker today and on the Noh mask and its aesthetic and dramatic principles as a source of theatricality in a wider sense, even outside the context of Noh.

Because so little has been written in English specifically on Noh mask making technique and on the use of the various mask types in Noh plays, it has been thought useful to include more than might be deemed necessary for argumentation of a descriptive nature as a background to the discussion of the mask and mask making tradition.

A major source of information, particularly for chapter one, has been the practical training I received in Noh mask making over a period of two and a half years in Kyoto from 1970 to 1972. This consisted of group and individual work with professional mask makers, first Taniguchi Akiko (who studied under Kitazawa Nyōi) and later Kitazawa Ichinen (son of Kitazawa Nyōi). As a result I have made

sixteen Noh masks. Aside from sources listed, my thesis is also based on having seen a large number of Noh masks and mask collections in Japan as well as performances of Noh plays, matsuri that include Sarugaku, Dengaku, Ennen or related performances, and contemporary theatre throughout the last eight years. I am also indebted to mask makers and mask specialists for information provided in informal conversations and correspondence, among them Professor Gotō Hajime, Toita Sei-ichi and Kanze Hisao.

All Japanese names are given in the Japanese order, with family name first.

Except where otherwise stated, translations from Japanese are my own.

CHAPTER 1

THE TECHNIQUE OF NOH MASK MAKING

This account of mask making technique is mainly concerned with present methods, which have been handed down through tradition, but have inevitably changed somewhat due to the availability of new materials. There are a few references to such differences between present and past practices, but these will be discussed in greater detail with regard to specific mask makers or the contemporary mask maker.

Although the technique of mask making has varied throughout the history of the Noh mask, as any comparison of masks from different ages will show, the basic process has remained fairly constant. Variation is found particularly in materials used and in the finishing stages.

Materials

The Noh mask is traditionally made of Japanese cypress, ideally from the Kiso valley (kiso hinoki). It is fairly straight in the grain with knots few and far between.

Kiso hinoki is highly prized today and used in traditional Japanese architecture: the building of teahouses, interiors of Japanese style rooms, even the Noh stage itself.¹

The cypress is cut in the Kiso valley, then floated down the Kiso River to Nagoya, where it is allowed to "mature" in the salt water of the harbour for ten or up to twenty years. Then it is dried out.

1 In 1970 one could in Kyoto obtain an approximately two-metre long log, cut to size for Noh masks, which would yield about ten women's masks, for 20,000 yen or less. In 1978 the same size would cost about 60,000 yen if bought directly from a timber dealer.

Good quality kiso hinoki is fairly soft and even to carve, but resistant enough to allow for sharply defined features and detailed carving, and does not chip at the slightest touch of the chisel. It is a fairly light wood, as it needs to be when worn by a dancer who often performs vigorous dance movements. Yet it is not as light as paulownia or the 'Empress tree' (kiri) which was used for some early Noh masks and is a common material for Gigaku, Bugaku and Kyōgen masks.

Other materials which have also been used for masks are Judas tree (katsura) and camphor wood (kusu-no-ki). There are two examples of camphor wood Noh masks in the treasure-house of Takinami Hakusan Shrine in Fukui Prefecture: an Okina and a Chichi-no jō, both of very fine craftsmanship. They look as if they might have been made by the same mask maker, and a very good one.² This area - the old Echizen Province - has produced an exceptionally great number of fine mask makers.

It was often difficult and expensive to obtain cypress in some parts of the country before the Edo period when the transport system was not as efficient and all areas as well-served as they later became. The fact that Edo period mask makers later also had rich patronage among the daimyo who supported Noh made it easier for them to obtain the highly prized cypress rather than resort to the light weight paulownia or camphor tree that had been used quite often by earlier mask makers.

Some contemporary mask makers use other imported and cheaper varieties of cypress than that from the Kiso valley. Also, as there may be resin left in the wood after twenty years of maturation, some prefer old building timber from shrines, temples or other buildings that have been torn down.

Materials used for treatment of the back of the mask vary greatly; some common ones are lacquer, persimmon tree resin, occasionally also red oxide of iron, wax and the chemical potassium permanganate (KMnO_4) that burns the wood. In combination with some of these may also be used Indian ink (sumi), cloth, clay, glue and water.

The basic paint for the front of the mask is made of a white chalk powder (gofun)³ mixed with animal-based glue (nikawa) and water. The gofun can be obtained in slightly lumpy powder form in various grades of coarseness and shades of white from stores that specialize in materials for traditional Japanese-style painting. It is also used for doll and puppet making.

The pigments used in painting the masks are similar to those used for traditional Japanese-style painting, preferably earth or mineral-based or plant-dye pigments that come in powder form and are mixed with water and glue.

For the painting of hair in most cases and blackening of teeth, Indian ink (sumi) is used.

Other materials which might be used, depending on the type of mask, are brass sheets, gold dust, mica powder, human or Mongolian horsehair, hemp, rice paper (washi), cloth, and a brown soot-based liquid to bring out the nuance in and add subtlety to the mask. It is sometimes referred to as furubi. This liquid is made by quite a complex and lengthy process. Soot is scraped off from the wooden beams over the open hearth in a traditional Japanese farmhouse. The

3 Various translations as gesso, Paris white, Chinese white. In the Nara and Heian periods kaolin, a fine white clay produced by the decomposition of feldspar and first used by the Chinese in the manufacture of porcelain was used as paint base. In the Muromachi period gesso became common, also as white pigment. The Tokugawa Collection, p.266.

vapours from food cooked daily under these beams will have mingled with the smoke and helped to blacken the beams over the years. These scrapings are boiled for several hours in ricewine which eventually produces a very dark brown and somewhat thick liquid. When used it has to be diluted.

Because of the difficulty in obtaining furubi, some mask makers have experimented with alternatives, including Nescafe, but this unfortunately gives a too brownish-yellow effect when it ages. Another alternative is coarse tea (bancha) or brown pigments used for Japanese-style painting (Nihonga).

Technique

The basic stages of mask making are the following:

1. sawing and rough carving
2. fine carving to reach basic shape and expression
3. treatment of the back
4. basic painting and sandpapering to smoothness
5. painting of features
6. finishing

In between might be added special effects such as brass sheets pounded and glued on eyeballs (after stage 3) or insertion of hair (after stage 5).

If one takes the late mask maker Kitazawa Nyōi seriously in a discussion printed in the magazine Kanze (July '59), one might add a final stage: ageing. He suggests leaving a newly finished mask for some time before either using it or parting with it - perhaps to let the expression settle?

Noh masks are made according to specific measurements, which with the development of types for specific roles, gradually became

prescribed down to the finest detail including length of eye, style of eyebrow or size and shape of eye-opening for a particular type.

The size of a mask will vary according to type. The height (length) may vary from about 19 to 22 cm., with most women's masks 20-21 cm. This, according to the late mask maker, Susuki Keiun, was worked out on the basis of the Muromachi period ideal of the relationship between mask and entire figure on stage as being one to eight. The ideal height of the male actor would have been about 1.65 m. The mask sits slightly higher than the face and gives an added 3 cm. in height.

There is more variation in the width and depth of the carved-out mask. A young or mature woman's mask may be about 13.6 cm. in width, whereas an Okina might be 16 cm. and a Shishiguchi over 17 cm. In depth the woman's mask is about 6.8 to 7 cm. The Shishiguchi, however, may be over 11 cm.

As an example, the following are basic measurements for a Ko-omote taken from Hōshō-ryū's honmen Ko-omote, the original mask attributed to Tatsueemon, one of the 'ten masters'.

Length: 21.1 cm. Width: 13.6 cm. Depth: 6.8 cm.⁴

Today the measurements of the original masks that have become the basis for later types are followed rather carefully. Proportions of facial features are also regulated: distance between eyes, width of mouth, length of nose, and so on.

The mask maker starts off with a rectangular piece of wood of the right length, width and thickness. He measures and marks the middle of the mask, drawing lines lengthwise and across and marks the deepest spot between forehead and nose and below the nose. He also draws the

⁴ Suzuki Keiun, Zoku Nō-no men, p.23.

outline of the mask onto the wood. Slits are sawn horizontally above and below the nose at points marked and the corners of the block may be sawn off or chopped off with hammer and chisel.

Normally the side of the wood that would be facing outward, that is towards the bark of the tree-trunk, is used for the back of the mask so that any remaining resin will seep out in that direction and not stain the face of the mask. This is not, however, a guarantee against stains.

When working, the Japanese mask maker sits crosslegged on the floor, supporting the mask on his knees. For the first stage of rough carving with hammer and chisel, he may use a long flat board with a smaller piece of wood nailed crosswise to the end, thus forming an edge to support the mask which he holds against it with one or both feet while hammering.

Some will, of course, use other positions - for instance, sit on their knees to the side of the board and work the chisel strokes in the direction of the edge so that it becomes the main means of support at each blow of the hammer.

When the mask begins to take form, the mask maker may chisel away some of the back of the mask as well to make it easier to hold, but never too much at an early stage. The carving out of the back is generally left to the end when the mask has reached its final shape.

In giving the mask its shape, the mask maker may use paper cut-outs of the mask's profile and curve of the cheeks. He tests the carved shape against these at intervals to avoid cutting away too much. Most accomplished mask makers, however, will work from memory and with a trained eye that relies on the markings on the wood and estimates of depth. Many use brushstrokes in Indian ink rather than pencil when marking the wood while carving.

Although much of the basic expression of the mask can be decided by the first rough chiselling, the fine carving that follows with the mask supported on the knee or in the lap and using a variety of tools, either with flat or curved blade, is the more time-consuming and, for young women's masks in particular, a very difficult stage. It takes very little to drastically alter the subtle expression on a Ko-omote or a Magojirō and it is very easy to unintentionally take away too much and lose the desired roundness of the cheeks or chin of a young girl's face. In carving, of course, it is hard to make up for such mistakes; one can always take away, but one cannot add to the form.

Mask makers have different approaches to the facial features. Many seem to prefer to tackle the eyes and nose before the mouth. Especially in working on the young woman's masks, because it takes so little to alter the expression, the mask maker will work gradually, on one side at a time, painting features such as eye contours, eyebrows, mouth, nostrils and hairline back on to the mask each time he carves them away in order never to lose sight of the final image he is striving towards.

To see the subtle changes as he carves and the expression of the mask in movement he will also hold it up facing him at arm's length and move it slowly back and forth from side to side. When he sees where he needs to take away more, he may mark these areas before beginning to carve again.

Symmetry is no more the ideal in the Noh mask than in most other traditional Japanese art forms. In most masks - although this will vary from maker to maker, from tradition to tradition, and throughout the history of Noh with changes in use of stage - the right and left sides of the mask differ greatly. Frequently the left eye (as seen from the spectator's point of view) seems to look slightly downwards and the left corner of the mouth curves down, as well, and is slightly

deeper in cut. This may give a sadder or more introvert expression than the right side where the eye looks straight out and the mouth has more of a suggestion of a smile. One often finds that the right eye is larger or wider in parts or that the eye opening is bigger, particularly on masks with bulging brass eyes. There are no rigid rules, however, and the asymmetry is not always consciously applied.

This lack of symmetry serves to heighten the impression that the mask changes expression as it moves. The difference in mood of the right and left side may to some extent be influenced by the introduction of the bridge (hashigakari) and entrance from the left side of the stage. But these developments came late in the formative period of Noh, the Momoyama period when formalization began. The left side of the mask will be seen first as the actor enters and the right side is the last to be seen as he leaves. At Takigi-nō ("Torchlight Noh") at Kōfukuji in Nara, the actors enter straight from behind on the left as they did in earlier days.⁵ Yet it would be a mistake to attribute too much influence to the hashigakari for the mask maker's awareness of asymmetry. In most cases it was probably, as it is today, used consciously to heighten the expressiveness of the mask without regard to left or right side of the mask.

5 The oldest and most beautiful of the early stages built especially for Noh are the stage at Itsukushima shrine on Miyajima and the Kita Nōgakudō, north of the "Stork Room" in Nishihonganji in Kyoto. It was built for Toyotomi Hideyoshi about 1595 and transferred to the temple from the Fushimi palace in 1632. Here the hashigakari forms a wide angle to the stage. Between the stage and the rooms for spectators there is an open gravel-filled space, like a courtyard. This is partly used for spectators at the annual Noh performances there today. It was not until 1881 that the first indoor, totally covered Noh theatre was built in Tokyo. The total dependence on artificial lighting this type of stage causes has resulted in a loss of subtlety in changes in the mask's expression - which earlier were caused by changes in natural light: the sun coming out or sky clouding over, the coming of dusk, flames of torches, etc.

When the basic expression of the mask is achieved, the back is hollowed out more and more to allow for opening up of eyes, nostrils, and mouth. The latter is done with a small sharp drill rotated between the palms of the hands.

The eye-opening varies from type to type: on women's masks it may be square and straightforward as on the young innocent face of the Ko-omote or it may be rounded as on older women's masks like Shakumi or those with supernatural qualities like Deigan or men's masks, giving a stronger expression.

The nostrils which on young men or women's masks are quite small, may be very large and carefully shaped openings on god and demon masks, thus providing a better field of vision than the eyeholes do.

The mouth is usually opened with a saw at first and sometimes a drill is used in the corners of the mouth to make it easier to carve out the back in the right places.

Around the eyes of the mask there are slightly indented areas that on the young women's masks may be so subtle they are not apparent until the mask is moved and the light allowed to play on them. They cast shadows when the mask is moved up or down - 'lit up' (terasu) as the head is lifted and light is allowed to play on the face, giving it an expectant or joyful expression or 'shaded over' (kumorasu) as the head is bowed and shadows fill the hollows, giving a sorrowful or demure expression. This movement is also used in greeting or to suggest shyness or shame. To achieve this effect is extremely difficult and the mask maker will also move the mask up and down slowly time and again while working on these areas.

The usual movements from side to side of the mask are referred to as 'to use' (tsukau), whereas the very rapid and sudden movement expressing agitation or strength, common to god, deity or warrior masks is 'to cut'

(kiru). This highlights the very sharply drawn and extreme expressions of the latter type of mask. This terminology came into use with the full formalization of Noh in the Edo period. Before that, instructions had been more concrete with expressions such as 'look up', 'look down from above', 'look to the left', etc. Yet even writings left at the end of the Muromachi and early Edo periods contain such statements as 'The mask has a soul'.⁶

Some masks have dimples in the cheeks or on the forehead.

(Shakumi, Masugami-onna) The slight indentation above the natural line of the eyebrows on the Chūjō or the slight furrowing of the brows on this mask and the Kantan-otoko sometimes give both a searching or questioning look and make them as difficult to carve as women's masks.

Many mask makers will say that the young men's and young women's masks are the most difficult to carve, far more so than, for instance, god or demon masks with their sharp and clearcut lines or the realistic features of old men with deep furrows. Kitazawa Nyōi also suggests that the young men's and young women's masks often tend to take on the features of the mask maker himself - or of someone close to him.⁷

The final touch before the mask maker turns his attention entirely to the back is to make the holes at the temples - or on the side slightly above the eyes - for the string that holds the mask in place on the actor's face. The mask is usually very thin at this spot and the holes are burnt out with a large nail.

In carving the back of the mask, the criterion is not only that the mask fit easily on to the face and give ample room for nose, mouth

6 Nakamura Yasuo, Noh, p.161.

7 I have great difficulty in not making the bridge of the nose or the space between the eyes too narrow. This is a facial feature common in my family. Therefore from my own experience of carving, this may well be so.

and chin or that it allow the wearer to see through at least some apertures, but also that the expression realized 'in inverse' on the back reflect something of the facial expression of the mask. The back is the last thing the actor sees when putting on the mask. It must also be beautiful and not distract by being poorly carved.⁸

There is no fixed pattern, however, for the back and it allows the mask maker great freedom of expression. Here he has a chance to put that mark of individuality denied him in the front. Some makers are easily recognizable by their particular style of carving on the back, but more will be said about these individual characteristics later. The back is crucial to the study and appraisal of old masks.

The back may be quite rough with grooves and lines left by the curved blades used in carving it very visible. On the other hand, the entire back may be sandpapered until it is completely smooth and only the grain of the wood creates a pattern. This is usually followed by lacquering.

For the masks with protruding features such as horns or antlers (Hannya, Ikkaku Sennin) these are carved separately, holes are bored in the masks and they are glued on after the mask is fully carved (but usually before the back is treated).

On the back of some masks one may find cloth glued on around the nostrils. This is to absorb the accumulated moisture from the actor's breath, which may form drops and trickle out through the nostrils or mouth of the mask and damage the surface. (Frequently on old masks one will find blotches in the corners of the mouth or under the nostrils). As cloth cannot be put around the mouth because it would muffle the

⁸ Some mask makers would take this one step further and say that the back of the mask is complete and comes alive only when the Noh actor puts it to his face.

actor's voice, the back just above the upper lip is carved a little thicker to prevent moisture from running down too easily.

Lacquering is the most common and durable method of treating the back of the mask. Before lacquering the surface may be painted with a mixture of brown clay and glue and water. Or clay powder may be sprinkled over the lacquered surface before it has entirely dried. This is to prevent it from becoming too smooth and shiny - and looking too new - and give it more of an aged or subtle effect.

Lacquering in several layers on a clay base as described above will give a black, shiny and quite strong lacquer finish. But one may also lacquer directly on the wood and only give it one thin coat in order to let the grain of the wood show through the brown, matt covering. The lacquer is applied with a brush dipped in turpentine.

Another technique is to use sap from the persimmon tree (kakishibu) under the lacquer. This produces a brown rather than black colouring, but still a shiny lacquer surface.

In some cases, particularly to strengthen a very thin mask, a piece of cloth may be stretched over and glued to the back and then lacquered over.

Once lacquered the mask is surrounded by wet newspapers or cloth and placed in a plastic bag or sealed off in some other way to maintain high humidity which aids the drying process by slowing it down.

Although a favourite technique among most mask makers, lacquering poses problems for some, who are allergic to raw lacquer and break out in itchy and painful rashes all over the body upon the slightest contact with it. Being near it may be enough; they need not even touch it if they have a particularly strong allergy.

Although some of the mask makers will avoid the technique altogether and use other methods, others - due to the demand for the beautiful

lacquered surface among mask-buyers - will brave the exposure and cover up from head to toe. Even this may not protect them enough.

Fortunately there are other methods. One is fairly complicated and consists of mixing red oxide of iron (benigara) with claypowder, a little Indian ink, glue (nikawa) and water, and painting the back lightly with this; when dry, it is sandpapered with paper of a fine grade and polished with cloth, then given an extra layer of arcadia nut oil (kashū) diluted in turpentine after it has dried. Or the red-painted back can be rubbed with wax to preserve it instead.

On some masks the wood surface of the back is simply left as it is, untreated, but this is not very common today. One finds many old masks, however, that have a plain untreated wood back.

Finally the chemical potassium permanganate may be used. It is purchased in crystal form, then mixed with a little water to give a purple liquid which is stroked onto the wood. The burning effect leaves a blackened and slightly rough surface.

Today mask makers will leave their signatures on the back of the mask as they have done from the times of Kawachi and Zekan (17th century). Before that time mask makers did not mark their individual identity on the mask. They were very often part of a whole Noh theatre group; they might have been musicians, actors, priests and did not consider themselves as individual artists or craftsmen.

Some mask makers carve their initials into the finished back before it is treated. Others may write them in gold or red lacquer on the dark lacquer before it has dried completely. The most common signature is the yake-in - the iron seal or branding iron that is heated and burns characters into the wood after the mask has been lacquered or otherwise treated.⁹

9 After the name, one will usually find the character for saku (作), whereas mask makers today, as before, are more often referred to as

The front of the mask is usually not painted until the back is entirely finished. Then begins the time-consuming drudgery of painting and sandpapering. The basic white paint, gofun, is mixed and prepared for each mask - often several times in the painting process of one mask. The somewhat lumpy gofun is carefully ground further, until smooth, in a mortar.

The glue (nikawa) which is traditionally taken from the skin, tendons, intestines etc. of deer, may be bought in solid form. It comes in lumps that are dissolved in hot water, producing a gluey liquid that must be used within a few days, lest it turn bad and become unusable. If kept in the refrigerator, it lasts a little longer. It is diluted according to climate, time of year and the hardness desired (more glue in summer than in winter). The more glue, the harder the surface and shinier the mask when completed and polished. Some mask makers will use a little more glue in the final layers of paint than in the early stages of painting in order to give it a strong and very shiny surface. If too much glue is used in the beginning, the gofun will be extremely hard to sandpaper.

Mask maker Suzuki Keiun mentions the use of formalin solution mixed into the nikawa for hardening the surface to protect against stains such as those from perspiration through nostrils or mouth of the mask. It is also possible to apply formalin over the gofun. But if formalin is used, it is difficult to touch up the mask afterwards and it does not age well.

9 (contd)

men-utchi (面打ち) rather than sakusaha (作者). This may be because utsu ('to hit, strike') was used from of old for the ground work, not only of masks, where one actually beats the chisel with a hammer, but in many other craft contexts as well. The finishing stage would be tsukuru (作る). Kaneko Ryōun, Nihon-no bijutsu no. 5, p.93.

The glue is mixed with the white powder - a spoonful at a time until it has the consistency of clay and can be rolled into a small ball. This is kneaded and worked like a dough with the fingers, rolled into a ball, which is thrown into the mortar, rolled again and thrown again numerous times. A master teaching a beginner will take particular care that he does not cheat in this stage. It is important that the glue mixes well with the powder and that there are no lumps in the mixture. More glue is added gradually and mixed into the lump with a pestle, to produce in the end a very smooth, slightly thickened milky liquid.

This white paint is then painted directly onto the wooden surface of the mask. Between each coat the mask must be allowed to dry. For this reason mask makers are careful to avoid painting in the rainy season or on wet days. On dry days, the paint may dry in about fifteen minutes. After three to four layers or more, depending on the thickness of paint and roughness of the wooden surface, the first sanding may begin with a rough grade of sandpaper. In former times Dutch rush, i.e. shavegrass (tokusa)¹⁰ was used. The mask is sanded down until the wood shines through and the paint is left only in the grooves. The painting of coats in this way is repeated several times. This alternating sandpapering and painting is repeated as many times as necessary to produce a completely smooth skin surface for the face of the mask. Features that have been lost in the process must be carved out again - for instance, around the eyes and teeth. The sandpaper used at the end is of a very fine grade in order not to take away too much where the paint is thin, or leave a scratched surface.

10 The stems of the tokusa plant which contains silicic acid, are very hard and suitable for polishing things. Kojien, p.1593.

When the mask is perfectly smooth and white and all features restored so that it retains the expression it was given in wood, the white paint is tinted with whatever pigment is required as the basic colour of the mask. On some of the women's masks this may be just a slight flush of a beige tone. The skin tone on the women's masks varies greatly from maker to maker, however. Several powder pigments may be mixed to produce the exact shade sought after. A little water is added to the powder which then is mixed gradually with enough of the white paint to give the right colour. Two or three coats may be given.

Colour varies greatly, particularly among god and demon masks. Some are bright red, some have a bluish tone and others come in varying shades of brown. Or they may be entirely gold (as the Ōtobide). Gold dust is used in the last coat of paint.

Gold dust is also used to paint some features such as eyes and teeth on masks of supernatural character (e.g. Deigan), or in some cases horns (Hannya). In those cases it is mixed with a little glue and water.

On some masks¹¹ a little mica powder is added to the final tinted paint leaving a slightly glittering effect on the finished mask - almost like tiny beads of sweat or the luminous quality of powdered skin.

Two or three final coats of coloured gofun may be applied in various ways depending on what effect the mask maker wants to emphasise: roughness or an even smooth texture. On some young women's masks it is common to apply the paint in very even horizontal strokes all the way down the mask (Zō-ami's Fushiki-zō) or from the centre of the mask

11 I have seen this used on masks such as Chūjō, Fukai, Shiwa-jō, Yamamba, for instance.

slanting down towards the sides (e.g. the Ko-omote by Echi in the Kanze collection). When the mask is completed and polished, these fine lines left by the brush will be clearly visible.

In other cases the paint may be applied with a small round sponge wrapped in material such as a cut-off piece of nylon stocking. This gives a very finely grained effect with subtle changes after the mask has been painted and the final sandpapering takes place.

On the more fearsome masks such as Hannya, where a much rougher effect may be desirable, a more porous material (rough fibre) may be used around the sponge leaving a much rougher final coat of paint. This can produce a very natural spotted or blotchy texture after furubi, the brown soot-based liquid described under materials, has been applied, and the mask is again sandpapered.

Furubi is applied next all over the mask except where there is a distinct area to be painted black, as in the case of the hair on young women's masks. This is marked off on the mask with pencil. The sooty liquid is thinly diluted and may receive a drop or two of Indian ink if it is too brown for the particular mask. A tiny sponge the size of a large pill is then wrapped in silk and dipped in the liquid. All but a little moisture is squeezed out and it is tested on a cloth before being applied to the mask, as too much at a time will leave a blotchy effect. In this laborious way, the soot is then applied evenly once or twice all over the mask (except in crevices) and then again several times on protruding areas and around the chin and lower half. It may also be applied as a fine spray by rubbing a brush over a fine wire mesh.

On some young women's masks there may be a tinge of red added by diluting red paint and applying it lightly with a sponge in the same way as soot is applied. This is to give the mask a slight flush. It

is also done on the area between the eyebrows and cheeks on the mask Hatachi-amari, the mask of a young man used for the ghost of a murdered fisherman in the second half of Fujito.¹²

The next step is the painting on of hair and other features. For masks with painted black hair such as the young women's masks, Indian ink is used, mixed with a tiny bit of gofun to prevent it from being too black.

Indian ink is also used to paint eyes, eyebrows, beard and moustaches, and to blacken teeth. Teeth were blackened with ferric solution mixed with powdered gallnuts in the Heian period for aesthetic reasons. This was practised by both men and women of the aristocracy at that time and, in the Kamakura-Muromachi periods became common also among women of the military class.¹³ Many of the plays in the Noh repertory are set in the Heian period or take their material from Heian literature or historical figures, usually of the nobility. The blackening of teeth has become a convention in Noh and is practised on most masks, both men and women's. Exceptions are those that have gold teeth, such as god, demon or ghost masks.

Extremely fine hair brushes are used for the painting of some features, especially for the eyebrows or delicate whiskers, or for the very fine strokes that run from the corners of the eyes in towards the eye opening and give the effect of shadows.

Asymmetry is notable in the outer corners of the eyes with the right eye often ending in an upward stroke.

12 The faces were painted red, usually around the eyes and on the cheeks of some haniwa figurines found in late tumulus tombs, particularly those of young women and soldiers. (Nishida, M.: 'A Historical Study of "Kesho" in Japan', KBS Bulletin, No.37, p.4).

13 Nishida, op.cit., p.6.

For the 'floating cloud' type eyebrows that appear high on the white brow of young women's masks, and some young men's masks (Chūjō), above the line of the natural brow (which was plucked in the Heian period) not only fine brushes but sometimes also a tiny sponge 'pill' wrapped in silk is used. It is dipped in a very diluted Indian ink and water mixture with sometimes a drop of the brown sooty liquid added. This is dotted on to achieve the very delicate cloudlike effect.

On the young women's masks the hair is painted on in a bold black strip from the parting in the middle down to a spot a little below the line of the eyes. At the hairline the hair separates into strands: how many and of what thickness depends on the type of mask, as there are quite definite prescriptions for the hair on the various women's masks. The Ko-omote, for instance, has three separate, very thick strands running parallel and close together straight down from the parting. This is achieved by first painting the whole area of hair black and then scratching away the paint in three white strips with the tip of a metal carving tool.

On other women's masks, the strands are painted on in fine brush strokes. This requires a very steady hand. A mistaken stroke can be scratched away but this usually leaves a scar. The Magojirō has only two strands from the top, following the hairline, but they are joined halfway down by two more that cross over them and run parallel on the outside all the way down to the edge of the cheek.

On some, as the Zō-onna or the middle-aged women's masks, Fukai and Shakumi, there are loops of strands slightly above the eyebrows. In masks for roles of deranged women, ghosts, or women of a supernatural order, the strands may be tangled (midare-gami) and painted in unruly strokes down the sides of the mask. Examples of this are Deigan and Masugami-onna.

The way the strands depart from the parting in the middle is also prescribed for each type. They may run out in a gentle curve (Ko-omote, Magojirō, Fukai) or form a right angle (Mambi) or a sharper acute angle (Ōmi-onna) or start further down than the parting (Shakumi) or differ on the right and left side of the parting (Deigan).

The hair on old women's masks such as Uba may be dark brown strokes painted on yellowish white background giving the effect of strands.

On men's masks the painting on of hair or whiskers requires the same fine brush strokes as many women's masks. The style will vary from type to type. On young boys' masks such as Dōji or Kasshiki, the blind Yoroboshi or the impish Shōjō, the strokes may be extremely fine and wispy, giving the effect of young and very finely formed eyebrows. The painting of the hair on some of these is extremely realistic with fine strands running down the forehead and tapering off at the ends.

On the tipsy Shōjō, whose basic facial colouring is a salmon hue, there are strokes of red in between the Indian ink lines for the slightly tangled hair. On some masks of this type, these strokes are carefully alternated with the black ones, tempering the colour of the hair and allowing the flush to dominate the whole mask.

One type of Shōjō has a more stylized arrangement of strokes for the hair with top strands crossing over the strands first painted and tapering towards the middle in a very even arrangement.

This use of alternating strokes of different colour is to be found as well on the old men (Jō) where white and black or brownish-black lines alternate for whiskers to give a white-haired or salt-and-pepper grey effect at a distance. The separate lines are clearly distinguishable close-up and give masks of this type, which are among the most realistic of all the Noh masks, a touch of formal stylization.

Brush strokes, however, are not always used on men's masks to paint hair growth. The Chūjō, which is used for roles of men of noble

birth, or the similar Imawaka, usually have 'floating cloud' type brows painted on high above the natural browline. As in the case of the Ko-omote and some other young women's masks, these are dotted on with the little sponge ball wrapped in silk. The same technique is used for Chūjō's delicate wisp of a beard and whiskers and on some other young men's masks such as Kantan-otoko, Imawaka, Waka-otoko.

To paint the mouth, the most commonly used colour is Indian red or red-ochre (beni) and Chinese red or vermilion (shu).¹⁴ The colour may be quite clear and sharp on young masks and tempered by mixing in a little sooty liquid with the paint or by applying the soot on top of the red lips on 'older' masks. For most masks, however, the pure red colour is preferred and not greatly tampered with.

Usually the red is painted on slightly inside the carved line of the lips.¹⁵ Some mask makers will work around the painted lips with the brown soot-based liquid to create a subtle transition from the red to the basic mask-colour and avoid a too sharp dividing line. Particularly the corners of the mouth are treated with soot, giving the effect of depth and subsequent shadows.

This after-treatment with soot (furubi) is much a matter of taste. Some mask makers hardly resort to it at all, seeing it as an artificial technique and taking as their models the early mask makers before the Edo period who let age and wear counteract the sharp lines of fresh paint.

Those who use the technique, though, may go over almost the entire surface of the mask again, especially around the eyebrows, along the

14 These may be mixed. Other colours used by some today are shinsha (cinnabar) and yōkō (carmine or crimson).

15 In the Heian period the lips were made up with rouge to look thinner and smaller than in previous periods; for this effect, white face paint (of lead or mercury base) would be applied on the border of the lips. M. Nishida, op.cit., p.6.

hairline, the sides and bottom and any protruding areas like nose and chin and work with very fine strokes of thinly diluted soot-based liquid.

Aside from giving nuance to the skin tones, this heightens the impression of age. When the Edo period mask makers started copying earlier masks and the types were established, they were working with old masks that already showed the effect of wear and tear and the darkening of colour that easily occurs on protruding areas. This became an ideal even in making the new utsushi-men and the later mask makers tried to achieve this effect with the soot-based liquid referred to as furubi. It was not until the early seventeenth century that furubi was commonly used. On examining some older masks one can find no signs of such an artificial aging process, but the darkening of colour has been produced by time and wear.

Even today, old masks are preferred on stage to new ones, and many mask makers continue to try to make their masks look as if they have been used. They may scratch away the paint in some areas after painting the masks: this is often done on the lips, where it helps subdue the brightness of the red. It is also done on the hair on women's masks, often leaving squiggly marks that suggest the mask has been eaten by bugs. Or the blackness of the hair may be subdued by running over it lightly with fine sandpaper, leaving tiny unpainted spots where there is any roughness in the surface. These are then touched up with furubi.

With wear, the area around the holes for the string will inevitably become worn and lose its paint. Therefore, to give this effect, the area around the holes and particularly from the holes to the edge, where the string will have rubbed, is sandpapered or scratched, leaving a scar that looks as natural as possible.

Some masks, such as those for gods or demons or old people, may receive even rougher treatment. The paint on protruding areas such as the nose, chin or bones jutting out on emaciated faces like that of

Yase-otoko or Yase-onna, may be completely scratched off showing the bare wood beneath. Here again, the damage is made to look as natural as possible, as if it were caused by accident or constant exposure. The white gofun showing between surface colour and wood is touched up with soot.

When the mask is completed with or without these deliberate disfigurements, it is sandpapered again with a very fine grade of sandpaper. This brings out little spots and marks all over the mask where there is any slight roughness in the surface. These natural blemishes are brought out to give more subtlety to the mask. As the human skin is uneven in texture, so is the surface of the Noh mask. The little spots are then touched up with soot so that they don't stand out too sharply but blend with the rest of the colouring.

The final stage is now polishing the entire surface with a felt cloth. This is done vigorously and at length to bring out the sheen of the mask. How shiny the surface of the mask becomes depends not only on the composition of the gofun and the use of glue, but also on the amount of polishing done. Some schools of Noh prefer their masks with greater sheen than others.¹⁶

Finally the string is attached to the mask. It is made of silk, braided to give it just the slightest elasticity but without stretching too much when the mask is tied on around the head. The colour of the string is determined by mask type: for shite women's masks usually purple, and for tsure dark blue, the same for noble men or warriors, for some deities or old men it may be beige or brownish and for the

16 Hōshō, for instance, prefers more sheen than the Kanze school.

Okina white and Kokushiki-jō red.¹⁷ The string has a loop in the end inserted into the holes, and a tassel on the other.

Special effects

What has been described so far has been the basic technique of carving and painting Noh masks. Some masks, however, require techniques that go beyond this, such as the use of brass, animal hair or hemp.

A striking feature of many god and demon masks, as well as certain ghost masks, are the staring and often bulging golden eyes. They serve to heighten the intense and fixed expression of an exaggerated quality that is common to these masks, as opposed to the more neutral or indeterminate expression on the men's and women's masks that can change so subtly in motion and cover quite a register of emotions.

In most cases these eyeballs are made of brass. Thin brass sheets are cut out in a circular or slightly oval shape suited to the particular mask. A wooden block is used with small indentations already made in it. The mask maker will choose an indentation suited in size and depth to the eyeball and place the brass on it. He then carefully pounds it into a curved shape with a rounded metal hammer of suitable thickness. The small brass disc is moved round and round as he pounds to achieve a perfectly smooth, rounded shape at the end. This piece is fitted on the wooden eyeball on the mask for size. Then the eyehole is pierced and filed into shape. On the Hannya, for instance, which has a very unevenly shaped eye and eyebrows that hang down over the eyes, it can be extremely difficult to fit the brass on to the wood.

This process requires much patience and may take a day as, aside from fitting perfectly, the brass must show no trace of the hammer but

17 This varies, however, with the Five Schools of Noh: the Kanze school matches the colour of the string to that of the wig worn with the mask, for instance black for a young woman's mask, white for an Uba, yellowish brown for a Jō.

have a smooth shiny surface. Finally, the brass is glued on to the wood. Soot may be used in the grooves around the eyeball or on part of it to dull the shiny effect somewhat.

The brass is usually prepared and added to the mask after it has been carved and the back treated, but before the front of the mask is painted.

This type of mask will usually not have whites in the eyes, but red around the golden centre of the eye and sometimes even in grooves elsewhere on the face as well. On some early masks, one finds that the brass was nailed on and that the same process was used for teeth as well as eyes.

Not all masks have hair and whiskers painted on as described earlier. On most Jō type masks, Okina and some special masks such as Kagekiyo, human or animal hair is inserted in small holes and glued on.

Most commonly used is horse's mane or tail hair, preferably of a fine quality imported from Mongolia. This is also used by wig makers in Japan today.

The yellowish white strands are sorted for length and colour and tied together around a wooden toothpick with white silk thread in small bunches of perhaps ten or more strands. These are then inserted and glued in tiny holes that have been drilled into the mask at suitable intervals. When the glue has dried and the hairs are firmly in place, the protruding end of the toothpick is cut off even with the mask's surface, leaving only the hair sticking out. But the sharp end of the toothpick remains firmly pegged into the wood with the hair.

After it has been inserted, the hair, if it is for a long beard, as on the Okina or some Jō masks (Akobu-jō, Warai-jō), may be tied or twisted into shape. On the old men's masks, it may also need slight toning with furubi if it is too white. In some cases it is also trimmed.

The Jō-masks are the only ones that also have the hair on the head prepared in this way. It is inserted in holes on the side of the mask from the ears and up in a 3 - 4 cm. long row. The long hair is then twisted together and brought from each side towards the middle where it is tied together and fastened with string through a hole on top of the mask. When the mask is worn, there will be a wig worn on top of this with a cluster of hair gathered on top and folded over in a loop so that the brush-like end sticks straight out in front.

In some cases, hemp may be used instead of animal hair, notably for the rosette-like eyebrows on the Okina. On older masks one can also come across pieces of animal fur that has been glued directly on to the mask. Rabbit fur or silk thread may also be used today.

The cypress may contain a fair amount of resin, which the long soaking and drying-out process usually eliminates. But, in cases where this has not been sufficient, the resin may seep out through the paint and leave dark stains on the mask face which cannot be removed except by repainting the entire mask. The presence of the resin may not, in some cases, be detected until long after the mask has been painted.

To avoid this, the mask may, when carved, be boiled for some time to remove the resin from the wood. The wood by that time is quite thin, making it easier to extract the resin than before the mask was carved.

If the mask maker knows of a danger spot, for instance by noticing seepage after he has just started painting, he may also glue rice paper (washi) over the area before painting or extract the resin by holding a match to that area. It is safer, of course, to boil the mask and dry it before painting begins.

Washi, which is very strong, is also used for repairs. If a mask cracks either under carving or after, it may be glued together and reinforced with washi. Washi may also be glued over the entire surface of the mask before it is painted, both to prevent cracking, to strengthen

a mask carved too thinly, and also to give a softening effect to the painting. On old masks where the paint has chipped off, one can frequently see that this technique has been used.

The completed Noh mask is placed in a silk bag or pouch lined with cotton wool. The inside of the bag which touches the mask directly is ideally of thin silk. In some cases one may find separate protective pillows of silk that are placed on the face of the mask to protect it against any pressure before the mask is placed in the bag. On older masks one may also find animal fur used for the same purpose, with the furry side directly touching the mask.

The colour and pattern of the bag is chosen carefully with the particular mask or type of mask in mind. The bag should complement the mask. If it is of a pattern and colour range similar to the costumes used in the roles for which the mask is meant, all the better. For instance, a golden dragon motif on a purple background is well suited to the Hannya. For the young Ko-omote, which in terms of age may be a girl of about sixteen (although it is difficult to specify age for the individual masks as they are used in different roles) a bag in bright colours such as red, with flower motifs, is quite common. For Chūjō, the elegance and bright colours of a courtier or warrior of noble birth is required.

Because the surface of the Noh masks is very sensitive to fingerprints, a mask is always held with thumb and forefinger at the holes on the sides of the mask. In viewing masks and judging their quality, one needs to hold them at arms length, slightly above the sight line and move them slowly from side to side, as well as up and down, to see the changes in expression. In seeing masks used in roles with more vigorous movement, such as Hannya, one may jerk them from side to side in the abrupt head movements one may see on stage, but the angle of the mask should remain constant.

Noh masks are usually kept in wooden boxes, often made of paulownia wood or in chests of drawers that have drawers made to size for them. They may be kept in lacquer boxes specially made for masks (men-bako) which are very rare today.

If the masks are kept in too dry surroundings, the wood may contract and cause the paint to crack and, at worst, flake off. It is therefore extremely difficult to mount exhibitions of Noh masks, as they need to be kept in glass cases with constant humidity by use of humidifier or other means.

The high humidity of, for instance, the rainy season in Japan, can also damage the masks. It is common to air them out in the summer after the rainy season (as it also is with many other traditional art objects). This airing-out session (mushiboshi, literally 'bug-drying') has in many cases become an institution and is one occasion during the year when the general public or invited guests may see famous collections of masks at shrines and temples or at one of the schools of Noh. Kongō school in Kyoto has such an annual mushiboshi.

When it is to be worn on stage, the mask is furnished with small paper and cotton wool wads (men-ate) on the back - glued on the forehead and cheeks of the mask. This pushes the mask slightly out from the face. The angle of the mask to the face will vary somewhat from school to school.¹⁸

As the mask sits slightly above the face, the chin of the actor is often visible beneath. The bottom of the mask is cut out in a slight curve allowing for the movements of the chin when the actor speaks.

18 Masks are not usually made to fit a specific actor's face today. The men-ate serve to adjust it to the individual face. Some old masks of the Muromachi period reveal that if a mask did not fit an actor there was no aesthetic rule against carving it out more to fit.

Only one type of Noh mask has movable parts (unlike Bugaku and Gigaku masks): the Okina type with its movable chin (kiri-ago). This is carved together with the rest of the mask as one piece until the carving is nearly completed. Then the mask is cut in two pieces and the chin attached in the corners of the mouth with pieces of white string.

When ready to be worn, the mask is placed in front of the large mirror in the 'mirror room' (gakuya) behind stage, right by the curtain through which the actor enters.¹⁹ The actor, who will by then be fully costumed, sits in front of the mirror. He bows in front of the mask and holds it face to face, with fingers at the holes as described above. He then turns the mask and an assistant helps tie the strings at the back of his head, usually over the wig he may be wearing. The strings are fully visible when worn, but may trail under the long ribbons from the headband on the wig.

When ready, the actor will sit for a while and quietly look into the mirror through the eye apertures at the figure he makes - the role he is to become - before it is time to appear. The curtain is lifted.

19 In many rural religious rites, the gakuya is where masks or other 'props' are kept and this is considered the abode of the gods. At Niino Yukimatsuri, before the Kagura begins, the young men of the village beat vigorously on the walls of the gakuya to get the deity to come out. The masked Kagura dancers then appear from this room.

CHAPTER 2

THE ANTECEDENTS OF THE NOH MASK

'The mask is dramatic in itself, has always been dramatic in itself, is a proven weapon of attack.'¹

In many rural communities in Japan the mask itself is revered as a deity. On the Noh stage the mask is treated with the awe inspired not only by its beauty, but also by its inherent power to move.

It is often said that the interpretation of a Noh play begins with the mask. The main actor (shite) chooses a particular mask with certain characteristics out of the several masks of the same type or alternative types available to him for the role. His choice of costume and accessories will be suited to the mask; and when he sits fully dressed in the mirror room (gakuya) and contemplates his appearance in the mirror, the same figure that the spectator will see, he will see it first through the eyes of the mask. The role that he takes on is entered into through the face of the mask that meets his eyes.

The mask has a similar function for the spectator. In Noh it is referred to as omote ('the face' with connotations of 'the exterior' or 'the front'). The significance in the actor using this term, suggests Noh actor Kanze Hisao, lies in that the mask also serves as a front entrance for the spectator, or a window which allows him to reach the world of the actor and his art.²

Zcumi even speaks of the spectator's experience of Noh as first seeing, then hearing and finally 'knowing with the heart' (or understanding) Noh - in that order. The visual impact comes first.

1 Eugene O'Neill, as quoted on p.46, The Drama Review, vol.16, no.3.

2 Kanze Hisao, Nō-men, Heibonsha gyararii 17, p.1.

'The Noh mask must be capable of expressing man's inner sense of truth. Therefore it bears the "reality" of the actual human face; yet it must express this truth by some process of abstraction.'³

The degree of realism or stylization varies in Noh masks. It would be incorrect to speak of them categorically as being 'stylized', as is often done about masks with exaggerated features and with simplified features alike. Much depends on the type of role a mask is intended for: the old men's masks (Jō), for instance, reflect the actual human face with greater realism than do most of the young women's masks.

The reasons for these differences are also historical, being influenced by the stage in the development of Noh at which the type of mask made its appearance. Noh masks obviously did not appear all of a sudden out of nowhere, but were subject to earlier influences of other types of masks, some of native origin, others of foreign origin. To understand the differences between some types of Noh masks and the aesthetic of the Noh mask, it is necessary to look at some early types of mask that predate Noh, as well as at the aesthetic or religious tradition within which they functioned.

Gigaku masks

Unfortunately, although Gigaku masks are better preserved and older than most other kinds of masks in Japan,⁴ they have little direct link with Noh masks. Gigaku, like Bugaku, was a form of entertainment introduced mainly in the seventh century (some of it even earlier) from China and Korea. It was adopted by the aristocracy and made part of official ceremonial. For instance, on occasions such

3 Kanze Hisao, Nō-men, Heibonsha gyarari 17, p.2.

4 Most of the masks in the Shōsōin date from the seventh and eighth century.

as the dedication of the Daibutsu statue at Tōdaiji in Nara in 752, it is recorded that Gigaku was performed.

We know little about how the Gigaku masks actually were used, other than their function in processions of masked figures and farcical pantomimes.⁵

Gigaku masks are quite large (most around 30 cm. in length; some as much as 44 cm. from top to bottom, including headdress) and cover the entire head. As such they would have been suitable for the larger-than-life characters of a farcical and bawdy mime parody. The masks are painted; some use the technique of yūshoku, oil coat over the colouring; others are coloured over lime white priming.⁶

Directly traceable to Gigaku is the Shishi-mai or 'Lion's dance', which is still performed in festivals all over Japan, and can be seen in the Noh play Shakkyō. The Shishi-guchi mask is the Noh mask version of the shishi-gashira or 'lion's head' worn in this dance, although the final form of the mask may have been inspired by other masks or sculpture as well.

The exact origin of Gigaku is uncertain, but the features of the masks are exotic enough from a Japanese standpoint to suggest they may have come from India or be influenced by sculpture or masks of more occidental features. It has even been suggested that they originated in Greece and grew out of bacchanalian festivals, but this must remain

5 171 masks, however, have been preserved in the Shōsōin in Nara: 9 Shishi, 126 wooden masks and 36 dry lacquer masks. Tōdaiji Temple has 39 masks. The Tokyo National Museum has 33, 15 of them possibly dating back to the time Gigaku is said to have been brought to Japan, the year 612 A.D., by Mimashi from Korea. Shōsōin-no Gigaku-men, p.i.

Various sources (including the Kyōkunshō of 1233) suggest there were 23 performers in a procession, depending on the size of the group, wearing masks called: Shishi, Shishi-ko, Chidō, Gokō, Karura, Kongō, Baramon, Konron, Rikishi, Go-jo, Taiko-fu, Taiko-ji, Suiko-ō and Suiko-jū.

6 Ibid., pp.xiv and xv.

pure speculation. It is not unlikely that Gigaku began as simple parodies of temple processions of Buddhist saints and deities, including those inherited from pre-Buddhist India.

Gigaku mask features such as prominent noses, strong chins and bulging eyeballs are not unknown to Noh masks of the god and demon category, notably the Akujō, Beshimi and Shishi-guchi types. Possible influence of Gigaku masks on Noh masks through other modified versions will be discussed in connection with folk masks. This detour is as likely as any direct influence from Gigaku to Noh. (There is little proof that Sarugaku used masks in its very early stages. Neither the acrobats of its likely predecessor Sangaku, depicted on the eighth century bow in the Shōsōin, nor those on the drawing Shinzai Kōgaku Zu, which shows Sangaku from the Heian period, are masked.)

There is only one woman's mask among Gigaku masks, the Go-jo. Although its features are more rounded with a pudgy chin, small closed mouth and short forehead, one example of this mask from Hōryūji Temple suggests some of the subtlety and gentleness of the young woman's masks in Noh, but that is as far as any comparison can go for such characteristics have been idealized in artistic representation of women everywhere.

Bugaku masks

Although the dance form Bugaku, unlike the mime Gigaku, is still performed today (at Kasuga Wakamiya Shrine in Nara and Atsuta Grand Shrine in Nagoya among other places) and from the ninth century onwards became the official entertainment at the court, it was never popular among the common people, who preferred Sarugaku and later Dengaku.

As it was from these latter forms and others that Noh developed, and Bugaku had little influence on them, there is little direct link between Noh masks and Bugaku masks. The few resemblances may be due

to intermediate links such as masks found in shrines and temples and used in Buddhist morality plays or the various entertainments of Ennen.⁷ Some of these were probably modelled on the outlandish Gigaku and Bugaku masks, modified by local taste and intention. The possible influence of these imitations will be discussed later.

It is possible that Bugaku-type masks were used occasionally in early Noh.⁸ They are larger than Noh masks and, although they do not cover the head as do Gigaku masks, they frequently go further up and back over the forehead than do Noh masks. It may have been these or perhaps even Gigaku masks that Zeami spoke of when he said, as recorded in the Sarugaku dangi:

The mask's forehead ought not to be long. Strangely enough some people today are reluctant to trim it. If one wears something on the head, for instance an eboshi, it will be inside the forehead [of the mask] and there will be a gap between the mask and the forehead which will look strange. ... The top of the forehead of a long mask should be cut off.⁹

The black-painted strip (kammurigata) with a cut-off effect found on the upper part of some Noh masks such as the Obeshimi or Tenjin may point to an earlier practice of cutting off the top of a mask or they may be simply a device to compensate for the bottom line of the eboshi headdress which would be hidden by the top of the mask.

From the point of view of technique, there are only a few resemblances between Bugaku and Noh masks. Most of the former are lacquered on wood and several have movable chins, eyes or noses (Genjōraku, Saisōrō, Ryō-ō). The practice of inserting animal hair

7 Ennen flourished from the end of the Heian to the mid-Muromachi period and included various entertainments such as Fūryū, which gave a story setting to song and dance, and even Noh plays.

8 The Dai-fūryū performed in Ennen actually served to introduce a Bugaku dance. O'Neill, Early Nō Drama, p.99.

9 Nose Asaji: Zeami jurokubushū hyōshaku, p.535.

into holes in the mask for hair, eyebrows, or beard is similar to that used for some Noh masks, but animal fur is also glued on to some Bugaku masks, something very rare in Noh masks.¹⁰ Some even have rope for hair. Most are made of paulownia, only occasionally of cypress.¹¹

One common technique applied to Bugaku masks which is not used for Noh masks is to put hemp cloth all over the surface (face) of the mask and lacquer on top of this. The texture of the cloth is seen through the lacquer and gives an uneven, interesting effect.¹²

Green is seldom seen as a basic colour of Noh masks. (One notable exception is the Ura Shrine collection that has a green Kagekiyo, Akujō and Ja.) It is, however, used on many Gigaku, Bugaku and Gyōdō masks.

A few specific comparisons can be made of Bugaku and Noh masks. The Saisōrō has a movable chin cut off at a similar point and attached with string at the corners of the mouth as does the Okina. However, unlike the latter, it also has movable eyes. It is also longer and more oval than the Okina. But it has a similar pattern of wrinkles, particularly around the cheekbones and on the forehead as some Okina types. A good example is the Saisōrō of Itsukushima Shrine, dated 1249. It is 21.5 cm. long.

Even greater is the similarity between the Shintoriso and the Emmei Kaja, both with crescent shaped eyes and equally smiling mouth.

10 An example of this is the Sanjū in the Kasuga Grand Shrine collection. Its eyebrows and moustache are animal fur, glued and nailed on. An inscription states it was made by Jōkei in 1184.

11 The only known dry-lacquer Bugaku mask is in the Fujita Bijutsu-kan. It is a Ryō-ō thought to be eighth century. Three-four layers of hemp cloth soaked in dry lacquer were placed on a clay mould. This technique was used on some Gigaku masks and Buddhist sculpture. Genshoku Nihon-no bijutsu, vol.23, p.114.

12 Examples of this are the Ninomai (Emimen) of Atsuta Grand Shrine, Nagoya, twelfth century, and the same type at Tamukeyama Shrine, Nara, twelfth century.

Kasuga Grand Shrine in Nara has four Shintoriso, one from 1185, and Tamukeyama Shrine has one, dated 1043.¹³ A torisō dance¹⁴ with this mask was performed as early as the Nara period, possibly a kind of victory dance. Two obvious red spots on the cheeks of the mask could also suggest festive drinking.

Among the Bugaku masks there is one young woman's mask, the Ayakiri, used by four dancers wearing the same mask in the only 'woman's dance' of Bugaku (with the exception of the Ni-no mai which has an old woman in a grotesque and comic mask, the Haremen). Sumiyoshi Grand Shrine, Osaka, has an Ayakiri dated 1161, Hōryūji Temple has three of later date and Shitennōji Temple four.

Given its full and beautifully curved lips, graceful line from the crescent eyebrows down to the nose and heavy eyelids, it is easy to compare the Ayakiri to early Buddhist sculpture of the Asuka and Hakuho period, as well as to some later statues and the Gyōdō mask Bōsatsu. But it is impossible to draw a line directly to the Noh masks for young women. The features are too different. The only similarity would lie in the refined beauty of the mask and its subdued, introvert expression. The possible influences through sculpture, however, are greater.

Gyōdō masks, Buddhist sculpture and other religious masks

Gyōdō masks are Buddhist in origin. They were used in temple processions of the various guardians, heavenly beings and other attendants of Buddha.¹⁵ Such celebrations often took place around

13 One of the earliest Bugaku masks extant as none of the earlier imported ones remain.

14 Originally by six dancers.

15 Gyōdō flourished mainly from the Heian to the Muromachi periods. Today it is still practised at Taemadera Temple in Nara.

Buddhist statues or buildings; the Gyōdō masks were much like the full-faced Buddhist sculpture of the conventional kind in the Nara and Heian periods and, on the whole, rather bland and unconventional, lacking the vigorous realism and strongly individual characteristics of Kamakura portrait or religious sculpture.

Gyōdō masks represent shishi (lions guarding the Buddha), Bodhisattvas, the Shitennō, the Hachibūshū and Jūni-ten. Horyūji Temple has six Hachibūshū. Inscriptions on the backs date them to 1138 and also say koshikaki, suggesting they were worn by palanquin bearers who carried sacred images. The palanquin bearers may well have been thought of as guardian deities like the Hachibūshū. Among the many masks of this type found in rural shrines and temples, some have traits that may have been transmitted to the more extreme in expression of the Noh masks.¹⁶

A very interesting example of what appears to be an intermediary mask between Gyōdō and Noh masks is the young man's mask (Wakai otoko) in the Uzuō Hakusan Shrine in what in the Muromachi period was a cradle of mask making, the old Echizen province. The mask dates from that period and may well have been adopted from Gyōdō into Sarugaku, which flourished in the area. It has a long, oval face, small mouth with teeth only in the upper part (as on the Chūjō), and the indentation above the brows and slightly raised middle part of the forehead found on the Chūjō. It retains however the carved ears of Gyōdō masks and has somewhat sterner or more forceful eyes and brows.¹⁷

One traceable influence from Gyōdō masks on Noh masks is in the Shaka mask, a traditional representation of the historical Buddha, Shakamuni. The Bōsatsu mask in Gyōdō, again, would be copied from

¹⁶ Gotō Hajime, Nō-no keisei-to Zeami, p.30.

¹⁷ See plate 69 in Echizen-no kamen, Echizen bunka-no kai, 1969.

sculpture of Buddha. Shaka is an exceptionally large Noh mask,¹⁸ worn in the second half of the play Dai-e over a Beshimi. (Two masks worn at the same time is unusual in Noh, the only other case being Genzai Shichimen, where a Zō-onna may be worn under a Hannya.) The shite in Dai-e is the tengu Tarō-bō, who is trying to make another priest believe that he is Shakamuni himself.

Another influence from Gyōdō masks, or Buddhist sculpture, is Fudō, worn in Chōbuku Sōga, as Fudō-Myō-ō (Acalantha). He was originally a messenger for Dainichi Nyōrai, the universal Buddha, but gradually came to be considered another manifestation of Dainichi, whose function was to combat all evil and frighten those who would not accept Buddha's way. In illustrations from the early Heian period Fudō has both eyes open and shows either upper or lower fangs. Later versions more often show one eye half closed, one fang from above and one from below in each corner of the mouth. In the art of esoteric Buddhism he is usually pictured in blue.

The Fudō Noh masks vary. Most later masks have fangs of the latter kind. The carved hair-curls are painted gold or (as in the case of the Fudō in the Hosokawa collection) brownish. This type of Fudō has a legend associated with it, which also shows the close relationship between some Buddhist sculpture and Noh masks and is worth recounting for that reason.

The Nō actor, Kongō Ujimasa (16th century) was so moved by the face of a wooden sculpture of Fudō in a temple in Nara that he sneaked in one night and cut off the face. He then used it as a mask in the Noh play Chōbuku Sōga performed at the emperor's palace.

18 The Tokyo National Museum has a Shaka which is 24.5 x 17.8 centimetres, which is larger than even the Akujō and Beshimi types of Noh masks. Gyōdō masks are about 26 x 18 cm. Some with full headdress can be over 40 cm in length. The earliest Gyōdō masks are from the Heian period. Kyoto National Museum has a Bonten from the tenth century.

When he tried to remove the mask afterwards, it remained as if glued to his face and he barely got it off, but not without blood from his nose, forehead and cheeks staining the back of the mask.¹⁹ Thus the mask was given the name Nikutsuki Fudō or 'Fudō which sticks to the flesh'. Regardless of the reliability of the legend, there is kept today in the Kongō collection a Fudō with an inscription on the back saying it was cut off from a Buddhist sculpture. It is also known that in 1594 Ujimasa wore this mask in the above-mentioned play performed at the emperor's court.²⁰

Although the 'blood stains' above may rather have been from resin in the wood and the face cut off a statue half ruined by fire, as another Kongō school story goes, some of the early Noh masks are attributed to sculptors of Buddhist images. (A number of Bugaku masks were made by monks and sculptors of Buddhist images. The Sanjū dated 1184 at Kasuga Grand Shrine is by Jōkei I; also attributed to him are the Niō statues at Kōfukuji.)

The Kamakura period was a high point in sculpture and known particularly for its very vital and realistic sculpture. The dynamic qualities of masks like the Akujō, Shikami and to some extent Beshimi types may well have been inspired by statues of the Shitennō or Hachibu-shū. The tightly closed lips, fleshy jowls, shape of the eyes and the furrowed brow of the Beshimi bear more than a little

19 A recent strikingly similar example of the mask that sticks to the face as punishment was seen in Shindo Kaneto's film Onibaba, where a Hannya stuck to the face of an old woman who tried to scare her daughter-in-law from meeting a lover.

20 Nakamura Yasuo, Nō no omote, pp.136-7.

Another variation of the legend is given by Donald Keene. The same actor, also known as 'Nose' Kongo because of his large nose and nasal voice, danced wearing the head of a Buddhist statue. It left a large boil on his nose and the tip rotted away. Keene, Nō, the Classical Theatre of Japan, p.44.

resemblance to the Niō, especially the Naraen Kongō of Unkei and Kaikei at the South gate of Todai-ji, dated 1203.²¹

Another example of possible influence directly from sculpture (or through Gyōdō masks) is seen in the Tenjin mask in Noh. It may have been inspired by Bishamonten of the Shitennō (which also appeared in Gyōdō processions), the ruler of the North.²² The main similarities are in the shape of the face, which is rather broad around the jowls and narrower at the forehead, and in the outline of the mouth, despite the Noh mask having a half-open and the Bishamonten a closed mouth. Both have staring and comparatively small eyes for the size of the head.

With the importance attributed to the Master in Zen, the portrait sculpture of the later Kamakura period often took as its subject the priests and monks of the time. They were highly personalized portraits, although of course somewhat idealized, and showed individual characteristics and expression in great detail.²³

Although Buddhist sculpture declined in the Muromachi period, secular portrait sculpture still continued to flourish for a while.

21 Fig. 53, The Heibonsha Survey of Japanese Art, vol.11.

22 An example of the sculpture is the Bishamonten by Unkei (1189 A.D.) in Jōrakuji, Kanagawa Prefecture (Fig. 50, The Heibonsha Survey, vol.11). In considering outside influences on Japanese masks, it is worth noting the striking similarity of this sculpture and the Tenjin mask to a Lamaistic dance mask, the deity Dschamsaram used in the Tsam in Mongolia. These masks were also carved (according to prescribed patterns) by monks, who had to be especially well versed in Buddhist mythology. The Tsam is said to originate in India. (A particularly striking example of the above mask is the coral-encrusted masterpiece pictured in Forman & Rintscher's Lamaistische Tanzmasken, p.100.)

23 An example of this emphasis on the personal portrait is the practice of giving chinzo, picture portraits of the Zen master, to a disciple when he qualified to become a master, as a kind of apprenticeship certificate. This would remind him of the qualities of his own master, who was seen as an 'embodiment of the holy law of Buddhism'. (Heibonsha Survey, vol.11, p.133).

The legacy of this can be seen mainly in the very realistic Noh masks for old men. Among early examples of these - before the types became fixed - is the Jō, given in 1430 by Zeami's son, Motomasa, to the Tenkawa Shrine in Yoshino, Nara Prefecture. The very personalized and realistic expression reminds one of some of the faces of Kamakura sculpture, for instance Shujōbō Chōgen at Todaiji temple in Nara.

Many of the early Noh mask makers were probably monks, for instance Nikkō, Miroku, Echi.²⁴

They would have greater opportunity than most to study the features and technique of temple sculpture and be inspired by it. They may also have learned technique from the masters of Kamakura sculpture, who in some cases are known to have carved masks as well. Kōkei (Unkei's father), who created even more personalized portrait sculpture than his son, was commissioned by Tōdaiji temple in 1196 to carve Gigaku masks.²⁵ He died soon after, however. Yet the commission suggests that it may not have been unusual for sculptors of Buddhist images and saints also to carve masks for dramatic performance, masks with as outlandish and sometimes comic features as Gigaku masks. There is the already-mentioned mask, Sanjū, by Jōkei I, dated 1184, in the Kasuga Grand Shrine in Nara. There are also Noh masks extant attributed, albeit dubiously, to Unkei himself.²⁶

24 Nothing is known for certain about Nikkō and Miroku. They are known as makers of Okina masks and presumed to have lived in the Heian period. Echi is mentioned by Zeami and probably lived in the early Muromachi period.

25 The Heibonsha Survey of Japanese Art, vol.11, p.40.

26 Gotō Hajime in Nō-no keisei-to Zeami, p.97, mentions a Beshimi and an Ikazuchi mask attributed to Unkei in the Higashi Kannonji Temple in Toyohashi city. They, together with an unusual mask with carved headband, a Hachimaki-otoko by Bunzō, look older than and are much larger than the rest of the ten masks in the temple. They are comparable in size to Gigaku masks, but have no back of the head.

Although it belongs to an earlier period and has the idealized features of a saint, the amazing seated sculpture of Ganjin in the Tōshōdaiji, Nara, comes to mind when looking at sculpture and speculating on influences on Noh masks. Ganjin, the idealist, who was finally blinded during one of his many attempts to reach Japan from China, is portrayed with realistic enough features to be human, yet abstracted beyond the everyday of existence in the awesome serenity of his expression. It suggests a calm that transcends intellectual contemplation, and it is in this that it reminds one of the later men and women's masks of Noh, that came with the emphasis on yūgen (see next chapter). They too, are idealized human faces.

Technically, the Ganjin sculpture has very finely carved facial features - as subtle as on Noh masks - and is finished off with very delicate brushwork, the slightest suggestion of stubbly beard and whiskers, and even eyelashes.

Although 'a face like a Noh mask' has become a cliché, it is tempting to use it about Ganjin. One can hardly draw conclusions on the basis of comparisons alone, but given that many early mask makers were monks (even those who were not, did frequent temples and shrines abundant in sculpture), they could hardly have failed to draw some inspiration from sculpture of the time - or even of earlier origin.

This becomes particularly intriguing in trying to trace the elusive expression on the young women's masks. One cannot write off the possible inheritance from Shinto sculpture of female deities or female portraits or portrait sculpture just because, for instance, Noh masks have slightly open mouths, and most of the sculpture does not; nor simply because of the differences in the facial features idealized. (Fashions of make-up and ideals of beauty change and this is reflected in art.)

One sculpture that can be considered as possible inspiration for the young women's masks is the statue of Tamayorihime at Yoshino Mikumari Shrine in Nara Prefecture, dated 1251. With its full cheeks and chin, small mouth and, in particular, its serenity and gentleness of expression, it is not an unlikely precursor of the Ko-omote. It also has the crescent-shaped slits for eyes and dimples found on the young woman's mask used in Chūsonji Ennen, the Nyakunyo, also thirteenth century. But Shinto sculpture, unlike much of Buddhist sculpture, was not made to be seen by the devotees. It was often hidden. The knowledge of the figures' presence would be enough to inspire awe.

Another example of even more striking resemblance between sculpture of this period and a Noh mask is seen in comparing the Ubari by Kaikei in Daihō-on-ji Temple in Kyoto with the mask Kantan-otoko, particularly in the half-open mouth, the lines around the mouth, the nose and the shape of the slightly raised eyebrows. As Ubari was one of the ten disciples following Buddha, he was seeking enlightenment, as is Rōsei, the shite in Kantan.

Among the annual rites of the Heian period was tsuina, exorcism adopted from China. Unfortunately the earliest of the tsuina masks - four-eyed creatures used at funeral rites - have not been preserved, and the tsuina masks one can see today are mainly from the Kamakura period or later. The tsuina masks often represented demons of disease which were driven out through exorcism at the end of the year or with changes in the seasons;²⁷ or they might represent fearsome-looking but good demons which would drive away the evil ones. In particular at death, exorcism was practised very early in Japan to drive away demons that would otherwise attack and destroy the soul of the dead.

27 In exorcism rites in Ceylon, the spirits represented by masks are often also those of disease-demons. Lommel, Andreas, Masks, p.77.

At setsubun 3-4th February today, one can see tsuina rites at several temples in Japan. At the temple ceremonies in the Heian period, Okina dances were often followed by tsuina rites. In this appeared characters like Bishamonten (one of the Shitennō and guardian of the north), ryūten (dragon gods) and demons. The latter were driven out by the dragon gods or the deva kings. This type of mimed Buddhist sermon was eventually left to Sarugaku players. In tsuina performed at the Horyūji temple outside Nara today, the conflict is played as one between Bishamonten and demons.

Sarugaku absorbed some of the exorcism tradition from China and used demon masks of Chinese or other origin. These masks are undoubtedly the forerunners of some of the demon masks used in Noh, notably the Beshimi and Tobide. In the elaborate Fūryū dances and processions, masks of this type were used already in the Heian period and demon masks were used in plays by Dengaku players.²⁸

Folk Masks

As there are so few direct links between the early imported masks that were used in Gigaku, Bugaku and Gyōdō performances and later Noh masks, we have to search elsewhere for possible prototypes of the Noh mask types we know today. That such a source could possibly be found in the simple, even crude masks associated with the rites of popular religion has only recently been given serious consideration resulting in some quite illuminating findings by scholars of Noh.²⁹

28 The inclusion of the two tsuina masks (the Shakki, a red demon, and Kokki, a black demon, in the main collection of the Kanze school, suggests that Sarugaku players performed tsuina as well. The masks are attributed to the 'legendary' mask maker Kasuga, who may have lived as early as the eighth century. (Kanze-ke nō-menshū.)

29 Nogami Toyichirō was the first scholar to suggest this link, but he offered little concrete in terms of examples of folk masks and comparisons with Noh masks, nor did he attempt to date very

Clues to the links between folk masks and Noh masks are to be found not only in the numerous masks found all over Japan today in shrines, temples and other private collections, but also in still-to-be seen performances of various kinds (minzoku geinō) in rice-planting rites, exorcism and other expressions of folk religion.

In taking up folk masks that have been associated with the profusion of performing arts that flourished particularly in the Muromachi period in Japan, and in trying to find in them clues to the emergence of the Noh mask types, the problem becomes one of distinguishing between those that have influenced the Noh mask types and those that were deliberate adaptations of them and often bastardized versions. One can speak of them as pre-Noh and post-Noh masks, but to draw the line between the two can be next to impossible. One has to rely more on the traditions of performance in a particular place than on often unreliable inscriptions on masks, and then attempt some conjecture about dating of masks on that basis. Another approach is through association based on the function of similar masks in different forms of performance, even in places far apart. And finally, the existence of collections of several masks in one place with stylistically similar traits, that suggest they were made by the same maker or at least in the same period of time, can sometimes confirm that for instance Sarugaku and certain

29 (contd)

many masks found in temple and shrine collections. (See Nōmen ronkō, published in 1944). A few others like Noma Seiroku have studied masks in particular areas such as those used in Kurokawa Noh; but serious research into folk masks on a wider scale has only been conducted in the last twenty years by people like Nakamura Yasuō and, in particular, Gotō Hajime, whose Minkan-no kamen appeared in 1969, and whose Nōgaku-no kigen (1975) contains a concise account of his findings. Conclusions in the following section are based on this research as well as studies of several collections of folk masks seen in the last five years and masked performances in matsuri in various parts of Japan.

forms of exorcism or rain-making rites were performed at the same time in one place, possibly even by the same players. In such cases Sarugaku players from the area around the capital may well have borrowed from masks already existing in the provinces, masks altogether different from Bugaku, Gigaku or Gyōdō masks, adapting them for use in their plays and taking them back with them when they returned to the Yamato area.

On such evidence and the knowledge of the very high mobility of Sarugaku and Dengaku players as early as the Kamakura period, is based the conclusion that Sarugaku absorbed and was influenced by already existing masks associated with popular belief in the provinces, and that this cross-fertilization of art and ritual was taking place before the formation of Noh.³⁰ This can be ascertained despite the many cases of a reverse influence as well.³¹ Some of the masks used in later rustic imitations of Noh are clumsy but obvious copies of known Noh mask types. But in the same performance masks that bear no resemblance whatsoever may be used, suggesting that other types of masks already existed before the borrowing.

What were the earliest folk masks like and where did they from from? We may not be able to trace them back to any one source. Judging by some of the existing ones, which are of the deeply carved, elaborate kind with striking features and outlandish appearance, some may have

30 Gotō Hajime, in drawing this conclusion in Nō-gaku-no kigen cites several concrete examples of mask collections, such as for instance, Iki Shrine in Shizuoka Prefecture, Tanjō Shrine in Nara, Dazaifu Temmangu Shrine in Fukuoka Prefecture and Shiratori Hakusan Shrine in Gifu Prefecture. The last collection I have had occasion to study directly as well, and shall refer to later.

31 There are records of later Kagura players from the country going to the capital to learn Noh and incorporating it into popular Kagura. Sata Kagura in Izumo is one example of this happening in the 16th century.

found their way from imported masks such as those used for Gigaku. This may have been the case with masks like the long-nosed Tengu, or Hanataka-men, frequently associated with rainmaking or exorcism rites, the comic Yakko, and the tight-lipped Beshimi-type demon masks, which often were associated with ying-yang magic practices. But side by side with these are sometimes found an altogether different type of folk mask, such as represented by the young woman's mask.³²

Here is then another obvious strain seen in the folk masks which leads one to believe there may have been earlier masks of Japanese origin that were of an entirely different nature from the above elaborate kind. They have more in common with the flat, barely delineated, understated features and almost eerie characteristics of the early haniwa, the clay burial figurines found in the tombs of the Tumulus period;³³ human representations that J. E. Kidder speaks of as 'theatrical pageantry, a display for the living to gratify the spirit of the dead.'³⁴

The almost ghostly appearance and egg-like shape of haniwa faces are reminiscent of some of the folk masks for women.³⁵ The same flatness and simplicity is found in some of the clown masks of early Dengaku, Sarugaku and Ennen, that one can still see in some rustic Kagura.³⁶

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- 32 The later discussion of the emergence of Noh mask types (chapter 3) will show that the Okina, god and demon and old men's masks were the first to come into use in the formative period of Noh. The young men and women's masks came into use later. Among folk masks, however, young women's masks were obviously used in rice-planting rites very early.
- 33 See for instance the Young Women's masks pictured in the Nihon-no dozokumen catalogue (Nos. 85 and 87) for the exhibit held in the Suntory Art Gallery in 1973.
- 34 J.E. Kidder, The Birth of Japanese Art, p.160.
- 35 The Kagura mask Jōrō used in Otani Shimotsuki-matsuri or the Jōrō of Sakabe Fuyu-matsuri, are some examples that may be seen in use today.
- 36 The Doke mask of Kagura.

The association is worth noting despite the fact that it is often all too easy to draw the line from the 'primitive' to the comic.

The possibility that masks were used in early religious rites before the introduction of Gigaku to Japan cannot be discarded. Judging by the mask-like faces on some late Jōmon pottery, the frequent face-painting that appears on haniwa clay figurines and the actual discovery of masks from the late Jōmon period, this may well have been the case.

The late Jōmon clay masks were obviously intended to be worn on the face: they have eyeholes, mouth openings and even holes at the side for string. Their size - about that of the human face - would further confirm this. Although later masks are smaller in size and have no eye- or mouth-openings, they retain the holes for string and may well have been worn up on the forehead,³⁷ as are the masks in several matsuri today.³⁸

These clay - and possibly also wood - masks were undoubtedly used in religious rites. Some specifically represent female shamans.

This consideration of the possible use of masks in early shamanistic practices becomes important when searching for a line of development in Japanese masks outside of the continental influences through Gigaku and Bugaku. Although much of the art of the late Tumulus period (6th century) may have been influenced by the continent or even made by Korean craftsmen, the haniwa still stand out in art history as highly original.³⁹

37 Egami Namio, The Beginnings of Japanese Art. (The Heibonsha Survey of Japanese Art, vol. 2), p.160.

38 For example, the Okina at Niino Yukimatsuri, the masks at Kurosawa Dengaku and several places in Shizuoka Prefecture.

39 Egami, N., op.cit. pp.148-150. There is also a reference in the Kamo engi, which records the origins of the Kamo festival, to the wearing of masks of boars as part of a festival to dispel the anger of the deities of Kamo which had caused floods and famine. This may have been in 567 A.D., a year of such disasters. Ponsonby-Fane, Visiting Famous Shrines in Japan, p.20.

Therefore, despite the fact that Buddhism was introduced, and dominated religious thinking and ritual in the upper layers of society, there may have been an undercurrent in folk religion that maintained a mask tradition of great simplicity, such as seen in some of the folk masks that still exist. This later would have mingled with the outside influences of esoteric Buddhism or magic practices that reached the most isolated country areas through the wandering shugendō priests. Aside from exorcism of demons of plague and other illness and subsequently of the vengeful spirits that would cause natural disasters like fire, earthquake and other calamities, rain magic was of great importance.⁴⁰ In some cases prayer for rain would use a mixture of Shintō, Buddhist and Taoist magic. Instead of the dragon traditionally associated with rainmaking in Buddhist cosmology (as seen in the dance Nasori in Bugaku) we find three demons - often with Tengu-like masks - performing this function in many matsuri.⁴¹ In other cases, however, we can find Okina or young women's masks thought to have rainbringing powers, probably because of their close association with the God-of-the-field.⁴² Another figure closely associated with rice-planting (ta-ue) rites is the old woman, and masks representing her are frequently found among folk masks.

40 The Engishiki mentions 85 temples where rituals for rain were practised. Most of these later became centres for shugendō. Renondeau, G., Le Shugendō, p.14.

41 For instance, Niino Yukimatsuri.

42 The God-of-the-field is again closely associated with the God-of-the-mountain in many areas through the belief that it was the latter who came down from the mountain to preside over the rice-planting and harvesting season. Hori Ichirō describes a now defunct magico-ritual outcast group that performed a rite called haru-ta uchi: a leading actor masked as a beautiful young woman would dance and mimic the planting, digging, transplanting, etc., of rice. Then suddenly the mask would be changed to a large ghostly one to show the transformation of the deity of the rice field to that of the mountain. Hori Ichirō, 'Mysterious Visitors from the Harvest to the New Year', in R. Dorson, ed. Studies in Japanese Folklore, p.93.

These masks are usually deeply wrinkled, sometimes in stylized patterns much like the Okina. A dance with mime between an old woman and an old man was probably, judging by its frequent occurrence even today, a common part of fertility rites.

Because of the great mixture of beliefs in Japanese folk religion, the problem is one of sorting out currents of change, in an effort to discover what concept or visual image influenced the masks used in the rites of popular religion. However, that is a book in itself. The next few pages will only give a general account of the basic underlying reasons for the use of masks, in addition to the above - mentioned specific examples. The questions of possession and the mask as a receptacle will come up again in dealing with the changes that occurred in Noh and eventually in the women's masks in the Muromachi period and after.

The origin of matsuri, shrine and temple festivals, lies in the concept of kami-asobi, entertaining the gods. Comparing the many rural matsuri still faithfully carried out, one distinct pattern that often emerges is the following: ritual purification and abstention, kami-oroshi (the ritual of bringing the deity down from wherever it resides), entertaining the deity in a specially designated place, a communal meal, and finally, returning the deity either to its abode or to where it is to reside throughout the crucial season of rice-planting and harvest.⁴³

In early Shinto cult, the kami would reside in natural phenomena. The 'belief that kami have any permanent or "true" form is late and derivative from Buddhist iconography. In the early cult a kami had no shape of his own'⁴⁴ In order to descend to man, however,

⁴³ In early stages of Shinto the kami was thought to remain only for the duration of the ritual; later it was retained most of the year in a goshintai kept in the village shrine. Blacker, Carmen, The Catalpa Bow, p.38.

⁴⁴ Ibid., p.38. The kami may have a specific location or seat sometimes known as kura.

the kami needs a receptacle or object into which it can descend. This object, the yorishiro, is often long and thin such as a tree, a banner or a wand, like the ogi of the Ogi-matsuri, where Kurokawa-Nō is performed. It might be a mirror or a sword, both traditionally sacred objects in Japan. It could also be a mask.

In this concept of the mask as a receptacle of the deity lies the basis for the sense of awe of the mask. When a man puts the mask on, he becomes the deity, whatever it might be, and when a person is touched by the masked being, he is touched by that deity.⁴⁵

Crucial to folk belief in Japan and to rites with masked mimic dance is the concept of a deity who resides in a far-away place and who comes to visit at critical times of the year. One can see this reflected even today in the beliefs surrounding mysterious strangers that appear between harvest and New Year, that such people were 'life-givers from the other world in heaven or from the eternal land overseas'.⁴⁶ Such visitors were really, according to some scholars like Yanagita Kunio, the spirits of the most distant ancestors. In ancient times they were believed to have a magic and beneficial effect on both rice seeds and humans, helping them through a period of non-growth.⁴⁷

Of particular interest in this connection is the concept of drifted deities.⁴⁸ There are Noh masks (Okina) with legends attached

45 At Niino Yukimatsuri the first to appear from the gakuya, the place where masks are kept, after vigorous pounding on its walls by the young men of the village to get the kami to come out, is the Saihō. Those touched by him will be sure to have many children.

46 Hori Ichirō, op.cit., pp.76-7.

47 Ibid, p.77.

48 The Noto peninsula is particularly rich in this tradition, see Ogura Manabu, 'Drifted Deities in the Noto Peninsula', Dorson, ed., Studies in Japanese Folklore.

to them, saying they drifted to shore.⁴⁹ Likewise there are legends about masks that have fallen from heaven. These all point to the concept of the mask as a receptacle of the deity.

There is no definitive evidence that masks were used in Sangaku or Sarugaku as early as the Heian period.⁵⁰ But the possibility cannot be discarded. The Okina mask was probably in use for the Okina dance. When Sarugaku and Dengaku began to spread from the areas around the capital to remoter areas such as the old Kaga, Echizen and Minō provinces, where the mountain belief of the Hakusan shrines particularly flourished,⁵¹ they inevitably became closely connected with already existing folk belief. Sarugaku players in particular who emphasized mime, began to take over some of the religious performances containing mime that had been carried out by the local people.

A very common physical manifestation of the deity from afar is clearly the old man or the young woman (both of which will be discussed further in connection with Okina and young women's Noh masks). Masks for these are very common among folk masks and here, then, are the most likely antecedents of the later Noh masks of these categories.

If the kami does not feel inclined to visit the world of humans himself, he may send a messenger (tsukawashime) in the form of birds, animals or young boys.⁵² This further explains the great diversity of

49 Curiously, there is a similar legend about an ancient wooden mask of Dionysus, as well. Otto, Walter, Dionysus, Myth and Cult, p.88.

50 Although Sarugaku and Sangaku may have been performed by the same people as Bugaku and there were plenty of Bugaku masks, there are no records of these being used for the former. A passage in Genji monogatari may suggest the use of masks in Kagura: it refers to yoisuginitaru kagura omote. But this could refer simply to the painted face of the Sai-no onoke player, not a mask. Gotō Hajime, Nōgaku-no kigen, pp.192, 197.

51 Gotō Hajime, No-no keisei-to Zeami, p.10.

52 Blacker, Carmen, The Catalpa Bow, pp.37-38.

masks used in folk religious performances to represent a deity.

Notably, Noh also has young boys with supernatural qualities.

Sarugaku, with its concern with entertaining the deity, long life and prosperity for descendants, has always had a close relationship with the Okina. Dengaku, on the other hand, despite the frequent overlapping in actual performances of Noh plays by the two, has been more closely associated with rites for good harvest, wealth, peace, new life and consequently driving away of demons and has therefore a close connection with the oni, a particularly important figure among folk masks.

The oni are the most prolific and, in terms of significance and function, most diversified creatures in Japanese folk religion, but in terms of masks, not as diversified as might be expected. They will usually appear with masks akin to tsuina masks - the horned, grinning creatures with fangs and bulging eyes - or as comical long-nosed creatures. Or, they may wear frantically ferocious faces with all their strength expressed through a dominating mouth and chin with tightly-clasped lips, bulging mump-infected jowls and cascading, often fringed and highly ornamental brows.

Yet, the oni can be highly paradoxical - both benevolent and vicious, both the attacker and the subduer of evil spirits and the ominous representation of evil itself. The Oeyama engi emaki picture scroll shows oni performing Dengaku, clearly suggesting a connection between oni and Dengaku. The oni plays a central role in most sato-kagura ('village Kagura') still performed today. The concept of the strong spirit,⁵³ who was not a menace, but a protector and guardian of man, ready to answer his requests, was common in early Shintō

53 Chikara tsuyoi tamashii.

belief.⁵⁴ Such beings were often thought to be gaints living in the mountains. Today, as well, it is often the oni who bestows signs or promises of good luck or protection against disease or accident in the year to come. A trio of father, mother and child oni may bring rain. The oni will drive away the spirits that might try to damage the crops. All these are a form of sympathetic magic.⁵⁵

Aside from the old man's mask based on the concept of the divine ancestor, whose prototype is the Okina, we can roughly divide folk masks that may have influenced Noh masks into two main categories. These are the elaborate masks characterized by deep cuts and complex carving that are most likely rustic versions of imported masks and which may, in their greatly distorted form, have influenced Noh masks in the god and demon category. Then there are the simple, barely indented and almost egg-shaped masks used for women or for the buffoon (doke) who often appear in folk performances. These speak of an entirely different inspiration, possibly going back to an early indigenous mask tradition.

54 Honda Yasuji, Kagura-no men, p.6.

55 A contemporary example is found in the yudate kagura of the Tōyama Shimotsuki Matsuri in Nagano Prefecture on January 3-4, where the masked 'kings' of earth, water, wood and fire would put their bare hands into two cauldrons of boiling water and splash it on the onlookers. Those reached are thus protected and guaranteed good fortune.

CHAPTER 3

THE DEVELOPMENT OF THE HONMEN AND THE LEGACY OF ZEAMI

By the end of the Muromachi period (c. 1568 A.D.) possibly as many as ninety per cent of the original Noh masks upon which the basic types were modelled had been created.¹ These have been referred to as honmen in lists of the masks owned by the various schools, and are contrasted to the later masks for which they serve as a model, the utsushi-men. For some mask types, of course, the latter appeared simultaneously with the honmen for other types. This creates a problem when attempting to confine honmen and utsushi-men in separate chronological periods for the purpose of discussing the broad lines of development of the Noh mask. However, for the sake of continuity and clarity the utsushi-men will be the focus of the next chapter on the professional mask making tradition and the present chapter will deal with honmen and Zeami's ideals.

Variants of early originals continued to evolve, thus giving birth to new honmen even after the Muromachi period. Some of the masks today classified as honmen in collections may in fact be copies, and if they have been selected by the head of a school at one time as the best mask of a particular type, they have been designated as honmen, and are presumably faithfully copied from earlier originals. Thus, although honmen, the basic models of a particular type, are usually early masks, the term clearly covers later masks as well, that have earned the distinction by quality and have therefore become models for later utsushi-men.

1 Nakamura Yasuo, Nō-no omote, p.4.

Any attempt to trace the early development of the Noh mask is hampered by the lack of certainty in dating Muromachi period masks as well as by the lack of writings that give very detailed description of the masks. More can be said about the development of the masks themselves, however, and about the forces inevitably working on the mask through changes in Noh form, content and patronage than can be said about the mask making tradition or specific mask makers at this early stage.

The hundred years roughly between 1350 and 1450 are considered the formative period for Noh due mainly to the innovation of father and son, Kan-ami Kiyotsugu (1333-84) and Zeami Motokiyo (1363-1443), and the fact that the shogun Ashikaga Yoshimitsu (1358-95) gave them his patronage. This accorded a new social status to some of the Sarugaku players who until then had been very low on the social scale.² The young Zeami, then called Fujiwaka, was only eleven years old when Yoshimitsu saw him dance the role of Senzai to his father's Okina at the historic performance at Imagumano Shrine in 1374 and immediately was attracted to him. Yoshimitsu's favour was to have a crucial effect on Zeami's career.

This recognition of Sarugaku by the aristocracy was only one step in the direction toward the official ceremonial art form that it eventually became a little more than two centuries later. But Yoshimitsu's patronage provided Zeami, who was not only a gifted performer, but also to become a theoretician and dramatist, with access to education and a secure environment for much of his life, where he

2 It became common practice to give Dangaku and Sarugaku players a rank of priesthood, as indicated by the names Kan-ami, On-ami, Zō-ami, Zeami etc., a measure which allowed the upper classes to associate with people of such low social standing.

could develop ideas and a style that was to change the nō ('accomplishment') of Sarugaku and shape it into what is known as Noh today.³

In the early Muromachi period subscription (kanjin) entertainment became more and more common. It had started with open-air performances held especially to collect money. One such performance of Dengaku in 1349 was held to build the Shijō bridge in Kyoto. The Taiheiki describes how stands were built on the riverbed. During the dance by a child Sarugaku player wearing a monkey mask, the audience became so excited that the stands broke, people were killed, and in the pandemonium Dengaku players wearing devil masks were seen chasing costume thieves.⁴

Gradually collecting money for artistic performances became common.⁵ The kanjin performances centered around the capital, although Sarugaku, Dengaku and other forms that affected Noh soon spread throughout the country and were taken up in matsuri. In Kaga, Echizen and Mino provinces, for instance, Sarugaku and Dengaku were performed from the end of the Kamakura period and centered around the Hakusan shrines.⁶ Echizen, in particular, was to be a cradle of mask making and old masks found in shrines and temples here are very valuable in study of the masks used in this early Noh.

The most popular forms of the day would be performed in the early subscription performances, forms such as Dengaku, Sarugaku and kusemai. Bugaku was hardly ever included in these performances. Dengaku in particular was in vogue and much of Sarugaku had been absorbed in it.

3 The term Noh is used here, rather than the more correct romanization, Nō, simply to set apart more obviously the form of theatre that emerged at this time. The term Noh is already extensively used and easier to deal with in English. This outweighs to the writer any purist argument about correctness in transcription.

4 P.G. O'Neill, Early Nō Drama, pp.75-77.

5 Gotō Hajime, Nō-no keisei to Zeami, p.39.

6 Gotō, op.cit., p.10.

As opposed to kamigoto performances presented in honour of a deity, these kanjin shows had to cater to all tastes from the aristocracy to the lower classes. The element of the comic was taken out of Sarugaku and Dengaku and given separate emphasis in Kyōgen plays providing one part of the audience with relief between the increasingly refined Noh that may have appealed more to aristocratic tastes. For the masks this meant that the comic element, hardly found in the Noh mask except perhaps in some Beshimi types, was given free rein in the caricatures of the Kyōgen masks.⁷

With the increase in kanjin performances the religious content of the plays decreased; the emphasis was on entertainment, and on human characters rather than gods and demons on stage. The physical environment of the performance also changed in that payment of a fee required a space that could be roped off and the public controlled. Theatre moved out of shrine and temple compounds. This transition from religious to popular entertainment goes hand in hand with a transition beginning in the fourteenth century from Dengaku, Sarugaku and related forms to early Noh. Behind this one can see two clearly different types of public; their tastes varied. On the one hand, there was the highly individualistic, privileged upper classes around the capital; on the other, the common people, the farmers who took up Dengaku and Sarugaku in their village rituals.⁸

Because of the tremendous popularity of Dengaku, Sarugaku in Zeami's time (fourteenth century) was forced to create something radically new to retain its popularity. One such innovation was Kan-ami's introduction of the highly rhythmic and vigorous music and dance form

7 Although made with the same technique, because they are subject to very different requirements, Kyōgen masks will not be treated specifically in this thesis.

8 Gotō, op.cit., pp.12-13.

kusemai into Noh plays, the first being Shirahige. ('Hyakuman was originally an independent kusemai, but in the Noh play it represents one of the songs and dances performed at a temple by a woman who is demented with grief at the disappearance of her young son'.)⁹ Its legacy in today's Noh is in the important kuse section of a play.

Kan-ami's Yuzaki Sarugaku troupe of Yamato was known for its emphasis on realism and mimicking nature (monomane) and also had a strong tradition of demon plays. It may be that Kan-ami borrowed some of his own concepts of the demon (oni) from Dengaku, which, judging by such evidence as the Oeyama engi emaki at Ura Shrine, which shows demons performing Dengaku, may have had a special connection with the oni.

It is no accident that among the earliest types of Noh masks to develop were those for gods and demons. Not only were Sarugaku and Dengaku commonly performed in shrines and temples as part of religious ceremonies, often including magic and exorcism, before the time of Kan-ami, but in this formative period the demon had a prominent position in Noh. The earliest Noh plays were the waki-nō (god plays) and kiri-nō (demon plays). For details on the various types of gods and demons the reader is referred to Appendix 1, 'God and Demon Masks'.

Zeami, probably in part influenced by the tastes of the upper classes in the capital, emphasized rather plays that dealt with human emotion, using as vehicles, characters from the Genji-Heike conflict, then in vogue. Biwa-hōshi, blind bards who performed dramatic recitation, accompanying themselves on the stringed biwa instrument, were extremely popular at his time, particularly in Kyoto. They would perform in temple or shrine compounds, telling the story of famous shrines or temples and famous battles, particularly those involving the Heike clan.

9 P.G. O'Neill, Early Nō Drama, p.149.

It was perhaps from these stories that Zeami derived the warriors of his shura-nō, plays that emphasize human suffering rather than the glories of battle. These and onna-nō (woman plays)¹⁰ are later types of Noh plays that emerged mainly at Zeami's time. A category that falls somewhere in between these and the earlier waki-nō and kiri-nō as far as development goes is the monogurui, madness plays. Both in the madwoman and the tormented warrior, the legacy of the demon tradition is not altogether absent. Plays in which shura had previously appeared were mainly demon-nō of Buddhist origin; the concept of shura was far more demonic in character in early Buddhist tradition. With Zeami shura became associated rather with human suffering.¹¹ Yet they retain a certain nobility and may well be seen as the idealization in Noh of the warrior class Zeami had to please.

The exchange of ideas and borrowing of forms had been going on between Dengaku and Sarugaku to the extent that by Zeami's time it was often difficult to distinguish one from the other. Dengaku had preceded Sarugaku by about half a century in gaining official patronage from the shogun. Among the best known Dengaku players was Itshū of Honza, a Kyoto troupe, who also became a teacher for Kan-ami.¹² Kiami, of the same troupe, has been called the father of Noh music; he died in 1374, but Zeami had seen him perform in Nara by then.¹³ Another Dengaku player who was highly recognized (also by Zeami who referred to his art as 'flower of stillness') and who received Yoshimitsu's patronage was Zōami, who is also one of the major mask makers.

10 Also known as katsura-mono, 'wig plays'.

11 Masuda, Nō-no hyōgen, p.133.

12 O'Neill, op.cit., p.27.

13 Ibid., p.28.

This cross-fertilization is important in considering the variety of roles in Noh that eventually came to be masked. In performing each other's variety of nō, the Sarugaku and Dengaku troupes of the time would have found that they did not always have the appropriate mask for a play and therefore might perform the play hitamen (unmasked, using the face as a mask) or make use of a mask of a different genre.¹⁴ This would help to explain how some mask types have undergone what seems to be drastic change of character.

The varied shrine and temple entertainment of Ennen must be remembered in this context, particularly the elaborate ceremonial dramatic form Fūryū with its processions of a wide variety of characters: emperors, retainers, dragon-kings and entourages of animals of an auspicious nature. Some have been taken up into Noh and Kyōgen.¹⁵ Dragon-kings appear masked in several Noh plays. Although the woman-play as a genre developed mainly at Zeami's time, with the emphasis on yūgen, the female human form was given importance on stage before his time, notably in Ennen.¹⁶

Zeami felt that masks should not be used when not needed. But with the development of new categories of plays as well as new plays and a whole new aesthetic for Noh, the need for other than the existing masks also arose. Crucial for the increasing importance given the mask is the emergence of the shite, one central character to whom other characters are subordinate.

Masks and Mask Makers of the Creative Period

Sarugaku dangi (1430), a record of Zeami's thoughts dictated to his son Motoyoshi, contains the earliest mention of Noh masks (except

14 Inoura, Nihon engeki shi, p.1120.

15 Nakamura Yasuo, Noh, pp.62-3.

16 Inoura, op.cit., p.1164.

in the case of the Okina) and mask makers by name.¹⁷ Among the masks, there are only eight that bear the same name as the mask types of today: Okina, Akujō, Warai-jō, Koushi-jō, Tobide, Ōbeshimi, Kobeshimi and Tenjin.

After the Sarugaku dangi, there is very little writing on Noh masks until the eighteenth century. Komparu Zempō (1454-1532) gives some advice to the actor on how to wear the mask and on how to show masks:

About masks: Don't put strength into the old man; the face should look up. In shura one should immediately put some strength into it. For women's roles wear the mask in a bowed position. Put no strength into it. Demon masks are worn bowed. One must absolutely put strength into the mask. The rest are to be worn with an understanding of how they look best.¹⁸

His advice on how to show masks indicates that Noh masks were already beginning to be appreciated as works of art at that time. He says:

When showing masks to people, too, they should be shown looking up, bowing down, looking straight forward and so on. It is better to show them in light than in darkness. It is better, too, to show an assortment of good masks and mediocre masks for contrast, show some good masks at the beginning, middle and end, and to show the greatest treasures and famous masks at the end. The masks should be shown at a slight distance. New masks and those of recent origin should be shown in between the beginning, middle and end. They should be bowed, given strength or not given strength as appropriate to the mask. They should be perceived just as they are worn in Noh.¹⁹

17 Among pre-Zeami writings there are a few references to masks used in Dengaku-nō, such as in Kasuga Wakamiya rinjisaien-no ki, 1349, which mentions the appearance of three dragons (ryūjin) wearing masks. 'Nō-men-ni kansuru Muromachi-ki-no kokiroku', Kanze, 1959, p.33. Another is the abovementioned Taiheiki account which refers to a monkey mask and to devil masks.

18 From Hogō ura-no shō ('Notes on the Back of Wastepaper') as quoted in 'Nō-men-ni kansuru Muromachi-ki no kokiroku', Kanze, 1959, p.35.

19 Ibid., p.35.

This is significant for the emphasis given to the mask in itself and the suggestion that it can be appreciated if well presented even when not worn on stage.

Towards the end of the Muromachi period records were also made of masks owned by the schools of Noh and of their usage by each school. Mask names are often long and descriptive and some vary considerably from those of today, for instance *Aku-otoko*, *Kuchi-aki*, *Kijo-no-men* (female demon used in *Adachigahara* and *Yamamba*) to mention some.²⁰ Names and instructions for usage of masks in writings of the Muromachi period are mainly for *Okina*, old men, god and demon masks. There is hardly any mention of young men or women until the end of this period.²¹

20 *Ibid.*, p.37.

21 Nakamura Yasuo, *Noh*. p.135.

Some writings on Noh that appear at the end of the seventeenth century, such as *Nō-no kummo zui* (1687) and *Būgaku zuiyō taizen* (1699) also contain simple sketches of Noh masks. The *Jinrin kummo zui*, which describes the many professions of the Edo period, accompanied by diagrams of everything from swordsmen and acupuncturists to combmakers and a variety of itinerant performers, also has a sketch of a mask maker sitting with the soles of his feet together, resting a mask he is carving on his heel. Hung up behind him are finished masks. The profession is listed as *men-utchi*, and the description includes some names of mask makers and where they lived. (See *Jinrin kummo zui*, *Nihon koten zenshū*, pp.177-79).

In 1797 appeared the *Kamenfu* ('A Record of Masks') and the *Men mokuri shō* ('A Mask Connoisseur's Book'), both by Kita Konō, ninth generation head of the Kita School, which was officially recognized in 1618. Both of these writings list mask makers from the early legendary ones down to the various families of the Edo period mask making profession. They are first, the *shinsaku*: *Shōtoku Taishi*, *Tankai-kō*, *Kōbō daishi*, *Kasuga*. Then, the *jissaku* ('the ten masters'): *Nikkō*, *Miroku*, *Yasha*, *Bunzō*, *Koushi*, *Shakuzuru*, *Tatsueemon*, *Himi*, *Echi*, and *Sankō* (as given in the *Ōno Deme Kadenshō*, 'The Book of the Tradition of the Ōno Deme House', 1770, which aside from a detailed listing of 131 masks by name and usage for a number of them, lists masks owned by the various schools and mask makers under the same labels as *Kamenfu*. They differ slightly, *Kamenfu* including *Tokuwaka* among the *jissaku*, instead of *Sankō*, including him instead in the following *rokusaku* as *Sankōbō*. *Rokusaku* ('the six masters') are *Zōami*, *Chigusa*, *Fukurai*, *Hōrai*, *Shunwaka*, *Ishiōbyōe* (from *Ōno Deme Kadenshō*; *Kamenfu* identifies *Fukurai* with the latter and lists *Sankōbō* as the sixth.) Next follow the *kosaku* ('the old masters') and the *chūsaku* ('the middle masters'), which will be mentioned in

Zeami mentions the following mask makers in Sarugaku dangi and indicates what type of mask or mentions a particular mask for which some of them are famous:

Miroku and Nikkō	Okina
Echi	women's masks
Shakuzuru	demon masks: in particular Kanze group's Tenjin, Ōbeshimi and Kobeshimi, Tobide
Ishiōbyōe	
Tatsueemon	young men's masks
Yasha	Warai-jō
Bunzō	old men's masks
Koushi	old men (second part of <u>Oimatsu</u>)
Tokuwaka	
Chigusa	men's masks

21 (contd)

the next chapter. The abovementioned three documents have been published together as Nōmen shiryō No.1 in 1966 by Nō-men kenkyūkai, Hinoki shōten, Kyoto. Considered rather reliable on the Edo period mask makers, they are hardly so on the Muromachi period, and can at best suggest the identity and approximate period of some of the mask makers of the creative period before and at Zeami's time when the honmen were originally conceived.

When Noh became formalized and adopted as official ceremonial art form in the Edo period the shogunate became concerned with the orthodoxy of the different schools and demanded detailed catalogues of the masks in their possession. The first such official catalogue was compiled in 1721 and lists 131 Noh masks and 16 Okina. A revised version was published in 1771 as Shōkamen mokuroku ('A Catalogue of Masks of All Schools') and lists a total of 162 honmen, not including Okina. (See Nogami Toyochirō, Nōmen ronkō, p.107.) For most masks the name of the maker as upheld by the tradition of each school is given, but by then these can hardly be considered entirely reliable. The Kanze actor who wrote the catalogue refers to some masks of other schools as naninaniden ('in the something-or-other tradition') suggesting attribution may not have been taken too seriously even then or that what is called one thing in one place may not be called the same across the street. ('Omote dangi', Kanze, July 1959, p.20.)

Because of the lack of proof that the many masks in famous collections that are attributed to the early mask makers really were by them, it may seem pointless to go into detail about the particular honmen attributed to these people. However, even if the masks extant are merely the best of the later copies made in the Edo period, they may still reflect the style and creative power of the old originals and can thus give some basis for discussing individual characteristics of the best known mask makers of Zeami's time and before his time.

Masks attributed to the early masters can at least give an indication of their varied styles, as the designated originals or model masks (honmen) of the main schools were carefully copied. The earliest known type of mask used in Noh is the Okina, which may well have existed in the Heian period. It is often treated as a special category, quite set apart from other Noh masks. Known exclusively for their Okina type masks are Nikkō and Miroku, both thought to have lived in the tenth century when the Okina dance probably existed, but not Noh as independent plays. They were possibly priests and carvers of Buddhist images, judging by their names.

Zeami says that his own group's Okina was carved by Miroku. But he gives no further mention of Nikkō and Miroku. They were probably legendary even by that time. Nikkō is thought to have been a resident priest of Miidera Temple. The Hōshō school has an Okina honmen attributed to Nikkō. So do Kanze and Kongō, and there are a number of masks attributed to him elsewhere. Kanze's main collection has both a white and flesh coloured Okina attributed to Miroku, as well as a Chichi-no-jō.

The period of Kan-ami and Zeami until the end of the Muromachi period, roughly the fourteenth to the sixteenth century, was one of original creativity in mask making. It is aptly referred to as the 'period of creativity' (sōsaku jidai) in the history of Noh mask making.

This is the period when most of the honmen emerged. Most representative of the period are those mask makers who specialized in the earliest type of Noh masks: those suited to the Noh of gods, demons and supernatural beings. Outstanding among them was Shakuzuru, master of masks of violent and extreme expression caught in the flash of a moment. One of the 'ten masters' (jissaku), Shakuzuru is said to have lived at the end of the thirteenth century. He is mentioned by Zeami as a Dengaku player from Ōmi province, Shiga Prefecture, and his name as an actor was Kandayū. If the many masks attributed to him all over the country were really his creation, he would have been an amazingly prolific, dynamic and technically superb mask maker. Even if they are not, there is enough evidence of his significance in the history mask making. He could hardly have made all the masks for which he is given credit, but the eagerness to use his name is obviously due to the fact that he was an ideal later mask makers tried to live up to and imitate.

Not only the Five Schools of Noh have honmen said to be by Shakuzuru, but even shrine and temple collections all over Japan - from Toyohashi city (Aumi Shrine's collection) to the masks used in Kurokawa Noh in Yamagata Prefecture. He has become legendary to the extent that there are stories of his exile for murder to Sado Island (a favourite place of exile imposed also on Zeami from 1434 to 1441). He was then known as Ittō. The mask types accredited to him were perhaps original in their strength and artistic power, but were surely also inspired by either existing masks or sculpture. If the variety in types attributed to him are any indication, he himself obviously went through periods of experimentation and vacillation, as any artist does before finding his form. There is, for instance, a Hachimaki-men, a demon mask with a head-band (hachimaki) attributed to him in Shizuoka. It may have been associated with rainmaking.²²

22 Gotō, Nō-no keisei-to Zeami, p.99.

One cannot be sure of the exact period of Shakuzuru's life, but his masks were known already at Kan-ami's time. Then, there was hardly any fixed standard or pattern for mask types yet, nor any sacred sense of honmen.²³ Shakuzuru probably experimented with different existing types before developing those that have since become the standard or model mask. Regardless, therefore, of how many masks can actually be proven to be his, his significance in the history of mask making is unchanged. It is rather his symbolic value as one who saw and created the ideal of the god and demon mask. Once the ideal is there, symbolized by this particular mask maker, it cannot be touched by historical inaccuracies about the actual maker of a particular mask.

Signalling the coming change in Noh towards greater emphasis on human emotions and on yūgen are the masks of Tatsueemon, some of them very subtle young men's and even young women's masks. Characteristic of masks said to be in his style are subtleness of expression and a soft touch in the painting of the masks. All the five schools have masks attributed to him, in particular boy or young men's masks such as Kasshiki, Dōji, Jūroku, and Chūjō. Ishikawa Tatsueemon Shigemasa is thought to have lived in Kyoto, but his dates are uncertain. He is mentioned by Zeami. There are young women's masks attributed to him, such as the Sayohime in Kanze's main collection. Yet it is not possible to assume that such subtle women's masks existed already by Zeami's time. Most likely the Ko-omote attributed to Tatsueemon are by later mask makers, but attributed to him as he was seen as an ideal for this type of mask.

Roles and Mask Usage

The earliest Noh mask types were, as mentioned, the Okina and the god and demon masks. It is easy to see the reason why these were

23 Toita Michizō, 'Nō-men no minzokugakuteki kōsatsu', Kanze, July 1959, p.17.

considered necessary, as the human face could not pretend to replace them. New aesthetic ideals led to more frequent use of masks in human roles that could have been done hitamen, that is, treating the unmasked face as a mask and controlling, maintaining the expression throughout. Another reason, however, may have been that low-class people such as Sarugaku actors could hardly be expected to have features refined enough to play the noble men and women who dominate the shite roles in many of Zeami's plays.

In one section of Kadenshō Zeami talks of the unmasked face of the actor (hitamen, which is included in classifications of Noh masks as one category of mask). It is clear from this that Zeami thought masks should not be used when not necessary.

Hitamen (from Kadenshō)

'This, too, is very important. On the whole this is rather easy to perform because the hitamen role is usually that of an ordinary man; yet, strangely enough, unless the degree (kurai) of the performance has reached a high level, the hitamen is unbearable to watch. First of all, each role must inevitably be played for the most part according to its particular character. But, although there is no reason to imitate even the expression of the face [of such a character], sometimes an actor will change the usual expression of his face and adjust it [to the role]. This is even more unbearable to look at. It is by his deportment [manner, gestures], and his whole appearance that he should imitate the character. His face should indeed retain his own normal expression without the least adjustment'. 24

The emphasis on control, high level of performance, and on the actor retaining his natural expression, suggest that Zeami considered hitamen difficult and not to be attempted by just any actor. The face, also, should not change its basic expression throughout. This emphasis on control is in harmony with the ideal of yūgen. But to project visually

24 Translated from text in Nose Asaji, Zeami jurokubushu hyoshaku, vol. 1, pp.46, 47.

the tranquility and mystery inherent in the concept, the mask became more and more important, even in roles of men that might otherwise have been performed hitamen. The ability to appear beautiful was to Zeami the seed of yūgen.

Zeami further suggests that a child actor should not wear a mask in order to retain his youthful appearance.²⁵ It is common to find a child playing Yoshitsune or the Emperor (ko-kata). Here yūgen comes before monomane as the actual age of the character portrayed is given secondary importance.

When a boy attains manhood (at about sixteen) he wears a mask except where the shite is an ordinary man.²⁶ When an actor is old (forty-five and above), however, he should not perform unmasked unless he is exceptionally beautiful, said Zeami.²⁷

Zeami says in the monomane section of the Kadenshō that it is impossible for the actors (being of lowly rank) to imitate realistically members of the nobility or, for instance, an emperor.²⁸

25 'Shikadōshō', ibid., p.436.

26 At the age of twelve or thirteen the actor goes through the gembuku, ('coming of age') ceremony when the mask is fitted to the boy's face for the first time, usually an Okina. At first he will be most likely to perform roles in which he has already appeared hitamen and 'trained to keep the mask steady, avoiding jerky movements or abrupt (and therefore ugly) raising and lowering of the head'. Then he will begin with young women's masks, first as tsure, not shite. Not until his thirties will he normally wear a Shakumi or masks for old women (as in Sotoba Komachi). The progression suggests not only that the actor is introduced to masks in step with the increasing difficulty of the masks but also reflects the higher kurai, level of dignity, of the later roles. D. Keene, Nō. The Classical Theatre of Japan, p.69.

27 Nose Asaji, op.cit., pp.28-9.

28 Nose Asaji, op.cit., p.35. According to a record of a performance in Nara in 1349, Sarugaku by shrine maidens (miko) and Dengaku by priests (negi), based mainly on old legends, was performed hitamen, even when portraying aristocrats. The exception was for ryū-jin or ryū-ō ('dragon kings'). Gotō, 'Zeami-to nō-men', Kanze, Feb. 1962, p.5.

Zeami mentions naki-nō ('weeping Noh') and monogurui-nō ('madness Noh'). Perhaps masks were felt to be needed for roles of great emotion or difficult expression such as these. However, if the shite was an ordinary person, masks were not usually used. This is indicated by Zeami when he suggests that, unless the actor is extremely accomplished, he should not attempt madness roles in hitamen.

If an actor tried to put on the necessary expression of madness on his face, it would appear ugly. Furthermore, as Zeami considers both hitamen and monogurui roles extremely difficult, to combine them would be almost impossible.²⁹

To Zeami there were three basic roles in Noh: the woman, the warrior and the old man. In discussing the needs of the actor for the performance of the old man's role, he stresses monomane, a realistic imitation of the character of old age. Perhaps this - as well as the fact that plays before Zeami, including those of his father Kan-ami and of the Yamato Sarugaku tradition altogether, were more realistic than later ones - is the reason why early Jō-masks have a greater realism than later ones.

A striking example in this context is the Jō at Tenkawa Shrine, also referred to as an Akobu-jō, because it resembles this type most of all the later fixed types. It was given to the Tenkawa Shrine in Yoshino, Nara Prefecture, by Zeami's son Motomasa. He was to have carried the line on, but tragically died before Zeami. The mask is important not only because of its very realistic features - in an individual sense and not idealized as so much of the sculpture of patriarchs in the Kamakura period by Unkei and his like. It is equally important because of the relative reliability of attribution and dating. Not only does it have a record of donation on the back, but historical records of Motomasa's movements and performances at the time support the story that it was

29 Nose Asaji, op.cit., p.53.

given to the shrine in 1430, as an offering to Benzaiten, two years before his death and at a time when Motomasa was experiencing difficulties. Motomasa often toured in the area and performed the play, Tōsen, to which the mask was well suited. It is not the only clearly very early mask in the shrine's collection.

There is much inconsistency in the usage of masks in the first half of the Muromachi period. Disagreement between Dengaku and Sargugaku players over the use of a mask could even lead to fights, with fatal results.³⁰ Yet reasons and rules for usage, some of which have been mentioned, gradually took hold.

After the Okina, god and demon mask types, the masks for old men were among the earliest to appear. Frequently used by mae-jite (where a deity appears in the role of an old man), they could be seen as an extension of the Okina. Despite Zeami's ideal, that old actors not appear hitamen, they probably did so until about the middle of the Muromachi period, when Jō masks became more common, in roles of old men who were not manifestations of kami.³¹ Zeami mentions seeing, at the age of twelve, an appearance by the brilliant Dengaku player, Kiami, (then an old man who even had to clear his throat when he sang), in Nara; he was hitamen and simply wore a hemp wig. In another old man's role, however, the same Kiami appears in both mask and wig.³²

About karagoto (foreigner) roles, Zeami suggests that, although the character is still that of a human being, the mask worn should have an exotic expression and, on the whole, a manner that gives a feeling of strangeness.³³

30 O'Neill, Early Nō Drama, p.77.

31 Nakamura, Geinōshi kenkyū, no.33, p.27.

32 Nose, op.cit., vol.2, p.301.

33 ibid., vol.1, p.66.

searched for a balance, but gradually yūgen dominated realism in his plays. The power of the aristocratic milieu he moved in, and its own leanings toward Zen Buddhism at the time, were probably important in deciding this change.

Zeami based his stage realization of the ideal of yūgen on the language and manners of this aristocracy. Certainly the elegance and refinement of this class are reflected in the young women's masks. Whether this created conflicts of conscience for him is uncertain.³⁵ Some have suggested that one of his main principles, that of hana ('the flower'), grew out of a desire to preserve his artistic integrity in a society where he was forced to play up to the aristocracy in order to receive its patronage. Hana is the rare, the unexpected, that occurs in the course of a performance and has the power to fascinate the spectators, thereby holding their attention and lending an aura of excitement. It is, in this sense, the 'enlightenment' of Noh experience.

The Zen-based aesthetic which Zeami reveals in his writings and which is expressed through yūgen in Noh is one of negation of logic and explicit action. The total control of the intellect demanded leads finally to a negation of thought itself - 'the state of mindlessness in which one conceals even from oneself one's intent'.³⁶ This is the stage at which hana - the spontaneity of the actor's art - can appear.

Zeami's aesthetic is important in illuminating the change that occurs in Noh masks from his time, with the increasing emphasis on beauty in the mask and the emergence of the types of young men and

35 He says in the Kadenshō that 'the performer must vary his performance according to circumstances, gauging the taste and psychology of the audience. At the same time he must preserve his integrity as an artist and never pander to those in power'. Foreword to Kadenshō (Doshisha translation), p.6.

36 Tsunoda, op.cit., p.285.

women's masks which more than any other kind could embody the ideal of yūgen. These are the seemingly inexpressive faces with what is sometimes referred to as a 'neutral' or 'intermediate' (preferably 'indeterminate') expression that appears to come to life and change subtly with every movement of the mask. The term chūkan hyōjō ('middle expression') then, may even suggest 'an expression that means many things to all people'. 'The neutral or inexpressive mask', says contemporary mime artist Etienne Decroux, 'has a form that permits the actor to portray all possible sentiments without being ridiculous'.³⁷ In that sense the young men and women's masks of Noh are not strictly speaking 'neutral' masks comparable to, for instance, the leather masks of Commedia dell'arte. The register of a mask is limited to certain types of roles, to the tone of a play, level of role or even school of Noh performing.

It is difficult to say whether this type was in use as early as Zeami's time. Masks owned by the heads of the Five Schools of Noh should ideally form the basis of a study of masks of Zeami's time. These are attributed to early makers like Echi, Tatsueemon, Zōami, etc. But, despite inscriptions on the backs of some (usually added later), it is impossible to be certain of their authenticity as there were a great many copies of the old masks made between that time and the Edo period. A certain degree of cultural snobbery certainly played its role: when Noh was adopted as official ceremonial by the Tokugawa government in the early seventeenth century, the cultural elite of the day demanded masks that looked like those used by the troupes of actors patronized by the shōgun. Thus, the copy (utsushi-men) quickly came into its own and fulfilled a demand.

Although some of the women's masks in the collections of the Five Schools attributed to makers of Zeami's time have the qualities of an

37 Etienne Decroux, Mime Journal, Number two, p.56.

indeterminate expression, it may be simply that, although meticulously copied, they were coloured by the ideals that dominated later professional mask making. One may have to look for further clues in shrine and temple collections.

The Kasuga Shrine in Seki-shi of Gifu-ken has a Ko-omote dated 1376 which is rather old for this type. It was given to the shrine by Komparu Motoyasu. Compared to most young women's masks of similar date found in the provinces, this one has a rather long forehead and in other ways resembles the Ko-omote type of today, which might suggest that the type existed in Zeami's time.³⁸

Despite what is known however, about Zeami's principles and the concept of yūgen, it is hardly likely that these had an immediate influence on other Sarugaku players, nor a very wide one. Most actors, and consequently also mask makers (who were often actors or musicians), probably turned to the more accessible and popular monomane style that was practised by the Yamato Sarugaku troupe from which Kan-ami came. It must have been more in tune with the atmosphere of lively temple festivals or popular kanjin performances, and easier to put across for actors who belonged to the lower class of society (who were often illiterate). One must not forget that Zeami was exceptionally lucky in winning the patronage of the Ashikaga shōgun. This fortune did not befall all Sarugaku players.

The problems of winning appeal among the public for 'difficult' theatre that demanded something of the spectator - what at first glance might seem 'less accessible' theatre - were probably just as great at that time as now; and certainly the Noh that Zeami outlined in his writings would fall into this category, even at that time. It would hardly have become a popular form on its own and likely would have

38 Gotō, 'Zeami to Nō-men', Kanze, Feb. 1962, pp.5-7.

disappeared with the increase in kanjin ('subscription') performances, had it not come under the wings of a powerful patron, that is, become subsidized theatre.

In the early Noh plays when a young woman appeared, it was usually as miko or as a female manifestation of a deity. This may to some extent account for the fact that most early women's masks have a simpler, more straightforward and often 'happier' expression than the later masks that came into use with the proliferation of plays that dealt with human emotion - very often with human tragedy.

Symbolic of this change from celestial to human is the loss of the dimple in the woman's mask. There are several masks of young women, that date from Zeami's time or before, with a dimple in each cheek.³⁹ These hardly ever occur in Noh masks - not even on the Zō-onna which is usually used for female deities. Strangely enough, one finds them on the Masugami-onna which is used in Semimaru in the role of a deranged woman. The Shakumi and Fukai have what appear to be dimples, but these are rather the hollows in the cheeks that come with advanced years. They are often used, however, for the role of a woman whose mind has become deranged through loss of a child (e.g. Sumidagawa). Whether these states are madness in a clinical sense or should be thought of as a state of extreme agitation similar to that of the female shaman speaking with the voice of a spirit⁴⁰ is irrelevant. What is interesting is that god-plays or plays where female deities appeared gave way, with

39 An obvious example is the Nyakunyo (若女) used in a miko dance, the Wakai onna mai, at the Ennen at Chūsonji. The original mask, still intact, dates from 1291. The dimples are very obvious and the mask very clearly smiling. A later example is the woman's mask at Rinnōji in Nikkō (1469).

40 Nakamura Yasuo chose to see it this way. 'Nōmen-ni miru chūkan hyōjō ron', Geinōshi No.33, p.26.

the increase in subscription performances, to the more popular monogurui or madness plays, where women are tragic figures.

Class and Facial Expression

Apart from the obvious influence of the emphasis on yūgen, one point that can be made in this connection is that the change from a 'happy' and straightforward expression to a more reserved and demure one in the women's masks reflects a difference in the culture of the lower classes, among whom Dengaku and Sarugaku flourished, and the nobility. The latter were attracted by the performances, they patronized Noh and left the imprint of their tastes on it. Muromachi and Edo period noblewomen were to be beautiful, elegant, and restrained, but had little occasion to freely express their emotions (as did the women of the Heian court, within, of course, the confines of etiquette). Spontaneity was no female asset, nor happiness an expectation among wives and daughters of the nobility.

Radical changes in marriage patterns that took place in the Muromachi period - that of wife-marrying-into-the-husband's family instead of the reverse, which had been the pattern of cohabitation until then - further reduced the status of women. But although in the ruling samurai class the patrilineal, patrilocal family system had been established by the fifteenth century, this was not the case among the peasants.⁴¹

The suggestion here is that the culture of the farmers, where women had an important function within the economic unit of the family,

⁴¹ Recent research shows that even in the Edo period the original matrilineal, matrilocal pattern persisted in some rural areas, and that the marriage customs of the farmers, who were more than 80 per cent of the population, were 'love matches' based on group courtship rather than arranged marriages. Tsurumi Kazuko, 'Women in Japan: A Paradox of Modernization', PHP, April 1978, pp.58 and 61.

allowed comparatively higher status at that level for the women within that particular social class. The women of the lower classes had greater freedom of expression than the women of the nobility from the Muromachi period onwards. It is the restrictions that governed the latter, particularly in late Muromachi and the Edo periods that came to be reflected in the women's masks after Zeami, as Noh was gradually formalized.

Therefore the sense of spontaneity, lack of artificiality and greater freedom in expression in the early women's masks is related not only to the roles for which they were meant, but also to the social environment and public of the Sarugaku and Dengaku at that time. The change is not due to standardization of mask types alone; nor only to 'the loss of the dimple'.

Sadness, Beauty and Awe

It is often said in Japan - particularly by men - that the Japanese woman is most beautiful when she is sad. The idealization of the beauty of sorrow - the woman who suffers but bears her fate, or rather, resigns herself to it - appears frequently in Japanese literature from the Heian court diaries through to our own century with Kawabata Yasunari.

This theme of 'Beauty as Sadness', together with another far more dramatic theme, that of 'Beauty as Danger', have permeated much of Japanese art, both visual and literary. Beauty is often seen to have a bewitching quality which draws the beholder whether he likes it or not. It is no wonder therefore that demons or malicious spirits frequently appear at first in Noh as well as in Japanese legend as beautiful women. The fox woman of Japanese folklore is a typical example; Dojōji and Momijigari are among the Noh plays where this occurs.

The element of possession and sacredness then - a legacy of the religious roots of Noh - was not done away with through the transition

from religious to aesthetic drama.⁴² For the Noh mask the transition will remain incomplete as long as beauty is regarded as intrinsically 'sacred' in the sense that it evokes not only awe, but a sense of impending danger.⁴³

The masks sometimes produce this effect in people who know little about Noh, not only because of the high-culture aura of Noh. They become afraid of touching the Noh mask, (without having been told not to), because the mask is sacred and untouchable in its beauty. There is something strange (fushigi) about the mask which gives them a weird feeling.

This aesthetic sacredness applies particularly to the honmen as the 'original' or models of the mask types. In their case, it is due not only to beauty in itself. Rather, the honmen are set apart as the most beautiful, inevitably also the oldest and the standard for later utsushi-men. They are not sacred in the religious sense, as for instance the Okina, which was thought to have fallen from heaven.⁴⁴

Indeterminate Expression (chūkan hyōjō)

The theme of 'Beauty as Sadness' and its effect on the Noh mask raises the question of whether the Ko-omote - with its faint suggestion of a smile - really takes on a sorrowful expression when it is 'clouded

42 Kanze Motomasa in his introduction to the Kanze-ke nomen-shū relates how his father would always put on his hakama, formal divided skirt used when performing Noh, before bringing out Noh masks, even if only to look at or show them to someone. The son says he was brought up to treat masks with reverence; his father saw them as objects belonging to kami.

43 Folklorist Yanagita Kunio 'interpreted the course of subjugation of women by men in the feudal age as a sign of men's fear of women. Women presumably were endowed with the magical power of a shaman who could undo without violence what men had achieved with their force and prowess.' Tsurumi, op.cit., p.62.

44 Toita Michizō, 'No-men no minzokugakuteki kosatsu', Kanze, July 1959, pp. 1, 7.

over'. Or, does it still retain its controlled smile, as a Japanese woman in the traditional mould will often do all the more when she is sad.

Perception of facial expression and its interpretation are so conditioned by culture that it becomes mainly a matter of defining words and point of view when defining emotional qualities. This is all the more so with the degree of subtlety of the young women's masks. If, then, to a Japanese, still sensitive to a 'traditional' mode of expression, the Ko-omote looks sad when the head is slightly bowed, it may be simply that the viewer knows the woman in the play is sad; therefore the slightest change in the smile that still lingers around the lips is enough to reinforce this impression of melancholy. The same logic may apply to shyness in real life and the smile used to cover it up.

Within a frame of reference where the smile expresses sadness, then clearly the mask does change expression and looks sad, while still smiling, in the context of drama that reveals human tragedy.

The very down-to-earth fact remains, after any discussion of how much the expression of the Noh mask changes (and pages have been written on the subject), that when the mask is moved, the angle and shadows on the face will change its appearance. There is no mystery about this; even the most blank and expressionless face will take on different expressions when lit up from above, below or the sides. Interpretation of the changes will depend on context and culture.

Holding a Noh mask up at arm's length and moving it can give an indication of the potential for such change in a mask. If the mask has a 'soul' in an aesthetic sense, it must be in its basic expression, together with this potential for change. But the mask only truly comes to life in the context of the drama and movement on stage.

The discussion on whether or not the young woman's or young man's mask has a 'neutral expression' (chūkan hyōjō),⁴⁵ that is, an intermediate expression between joy and sorrow, which can change in either direction, becomes meaningless when abstracted or when applied to the mask in itself, apart from performance. But the expression chūkan hyōjō is as appropriate as any to describe the exceptional dramatic potential of the Noh mask. One and the same Ko-omote can therefore 'look happy' and 'look sad'; its 'soul' can move one to either pole of emotion.

With the increase, at the time of Zeami, in Noh which emphasized human emotion and plays in which a character may go through various stages of emotion, the need for masks with less fixed or clearly definable expressions is obvious. In the play, Kantan, by Zeami, the shite goes through moods of troubled uncertainty and weariness to pleasure, blankness (as when coming out of a dream), and the final calm elation of enlightenment. This is quite a register for one mask.

In looking at the Kantan-otoko mask off-stage, it is extremely difficult to determine its expression and describe it. With its half-open mouth, like the masks for young women, it could be laughing, crying, or on the verge of speaking. As on the Chūjō, there are furrows between the brows. But one is hard put to say the mask is knitting its brows in worry; there is as much a suggestion of wonder or surprise in the lines.

Deceased Noh actor Kongō Iwaō goes so far as to speak of masks of this kind as having mugen hyōjō (infinite or limitless expression). Ambiguous terms with such mystique are often used to describe masks with the qualities of yūgen. The mask, however, does have a starting-

⁴⁵ The term was first used by the Noh scholar Nogami Toyochirō in writing about the young men's and young women's masks.

point - a basic set of features - no matter how undefinable they may be in terms of facial expression. The actor's interpretation of the play, being determined by his choice of mask, can only confirm this. The limitations necessary to art have already been put on the mask's expression. This is what makes it possible to make a choice, even between masks of the same type.

Therefore chūkan hyōjō or 'indeterminate expression' (in preference to 'neutral', which lacks dynamic feeling) is useful in describing this category of masks as long as one does not think of it as referring to any particular expression.⁴⁶ The mask has a focal point, but a wide radius of possible expressions when used.

Kurai

Relevant to this is also the kurai of the mask, that is its 'position' or 'level of quality', which varies not only with type of mask but also with the particular mask; a mask may be artistically superior to another of the same type or have an older, severer expression.⁴⁷ The actor must be aware of the kurai of the mask and not depart from it. Rather he must bring it to life through his interpretation and ability. This would give the mask itself some intrinsic quality - a reason why an actor might say that 'not the person wearing the mask, but the mask itself sees'.⁴⁸ The kurai of the mask determines choice of costume. Even musicians need to know the kurai of the shite's mask in order to perform.⁴⁹

Zeami says, furthermore, that the mask must be chosen bearing in mind one's own kurai, that is, degree of artistry or perfection of one's art.

46 Nor to the concept of the neutral mask as used in Western theatre today.

47 D. Keene, Nō. The Classical Theatre of Japan, p.69.

48 Nakamura Yasuo, Noh, p.158.

49 D. Keene, op.cit., p.69.

For example, the Kanze School has a woman's mask somewhat advanced in years and with a full face. Zeami says that the mask (presumably a Fukai, which was the main woman's mask for this school at Zeami's time) is by Echi and worn by the best actor in women's plays.⁵⁰

Zeami also mentions a Ko-beshimi which was worn once by the best actor in Ukai, but goes on to say that there is no one who can wear it any longer.⁵¹ Even today a senior Noh actor may refuse a disciple permission to wear a particular mask because he is not good enough to merit its kurai.

Asymmetry and sensuality

Up to the middle of the Muromachi period most women's masks are rather symmetrical. (Another common feature aside from the dimple and already mentioned shorter forehead is that the mouth ends in an acute angle rather than a rounded hole.)⁵² From then on and particularly in the Edo period with the use of fixed patterns for masks, there is a deliberate and rather fixed asymmetry, possibly under the influence of the yin-yang principle, which is seen reflected in much of the art of the time.⁵³

From a performance point of view, this would require greater subtlety in performance, slow deliberate movements to give the changes in expression their full worth. We know that the Noh performances of Zeami's time were at least twice as fast as today. Aside from the effect of dragging out a performance that the identification of Noh with

50 Nose Asaji, Zeami jūrokubushū hyōshaku (vol.2), p.565. I have accepted Nose's suggestion here that the term 'heir' here refers to the best actor - the one who has reached the highest level of perfection.

51 Ibid., p.565.

52 Nakamura Yasuo, 'Nō-men ni miru nakama hyōjō ron', p.23.

53 Ibid., pp.31-2.

ceremonial could have (or the slowing-down of performance to avoid making mistakes and consequently 'losing one's head' or incurring other penalties), the asymmetry of the mask and effort at making the most of changes in expression may have played its role in the slowing-down process. The drawn-out pace can also allow for greater sensuality in the mask.

In the past most scholars have tended to treat Noh within the framework of Zeami's exalted ideals and ignore its possible effect on the untutored part of the public. As an art form that was raised from humble lower class origins, where bawdy entertainment was certainly not absent, up to a pedestal as a highly refined art form, Noh, despite the content of many of the plays, went through a process of heightened spirituality, but also increasing puritanism - a rejection of any suggestion of the sensual or erotic.

However, a long look at some of the young women's masks that came into being with the emphasis on yūgen, would suggest that, in the very ambiguity of their expression and the apparent demureness, there is not only well-bred elegance and spiritual, inner beauty, but a high degree of sensuality as well. The emphasis already mentioned on the beauty of sadness and danger in Noh would only serve to heighten this degree.

In the young women's masks it is particularly some of the Ko-omote, Ōmi-onna and Manbi masks that suggest either coquettishness or sensuality, but with varying degree even within the same type of mask. Among young men's masks it is certainly present in the Kasshiki.

The Religious and the Profane: Impermanence and Permanence

The history of the Noh mask is one of transition from religious object to artistic object, subject to the ideal of beauty and the requirements of a dramatic form with fixed repertory and conventions. We have seen that, in the early exorcism and rice-planting rituals, when an actor put on a demon mask, he became a demon; if he put on a

deity mask, he became the deity. For this reason, the mask was treated with awe inspired by the power inherent in it to transform. The mask was an embodiment of the numinous, 'the wholly other'.⁵⁴ Its artistic appearance and perfection were of less importance than its ritual function. This is still the place of the mask and the attitude to it one finds in some Dengaku and Kagura today, which in some cases use imitations of Noh masks.

Reverence or awe inspired by the mask as an object of great beauty and perfection is very much present in the actor's attitude to the mask today. This is different, however, from the reverence for the mask as a physical representation of powers above man.

In the attitude to the Okina, one of the oldest mask types in Noh, even today some of the type of reverence felt for a deity is evident. When it is used, which is only on special occasions such as festivals, the New Year, and other auspicious times, the Okina is carried on to the stage while still in its box and taken out and put on by the actor while on stage. Before he puts it on, he will bow to the mask.⁵⁵

54 Otto, Rudolf: The Idea of the Holy.

55 There are numerous legends attached to particular Okina masks that further emphasize the mask's link with the sacred. Some tell how a mask was found in the sea by fishermen, others how it fell from the sky (in one case together with a bundle of leeks) possibly thrown down by a god of the mountain. (Gotō, Nō-no keisei-to Zeami, p.288). The god of the mountains and the god of the sea play a vital role in Japanese mythology.

One such story is related by Zeami in Sarugaku dangi about the Kokushikijō at Hiei shrine in Ōmi Province (now Shiga Prefecture). It tells how a samurai of low rank married the daughter of Mimaji, the head of one of the Ōmi Sarugaku troupes. He became interested in Sarugaku and went to Yamashina to pray the deity of Kasuga for guidance. A raven dropped an Okina mask above the hall of the shrine. When he saw this he decided to become a Sarugaku player. His three sons became the heads of three different groups: Yamashina, Shimosaka and Hiei. (Nose, op.cit., vol.2, pp.573-4.)

The change in attitude to the Noh mask from one grounded on ritual to aesthetic appreciation goes hand-in-hand with the gradual change from kamigoto ('an event in honour of the deity') to kanjin ('subscription') performance and both these developments are part of the general transition in Noh from religious to popular entertainment. With the latter, the tastes of patrons and of the general public had to be taken into account. The actors had to please both aristocracy and the lower classes.

There were parallel changes. In masks used in kamigoto performances, such as of early Sarugaku or Dengaku, or even in kamigoto performances in matsuri today, there is an element of impermanence. The mask itself - until it is worn - is not the most important thing. Its power to transform is. The mask itself may in some cases be roughly handled.⁵⁶ This would never be the case with a Noh mask used on the professional stage. These masks are often fifty to two hundred years old, in some cases even older. The permanence and age of the masks themselves are accorded value. They gain the aura surrounding antiques. The aesthetic concept of sabi - the pleasure of loneliness felt in that which is old and worn or faded - which emerged in the medieval period, has been taken as a basic principle, an established ideal by later Noh mask makers.

The handling of the masks used in kamigoto performances was not merely an example of ignorance; it shows the impermanence of the mask as an object. The sense of impermanence was very likely there in the attitude to the mask in the formative years of Noh before the Edo period and the utsushi-men.

There is an indication in Zeami's words that some masks were repainted for certain performances. He mentions an 'old man's mask with a long and narrow face' (possibly a Jō of some kind, which because of

⁵⁶ For instance at Nōgō Sarugaku the farmers who performed would put their hands on the face of the mask when putting it on.

its use in God plays would be close to the Okina in sacred quality) and says it is sometimes painted and used in a festival.⁵⁷ Presumably the mask was already painted and completely finished, as there were highly skilled mask makers at the time who would hardly have left masks unfinished. This sentence could then refer to a touching-up of paint. However, the repainting of masks is a feature of the preparation for matsuri even today, for instance in the Niino Yukimatsuri, where the masks representing deity are repainted each year - a symbolic renewal.

Scruples about repainting masks are based on aesthetic considerations, not on the sense of the sacred which dominated the attitude to masks even at Zeami's time.⁵⁸

When ruined or worn out, masks were probably discarded or put away (to be rediscovered later as shrine or temple 'treasures') and new original ones made in their place. Place names such as Omotezuka ('Mask grave mound') may suggest this practice.⁵⁹

Thus one can look at the sense of transience or evanescence (mujōkan) that hung over the Muromachi period as having a dynamic influence, whereby the things that pass away like the 'smoke over Toribeyama',⁶⁰ were replaced by new and different ones with the same power to move. Despite what has been often referred to as the pessimism of the period, this was an active consciousness of the impermanence of all things, a sudden revelation that might come only momentarily, but spontaneously. Thus it was quite different from the

57 Gotō, 'Zeami-to nō-men', pp.5-7.

58 Toita Michizō, 'Nō-men no minzokugakuteki kōsatsu', Kanze, July 1959.

59 Ibid., p.19.

60 D. Keene (tr.), Essays in Idleness, p.7.

mu,jōkan of the later Edo period, where it withered to mere resignation (akirame) and acceptance of a peaceful but rigid social order.⁶¹

The change in the mask making tradition from the spontaneity of original masks made by actors for specific occasions to the utsushi-men made by professional craftsmen according to rigidly defined precepts thus reflects a transition from 'aesthetic-of-revelation' to 'asthetic-of-resignation'.

When the values applied to craftsmanship become established they also tend to affect the price of the product, despite poverty of material. The Zen-based aesthetic of poverty, with its emphasis on the artless and simple (soboku), once established gave rise to many exclusive forms of art in Japan, contrived in their simplicity. (The tea ceremony is one example.) That Noh masks did not escapt this trend is suggested by the greater spontaneity and directness in expression (and less elaborate technique) of the earlier masks.

For instance, it will be noted in the chapter on technique that soot (furubi) was not used on pre-Edo masks. Instead age and wear would produce the effect of shading on exposed parts and make the furrows stand out in their whiteness. (A very striking example of this effect is the pre-Noh Jō mask at Chōryūji Hakusan shrine in Gifu prefecture.) However, when the beauty of this naturally produced mellow or faded effect became the ideal for masks, professional mask makers of the Edo period can hardly be blamed for trying to reproduce it artificially to please their patrons.

61 Kanze Hisao: interview at Tessenkai, January 1976.

CHAPTER 4

THE PROFESSIONAL MASK MAKER AND THE UTSUSHI MASKChanging Attitudes to Mask Making

The end of the sixteenth century marks a crucial stage in the history of Noh mask making. It is a turning point where the tradition changes its course. It leads up to the peak of Noh mask making, where the creativity that distinguished the foregoing period blends with the technical perfection and strict adherence to type characteristics that were to dominate in the Edo period, and ultimately lead to a deterioration of the tradition as art.

Representative of the entry into the new phase and at the same time of the pinnacle of perfection in mask making, where technical mastery and stylization harmonize with creative energy, were Zekan (d. 1616) and Kawachi (d. 1645). They were not only outstanding mask makers, who left behind them a considerable number of masks; but they also inherited and developed, respectively, the traditions of Tatsueemon and Shakuzuru. Thus they revitalized two dominant styles in mask making: the subtlety and soft finish of the young men and women's masks (Tatsueemon) and the rough vitality and dynamic expressiveness of the god and demon masks (Shakuzuru). That these qualities may be found to varying degrees in other types, as well, goes without saying.

The masks of Kawachi and Zekan can be seen, then, as embodying the new ideals within two traditional styles - ideals in tune with the perfection and gradual stylization of Noh, at its peak before the ossification that was to set in in the eighteenth century. Although they themselves were working within a more and more strictly defined tradition in terms of types, copying honmen (the designated model masks

of the old masters) and in that sense had a foot in the utsushi tradition, they were still at a stage when one could create new types.¹ Some of their variants of already existing types are also marked by a high degree of individuality.

They are singled out here then - from the number of other competent mask makers of the same period - for the above reasons, as symbolic of a change in the status of the mask maker and his attitude to mask making.

A simple and visible sign of this change is the introduction of the yake-in, the seal burned into the back of the mask with the mask maker's signature, a symbol of his sense of identity as a maker of the particular mask and a declaration to the world around him that this is his creation. This is quite a change from the early drummers, Dengaku and Sarugaku players or monks of the Kamakura and Muromachi periods who seldom if ever put their names on their masks - either out of humility and sense of their lowly position in society, or in awe of the god whose face they were making, or simply because no one ever thought a signature was necessary. (What difference, after all, would it make to the mask maker of the day?)

The yake-in, in particular, of all the possible ways of signing a mask, sets its stamp on the mask making tradition, as it is to become the standard way of signing masks for a new breed of professional mask makers. The mask maker burns his identity into the back of the mask and the mask becomes a commercial product, the market value of which varies

1 By the end of the Muromachi period the women's masks specially associated with four of the schools were established as follows: for Kanze, a Onna-men ('woman's mask') by Echi (which may have been a Fukai type), for Komparu, the Ko-omote attributed to Tatsuemmon, for Hōshō, the Zō-onna by Zō-ami, and for Kongō, the Magojirō by Magojirō. In the Edo period appeared for the new Kita school, the Ko-omote by Yamato, Kawachi's successor. Kawachi is credited with the Waka-onna type, made especially for the Kanze school as its young woman's mask to replace the above. The Fukai, however, is still often used as an alternative to young women's masks by the Kanze school.

with the reputation of the mask maker. But the identity gained in the back gradually came to be lost in the face of the mask: with the increasing concern with fine technique and with perfect copying of the old masters, the professionals in time left little or no stamp of their individuality on the face.

It has been maintained both by practitioners and scholars of Noh that the loss of purity of motives is to blame for the deterioration of the Noh mask making tradition.² They see the fact that the mask makers lost their humility and their sense of awe for the spiritual powers of the mask as the primary cause of the loss of vitality in Edo period masks. Although there is no doubt that the tradition degenerated, exaggerated emphasis on the 'purity of motives' concept suggests moral judgment and is not a valid criterion of art.

Is this just not a myth all too often resorted to in explaining the deterioration of art that has had sacred origin? Is it not also a romantic idea held by people who are not themselves involved in the creative process, or if they are, concerned mainly with maintaining a tradition as they think it once was? (This applies as much to critics of contemporary art). After all, the artist can be totally unscrupulous and still make supremely 'spiritual' works of art.

It is certainly true that the change in the concerns of Noh from religious to aesthetic brought with it a similar change in the attitude to the mask. But the mask came to be not only an aesthetic object but also a commercial object, and when the mask maker became a professional

2 Gotō Hajime, for instance, in Nōgaku no kigen, p.509, suggests that Edo period masks do not exude strength or vitality (chikaratsuyosa) not only because they became highly stylized and mere copies, but also due to the loss of the spiritual attitude to the mask. He further emphasizes the created beauty of later masks as inferior to the qualities of the early masks, generated naturally through the ideal spiritual attitude.

he became controlled by the demand for a particular kind of merchandise. The fact that he was sometimes 'subsidized' by feudal lords in that he was commissioned to make certain masks did not necessarily loosen the limitations within which he had to work; on the contrary, they probably made them more confining.

Perhaps as important as attitude in the case of the Edo mask makers was the lack of direct involvement with the actual performance and environment of Noh - making his a craft isolated from the function of the mask.

Nogami Toyochirō suggests that when the aristocrats who patronized Noh wanted utsushi made of a famous mask, they did not allow the mask maker much access to them. At times they were probably allowed to see them only at a distance and had to imprint the mask in memory and copy on the basis of this, which might account for the great variety in utsushi masks that often do not look much like the original they are supposed to be based on.³ This may account, too, for the increase in sub-types.

In seeking the causes of the deterioration in the mask making tradition one might therefore rather consider the effect of authority and centralization, and particularly an authority that imposes norms on artistic creativity, which is what happened to Noh under the Tokugawa regime. (one can find examples of the same elsewhere, for instance, 'social realism' in the Soviet Union). Whether the 'censorship' that set in in Noh of the Edo period was of an economic kind (where the artist creates for a market imposed on him) or of a political kind (where a political authority lays down the rules for art) ultimately amounts to the same as far as result goes; and in the case of mask making meant stagnation. These causes are far more important than the loss of purity of motives.

3 Nogami Toyochirō, Nōmen ronkō, p.110.

Before going into detail about the masks of Kawachi and Zekan the signatures on the back of masks need further attention.

Mask Inscription

Posterity, not the early mask maker, cries out for signatures. As already mentioned, it is impossible to ascertain that masks attributed to the early masters such as the jissaku, 'the ten masters', or rokusaku, 'the six masters',⁴ were actually by them, and in most cases 'by' in reference to masks before the end of the Muromachi period must be read as 'attributed to' or simply 'in the style of'. In all too many cases where signatures of makers from this period are found, they were added later. Forgeries abounded in the Edo period.

The concept of forgery, however, is meaningless unless there is a concept of the value of a work of art being tied up with the identity of its maker. Therefore, although even early Muromachi mask makers surely learned their craft by copying from some model or other, they could hardly be accused of forgery, as they did not assert their ownership of their work. Even Zeami, in reference to the mask makers of his time, emphasized the qualities of the masks more than the actual identity of the mask makers.

When mask makers began to sign their work by the use of yake-in or other personal signs of identification and their masks came to be treated as an ideal, then forged signatures, not only of mask makers like Kawachi who actually signed their masks, but also of the earlier masters, began to appear. This again led to the need for stamps to certify authenticity of a signature and to other attempts at guarding one's identity such as Kawachi's carved half chrysanthemum in the upper right-hand corner of the back, or two deep parallel grooves at the base of the nose.

⁴ Listed in chapter 3, page 63, footnote 21.

Research done by Gotō Hajime into signatures and other inscriptions on the back of masks found in shrine, temple and private collections, as well as those found in the five schools of Noh, makes possible some conjecture based on the position of inscriptions, as well as the actual content of them. Names of makers begin to appear on the whole in the second half of the fifteenth century, and are usually carved or written in Indian ink in the middle of the forehead on the back of the masks. As for earlier masks where names appear, one cannot be sure that these are the names of makers; they are also more often found on the back of both cheeks or the chin. This is the case, as well, with names of the makers of Gigaku masks kept in Shōsōin and some Bugaku masks from the Heian or Kamakura period in shrines and temples. Generally speaking, on the earlier masks the centre area of the forehead is treated with special reverence and reserved for names of the shrines and temples, the Shinto or Buddhist deity to whom the mask was donated, Sanskrit inscriptions or the name of the person giving the mask as an offering.⁵ Professor Gotō also concludes that when makers' signatures begin to appear on the forehead it is because the maker has donated the mask to a shrine or temple as an offering, as was often the case, rather than an assertion of the maker's ownership rights to the mask. The name was necessary because the mask was an offering accompanied by a particular prayer on the part of the maker.⁶

Because then, of the variety of inscriptions and symbols that can be found on the back of Noh masks, it is not so simple to take these as a guide to the mask maker's identity. Kaneko Ryōun sums up the

5 Gotō Hajime, op.cit., p.503.

6 Already mentioned is one example of a mask given to a shrine as an offering, the Jō mask given to the Tenkawa Shrine by Motomasa Jurō, Zeami's son, very likely with a request for help in difficult times (1430). Here the donor's name appears on the back, but no separate name for the maker.

main types of signs as follows: 1. the maker of the type, 2. the maker of the copy, 3. information related to tradition or legend surrounding the particular mask, 4. the reason for and date of making the mask, 5. certificate of authenticity, 6. name of the mask type, 7. a special name given that particular mask,⁷ 8. the owner of the mask and 9. the prayer or request for which the mask was donated.⁸

One might add the character for kyō (叶, to grant or answer a prayer) which appears mainly on donated masks, but also on others, suggesting perhaps that a wish for satisfactory artistic result was granted.⁹ After the name of the mask maker, one sometimes finds the designation tenka-ichi (literally 'first under heaven'), a recognition of excellence conferred on some mask makers by the authorities of their time. Both Kawachi and Zekan, as do most major Edo period mask makers, have the characters for this mark of distinction included in their yake-in. Zekan was designated tenka-ichi by Hideyoshi in 1595.

Towards a professional mask making tradition

The Ōnin War (1467-1477) had been a disruptive period and hardly conducive to artistic pursuits. Yet it forced changes upon the Noh that had developed with Kan-ami and Zeami, and which had enjoyed almost a century of official patronage by the warrior-class aristocracy of the day.¹⁰

7 As for instance the Yuki, Hana and Tsuki-no ko-omote made at Hideyoshi's bequest.

8 Kaneko Ryōun, Nō kyōgen men, p.96.

9 ibid., p.97.

10 Zeami's later years, however, were shadowed over by loss of favour at the court. Yoshimitsu transferred his affections to another actor. His successor gave his patronage to Zō-ami. In 1434 Zeami was exiled to Sado island; he was allowed to return in 1441, but died in 1443, eighty years old. His son, Motomasa, a highly gifted actor who he had hoped would carry on the Kanze line, was passed over by the shōgun in favour of his cousin, Motoshige (Zeami's nephew), who as On-ami was ultimately to become the head of the Kanze School.

With the loss of this support and the upheavals of almost a century of civil strife after 1467, the Noh troupes were often forced back on their own resources again and had to try to appeal to a mass public through subscription performances. The austere and refined, Zen-inspired Noh of Zeami or his son-in-law Komparu Zenchiku was hardly designed to appeal to this public. Its tastes favoured the livelier, Furyū-inspired, and more colourful dramatic plays, such as those of Nobumitsu (1436-1516), for instance, Funa Benkei, Ataka, Rashomon or Momiji-gari.

In wooing the townspeople Noh also had to compete with the spontaneity of the increasingly popular amateur Sarugaku (te-sarugaku), that had begun among servant-class people at the court, around the end of the Ōnin Wars, but quickly became a fad that spread to the provinces.¹¹

This may have been one reason for the extensive distribution of masks in remote places. Another more important one was that provincial daimyō welcomed performers who could no longer make a living in the capital.¹²

This new insecurity and competition perhaps prevented Noh from stagnating at an early stage of official patronage. The change forced upon it must have affected mask makers as well, with changes in style and introduction of new plays. The more diversified provincial culture led to greater variety in styles and a broader base of support for Noh throughout the country.

Thus the time of unrest became a crucial gestation period of Noh. The mask maker, in fact, became more in demand than before with the increase in masks donated by daimyō during this period to actor troupes, perhaps prompted by a need 'to placate the gods by making contributions to those who performed the sacred rites'.¹³

11 Nakamura Yasuo, Noh, p.119.

12 ibid, p.121.

13 ibid, pp.121-122.

An area where mask making flourished throughout the civil wars was Echizen, and from here came some of the first figures in what was to become a hereditary system of professional mask makers. The makers who worked during the civil war period (roughly, end of fifteenth century to mid-sixteenth century) are referred to as the chūsaku or 'middle masters'.¹⁴ They are: Aiwaka (son of Shunwaka), Jiun-in, Miyano (a priest at Wakamiya Shrine in Nara), Zairen (Echizen), Kichijō-in (a priest at Kōfukuji Temple in Nara), Chion-bō and Taikō-bō. The latter is a crucial link between Sankō-bō,¹⁵ under whom he studied and Zekan, whom he taught, and who was to become the first in the geneology of the important Ōno Deme family of mask makers.

The main families of mask makers in the hereditary system that was now established are briefly the following:

1. Iseki-ke (from Ōmi) to which Kawachi belonged
2. Ōno Deme-ke (from Echizen Ōno), Zekan was the first generation of this line.
3. Deme-ke (from Echizen).
4. Kodama-ke (founded by Ōmi Mitsumasa, who broke off from the above and moved first to Edo, then Kyoto).
5. Deshi Deme-ke (which broke off from Kodama).¹⁶

Of these the Echizen Deme-ke is the oldest, and it is said to have begun with Mitsuteru, again presumed the son-in-law of Sankō-bō. There is some disagreement as to the early mask makers in this line, but if the supposition is correct, this would give Sankō-bō a crucial role in the establishment of the professional mask making tradition.

14 They follow the jissaku, rokusaku and kosaku. The latter, 'the old masters', are Hannya-bō, Shinkaku, Togō, Chiyowaka, Hiko-ishi, Shin-nō, Tora-akira and Togetsu. See Appendix 1 for masks named after the first three. As a group, however, they are not outstanding.

15 Variousy listed as one of the jissaku and rokusaku. See chapter 3, page 63, footnote 21.

16 Kamenfu, Nōmen shiryō, pp.19-22. Deshi Deme is sometimes referred to as Genri and Iseki as Ōmi.

At the end of the sixteenth century Hideyoshi's passionate patronage was to give another boost to the mask making profession. Not only did he officially recognize mask makers by awarding them the red seal proclaiming them 'the best under the heavens', but he also commissioned specific masks and had his official mask maker, Sumi-no-bō, make utsushi of the great masks of the Kanze and Komparu schools. He gave stipends to actors and ordered the composition of new plays, celebrating himself and performed by himself. Although these taiko-nō, like the kirishitan-nō that used the form to promote Christianity, have not lasted very well or left behind masks specifically made for them at that time, they were part of a revival in interest in Noh and the beginning of a new period of more stable official patronage.

Zekan and Kawachi

Zekan and Kawachi in relation to their families, take their places respectively at the beginning and towards the end of several generations of mask makers.¹⁷ There is an age difference of roughly fifty years between them, which is worth bearing in mind when considering the differences in their approach to the mask. They were both extremely productive and the range of their masks is very wide. As mentioned, some of their masks, although utsushi, came to be treated as honmen, to be copied by later mask makers, because of their special quality.¹⁸

The Ōno Deme-ke had a particularly close association with the Hōshō school of Noh, which even today has a great number of masks by makers of this family, including some by Zekan himself. The latter was

17 Zekan died in 1616, an old man. Kawachi died in 1645.

18 Suzuki Keiun in Zoku Nō-no men, p.32 gives as an example three outstanding masks by Zekan in the Hōshō collection: Naki-zō, Ko-omote and Kagekiyō, which although utsushi, have special qualities both technical and otherwise which place them in honmen category.

a contemporary of the fifth and sixth generation heads of the school. He also had a close association with Hideyoshi, being with him when he was at his height of power. Thus, he had the good fortune to live in a period of prosperity when art was valued highly and to enjoy the patronage of a ruler with an almost fanatic enthusiasm for Noh. Patronage of mask makers as specialists and not just of Noh actors in general already existed by that time. Sumi-no-bō received the first red seal from Hideyoshi with the distinction tenka-ichi in 1593, and in the following year he was awarded a special rank of priesthood by Emperor Goyōzei and given an estate.¹⁹ This marked a new period of prosperity for the mask maker.

Zekan Yoshimitsu was originally from Ōno in Echizen, but later moved to Kyoto. The revival of interest in Noh and the new creativity that added new plays to the repertory in Noh may have been one reason for the vigour of his masks. The lines of carving as seen clearly in the strokes on the back are very energetic and sharp. On the whole his colours, too, are extremely clear and unmuddled, and his use of gofun characterized by a high nikawa content which gives the mask a very hard and shiny surface. For this reason Zekan's masks have lasted very well over three centuries. Although his range was wide, the best of his masks are those of men and women. It is therefore mainly in the directness, vigour and simplicity of his art that he can be compared with Shakuzuru, who specialized rather in god and demon masks. Technically, perhaps he may be just as well compared to Zōami.

Kawachi Daijō Ieshige was born of a warrior family and apprenticed very early. He was trained by Bitchu-no-jō, third generation mask maker

19 Kongō Iwaō, Nō to nō-men, p.158. In the Tokugawa Collection: Nō Robes and Masks, p.271, he is also accredited with the techniques of ageing the masks. It would seem impossible, however, to attribute these to one particular mask maker. Kamenfu lists him as the first of the five chūsaku igō ('after the middle masters') which ends with Magojirō.

of the Iseki family. He was eventually summoned to Edo by the Tokugawa shogunate and died an old man. His eldest son also became a mask maker, but the only significant maker after him in the Iseki family is his deshi, Ōmiya Yamato (d.1662), who has left masks notable for their painting, and who also used an unusual gourd-shaped yake-in.

Kawachi had the luck to live at the right time. The Keichō era (1596-1615) was a time with a flourishing money economy. Although it may be an elated overstatement on the part of a writer at the time that 'even peasants handle gold and silver',²⁰ there was at least a greater potential market for a professional artist than previously.

Noh plays of a more elaborate and showy kind became increasingly popular. The Momoyama period taste expressed itself in the use of gorgeous costumes in silks and brocades. Previously these had reflected the more austere tastes of the warrior-class, and actors could seldom afford expensive costumes. With such richly-textured immediate surroundings for the mask, there inevitably arises new requirements also of the mask to match the costume. This surely had some effect on the increasingly elaborate painting techniques.

Kawachi's women's masks have been said to reflect realistically a Momoyama period ideal of feminine beauty. If one studies Momoyama genre painting there are similar ties, but perhaps it is more correct to say that most of the young women's masks in Noh standardized at this time, reflect the idealized elegant and refined features of the women of the Kano school before the trend towards an emphasis on sensual beauty.²¹

A particular mask attributed to Kawachi, the Waka-onna Shiragiku ('White Chrysanthemum') of the Kanze school has more of the artless and

20 Miura Joshin in 'Collection of Observations on the Keichō Era' as quoted in Yamane Yuzō, Momoyama Genre Painting, p.64.

21 The twofold screen 'The Story of Honda Heihachiro' in the Tokugawa Art Museum is a good example of this ideal.

youthful character of the Ko-omote than the typical later Waka-onna with a rather sensual look. But Kawachi's women's masks are not without a mysterious quality, for instance his Magojirō or his Deigan, the latter with an unusual colouring. It appears almost a light grey or ash colour, with no beni mixed into the last layer of paint as is common on young women's masks. The result is a ghostly luster which makes it weirdly beautiful.

Certainly the craze for plays based on The Tale of Genji at the time of Hideyoshi could not but have some influence on the women's masks that emerged in the Momoyama period and shortly after. Furthermore, the interest in more sensual performance in the preceding century, which led even to new female Sarugaku or Kyōgen troupes, probably affected the new ideals for the women's masks, as expressed in the Manbi, for instance.

What clearly distinguishes the styles of Zekan and Kawachi is their approach to embellishment of the mask - to achieving expression by highly complicated technical means. It is in this respect, too, that Zekan may be seen as the end of one phase and Kawachi as the beginning of another in the mask making tradition. Where Zekan gives us the basic thing with simple means and on the whole leaves ageing of the mask to time, Kawachi's technique is highly elaborate with much use of antiquing procedures such as shading with furubi, and scratching or rubbing away paint in parts. His masks are also extremely difficult to copy, and they are very subtle.

If Zekan may be compared to a poet of the Kokinshū, suggests Kongō Iwaō, then Kawachi belongs to the tradition of the Shinkokinshū.²² There is a delicate sophistication about Kawachi's masks. They are extremely subtle and beautiful to look at when held in the hand or seen in close-up, but perhaps less moving when seen on stage, as they do not

22 Kongō, op.cit., p.162.

come across with enough vigour and their quiet charm is lost when far away. This is a judgment that has been passed by some Noh actors including Kongō Iwaō.²³

If this is so, then Kawachi may be seen as a precursor of today's mask makers, some of whom make masks for collectors, masks for people to hold or to appreciate at close hand, but not to use on stage. There is a conflict in requirements and inevitably one will dominate the other.

At this stage, it is time to discuss some of the technical refinements - especially those that give the effect of age - that find their way into mask making more and more in the sixteenth and seventeenth centuries. Some of these have been mentioned in the chapter on technique as they are generally practised today. The use of furubi, the soot-based liquid for shading, is only one of them. Kawachi did not hesitate to use furubi, so that his masks would not be recognized at first glance as new when used on stage. Zekan, on the other hand, did not.²⁴

Mask maker Suzuki Keiun defends the use of such measures, saying they are used to give the mask yūgen, to add harmony and refinement to the mask. In this sense, these techniques should not be seen as a deliberate attempt to make the mask look old or pretend that it is, but they should be considered just another phase of the painting process.²⁵ It certainly would not be correct to see them as a mere attempt at falsification. If the actor has an aversion to putting on a new mask, it is natural for

23 I cannot give a personal judgment on the masks' appearance on stage as one can seldom know which specific mask is used in a Noh performance. Although I have seen and held masks by both Kawachi and Zekan on several occasions, there has been no opportunity to see them in use, knowing them to be by these makers.

24 Nakamura Yasuo attributes the first use of this technique to Gensuke Hidemitsu (also called Ko-gensuke), listed in Kamenfu as third generation of Deme in Echizen. Others have suggested Sumi-no-bō, who was Hideyoshi's official mask maker.

25 Suzuki Keiun, op.cit., pp.29-30.

the mask maker to try to make masks to please the actor who would be using them. In this sense the antiquing technique served to fill a demand on the part of the performer, and helped him express the highest perfection in his art.

There is a curious and paradoxical conflict of interests here - between, on the one hand, the aesthetic demands of the Noh actor's art which are passed on to the artist, who provides him with the means (the mask) through which to realize his art, and, on the other hand, the mask maker's aesthetic ideals. The latter, put briefly, would be to express the basic emotion or character of a certain type as beautifully as possible, not only when the mask is seen in motion on the stage, but just as much when it is held in the hand.

If the actor, who is to wear the mask, needs even just some suggestion of sabi, beauty in the old and worn, in the mask in order to perform well, must not the mask maker's art be subservient to this requirement? If on the other hand, it is true, as is often said about Noh, that it is not the actor who sees, but the mask who sees, and if the role begins with the mask, and the actor even chooses the mask according to the interpretation he wishes to make of the role and adjusts his performance accordingly, then it would seem that the ideals of the mask maker must come first.

Such a conflict could only arise when the mask maker became a professional, and in a sense separated from the world of the actor. And in such a situation which is that of the Edo period - as also today - it is inevitable that the mask maker bows to the actor. Before this time, when mask maker and performer were often one and the same person, or worked together, such a confrontation of ideals could hardly arise as both would be working closer towards the same end. The economic side of the question - that the livelihood of the mask maker depended on the pleasure of a patron who might prefer a mask that looked used - also would not have posed the same problem then.

Therefore, the use of these techniques at the time of an emerging mask making profession is quite understandable in view of the situation and the preference for older masks.

Other techniques to make the mask look used were arai-saishiki, dipping a cloth in hot water and rubbing the finished painted mask with it to give a blotched worn effect. This was practised by Kawachi. Abura-saishiki began to be used in the early seventeenth century; a little rapeseed oil would be mixed into the nikawa, giving a darkened effect to the paint, which made it look older. Similarly, a liquid from boiled gallnuts was added to the paint with the same darkened results. The trouble with these techniques is that they make the mask look dirty as age does its own work and adds a darkening effect of its own. For this reason the masks of Zekan, which may not have been as popular in their day with their clear sharp colours, have survived much better with only the natural ageing to tone them down and give them harmony.

As a corollary to the preference for these antiquing methods, it is interesting to find one very positive aspect of the attitude in the acceptance of certain blemishes in a mask that may have occurred by accident. Unexpected resin seepage can sometimes, if it occurs in the right place, give a touch of naturalness and of sabi to a mask; it is the unexpected that can lend it a special quality. This seems to have been quite accepted at that time, judging by the value placed on masks where this has happened, such as the Fushiki-zō or Kijiru-ayakashi already mentioned, which are treated as rather special masks. One does not encounter this attitude much among collectors who buy new masks today, however, who may accept unquestioning the deliberate measures to give the mask sabi, such as use of furubi or scratching the paint, but balk at the unexpected appearance of a resin stain and demand that the mask be repainted.

Other techniques perfected by Kawachi include the utchi-saishiki, the patting on of gofun at the end of the painting process to give a rougher and more natural skin texture. This was probably done with a rough grade of cloth.²⁶ Kawachi also used the tip of the brush. (Hōshō school's honmen Shakumi is an example). The result was a lemon peel texture.²⁷ When the rough area is again sandpapered and polished and the mask touched up with furubi, it gives an extremely natural and 'unpainted' appearance. But Kawachi also used the hakeme-saishiki technique, leaving very clear lines of the brush strokes in the last layer of paint, to give a patterned effect that has been compared to the lines in tatami matting.

This technique was used earlier, but in a simpler manner, as for instance in Zōami's Fushiki-zō in Hōshō's collection, which has clearly visible lines from the brush strokes in a very even horizontal pattern from top to bottom. Kawachi's Masugami, a Hōshō honmen²⁸ shows a far more sophisticated and complex use of the brush stroke technique, creating a mesh-like effect that approaches the subtleness of skin texture rather than a painted canvas.

The brush stroke technique carried to an extreme can give a very hard and obviously painted look as seems the case at first glance with the Ko-omote by Jiun-in in the Kongō collection. It has been compared to a teabowl made on a potter's wheel with its prominent horizontal lines and an unappreciative later mask maker disdainfully refers to its zebra look. However, as a teabowl with use will take on the colouring of the tea which gives a mellowing touch, likewise a mask with a hard and rough

26 Today some mask makers use porous material such as the heel of a nylon stocking wrapped around a sponge ball.

27 Some of the masks attributed to Himi have a bumpy effect, also referred to as nashi-hada ('pear skin') which would suggest he used a similar technique.

28 Both these masks are pictured in D. Keene's Nō, pp.188 and 194 respectively.

finish may wear all the better. Kongō Iwaō uses this particular mask to illustrate the importance of an awareness of riken no ken in relation to the mask.

Zeami uses the expression riken no ken to describe his concept of an inward vision. The actor's physical vision limits him to looking out in front and to the sides as far as his eyes will allow. What Zeami refers to is the ability by mental concentration to see behind one as well, in other words to see oneself from all sides moving on the stage - to see oneself through the eyes of the spectator. Much of the tension in Noh arises from this unceasing effort on the part of the actor to become one with the spectator and thus able to contemplate his own figure in its entirety.

In using the mask the actor must be aware of this and constantly strive to find a balance, for instance, by not tilting the head too much forward to enhance the woman's mask, because this would ruin his appearance from the back and the elegance of the whole figure be lost.

Applied to the mask, this would mean that the mask must be able to retain its power and come across to the spectator while seen from different angles and as part of the whole figure of the actor turning on stage. Therefore a mask that appears unsubtle at close hand may work wonderfully on stage. Jiun-in's Ko-omote, says Kongō Iwaō, may appear harsh at first glance, but takes on a gentler quality, while retaining its strength, when seen in use. The stripes disappear; they are one with the expression.²⁹

Kawachi sometimes uses a combination of patting on the gofun and painting it on leaving lines of the brush, thus achieving a combination of both the roughness of skin and lines from wrinkles. The pattern of brush strokes also varies. It is not always horizontal, but may be, as in the case of his Waka-onna in the Kanze collection, diagonal on the

29 Kongō Iwaō, Nō-to Nō-men, p.174.

forehead, with strokes from both sides upwards towards the part in the middle, as if drawing the slopes of Mt. Fuji on the forehead. Below the eyes the strokes are vertical, rounding off the chin, likewise following a vertical pattern down the nose tapering off in a circular movement under the nose.

Thus the painting techniques can become very complex, and Kawachi explored them to the utmost. With less and less possibility of creating new mask types, this was certainly one way of asserting individuality. The perfection of the Noh mask hinges on harmony between carving and painting; there is a constant tension, almost competition between the blade and the brush. Both are crucial; expert painting cannot compensate for poor carving. Although Zekan and Kawachi certainly mastered both, their masks would suggest a leaning in separate directions; Zekan towards the blade and Kawachi, the brush. Zekan's masks show a painting technique that is on the whole simple, uncluttered and without tricks. He does not mix colours very much, and sometimes uses Indian ink without even softening the blackness by adding gofun before painting; this must have given his masks a rather harsh effect when they were new. The backs often show the fuki-urushi technique over Indian ink, that is, wiping off superfluous lacquer with a cloth before it dries.

In addition to the yake-in and the curved intricate symbols that became common for mask makers at the time, both Zekan and Kawachi left further imprints on the back through personal markings: Kawachi often carved a half chrysanthemum in the upper right hand corner of the forehead; Zekan sometimes left distinct diagonal blade marks at the base of the nose. Not all masks attributed to them have their names on the back as it was sometimes the practice when masks were made on order to write the mask maker's name rather under the painted-on hair on the front of the mask. This has been revealed when masks have chipped and gofun peeled off.

Zekan and Kawachi have been highlighted among the makers of this period not only because they have been accorded a special place in the history of mask making in Japan as representative of the peak of mask making, but primarily because their masks are numerous and of high quality. A further reason for focusing on them - as opposed to other excellent mask makers of the early Edo period such as Ōmi, Yamato, Dōhaku, Dōsui - is that they have highly individual styles that can easily be contrasted to show different approaches to mask making. Finally, they perfected their own respective techniques to a point which has since proved quite difficult to equal. As stated before, they mark an important transition from the energy and directness of Zekan's style to the soft, mellow and subtle expressions of greater serenity seen in Kawachi's masks. This is achieved through greater attention to detail and refinement of technique which is to characterize masks from that time on.

Ultimately, refinement of technique and acceptance of orthodoxy were to bring about a marked decline in Noh mask making. Later Edo period masks are largely static copies and few show any of the dramatic power and vitality that still characterize the masks of Kawachi and Zekan. Yet even in the middle of the Edo period and later the urge to create something new was not entirely stifled, or perhaps it was the actors or patrons who wanted a wider choice of mask types. New types for, for instance, Ono-no Komachi's suitor Shii-no Shoshō, Shoshō and Fukakusa-otoko, of greater refinement than Yase-otoko, were made.³⁰ Frequently they were new types in name only as expression varied little from already established types of for instance the young women's masks.

In his significant study of 1925, Japanische Masken Nō und Kyōgen, Perzynski mentions Shigeyoshi in Kanazawa, mask maker for the Maeda

30 Nakamura Yasuo, Nō-no omote, p.92.

Daimyō in the first half of the nineteenth century, who tried some new types. One of these, called a Fushimi-jō, was among forty-two masks by Shigeyoshi in the collection of the Berlin Museum.³¹ The same mask maker also made a Beshimi-kurohige and a Dorohige-beshimi, which suggests he was trying to create new variants by combining the traits of two or more already existing types. This may have made them more acceptable to Noh actors or patrons than entirely new creations.

Another later attempt at creating a new mask is worth noting: a Taikō made for the shite in a play by Hideyoshi, Shibata (a taikō-nō). It was made by Kongō Kinnosuke especially for the role played by him at Hideyoshi's grave in 1898.³² Such bursts of creativity were rather the exception, however, from the eighteenth century on.

One can hardly blame the decline in mask making entirely on the mask maker's going commercial. It accompanies the ossification of Noh as a whole. Even in Hideyoshi's time there were hardly any benefit performances for the general public, 'a sure sign that it was fast becoming an upper-class entertainment'.³³ When culture goes official it often stops developing; even today when a folk performance becomes designated an 'intangible cultural asset' the emphasis immediately is on preservation.

31 F. Perzynski, Japanische Masken Nō und Kyōgen, vol.2, p.37. The mask differs from other Jō types; it appears rather long-faced, has long narrow eye slits and a barely open mouth with slightly protruding lower lip. An inscription on the mask pouch says it was donated to the Fushimi Inari Shrine in 1858 (see vol.2, p.107). Thus it may have been made solely for this purpose and not to be used in formal Noh.

32 Ibid., p.183. As photographed, the mask appears a mature man with some wrinkles on his forehead (in a pattern reminiscent of the Okina - an attempted deification?), deep-set eyes in light folds, fairly wide nose and slightly open mouth with teeth in upper part only. Colouring is light with painted-on brows and whiskers.

33 D. Keene, Nō, p.46.

If actors could be punished for minor mistakes, even be condemned to commit ritual suicide or be sent into exile, mask makers were hardly free from the same pressures of orthodoxy.

Deme Gensuke Mitsumori, tenth generation of the Echizen Deme family of mask makers, died in Tokyo in 1887, bringing to the end hereditary system of mask makers from the Edo period.³⁴ Although Noh by then was beginning to get back on its feet after the upheavals with the end of the Tokugawa shogunate and the Meiji restoration, measures of support were mainly directed towards actors. They could survive with the stage properties - and the masks - already in their possession, and mask makers were temporarily superfluous.

Not until the end of the Meiji period were there to be any serious attempts to revive the Noh mask making tradition.

³⁴ Nakamura Yasuo, 'Meiji-no nō-men seisaku', Geinōshi kenkyū, no.24, p.13.

CHAPTER 5

THE CONTEMPORARY MASK MAKER AND NEW CONCEPTS FOR THE NOH MASK

Noh derives its theatricality from a 'total theatre' concept of mime, dance, music and words, rather than from dramatic conflicts arising from a literary text. In today's avant-garde Japanese theatre the emphasis on the visual is again dominant and the power of confrontation in the mask valued. 'Thanks to the mask, the dramatic actor can work more in the way of the poet, the sculptor, the painter, the designer.'¹

Yet, despite the consistent breaking down of barriers between art forms in Japan, as elsewhere, the Noh mask maker continues to exist very much in isolation - neither accorded much recognition by the Noh theatre establishment that sets the framework for his art, nor considered truly creative by many within the visual arts or the theatre outside of Noh.

'What is the Noh mask maker's position today?' 'What are his motivations, objectives and aspirations?' These are the first questions to be raised in this chapter. Following naturally from this would be, 'What is the Noh mask today and where is it heading?' and 'Can the Noh mask function outside of the context of traditional Noh?' The latter is a particularly relevant question with the increasing experimentation in contemporary Japanese theatre which draws more and more on classical forms of theatre, acting styles, symbols and visual effects to achieve its theatricality.

Finally, is the Noh mask too 'sacred' to be submitted to such experiments or are they valid in the unending search for new sources of

1 Etienne Decroux, Mime Journal Number Two, p.58.

the theatrical? This final consideration will lead on to some mental experiments with the mask in theatre outside of Noh, or even outside a Japanese tradition, to see if the Noh mask can have any relevance or potential. Extending this even further, one might ask whether principles or techniques of Noh mask making can be applied to new types of masks in totally different forms of theatre. As the latter question risks leading into rather peripheral areas, it will be considered in an appendix to this chapter. (Appendix 2)

It is difficult to glean information on the situation for the mask maker today less because of the secrecy of the tradition (which is no longer very strong), than because of the social complexities of 'the world of Noh', augmented, in this case, due to the very small number of fully professional mask makers, about a dozen in all at present. In addition, there is the delicate question of defining who is a professional and who is not. Usual criteria such as full-time devotion to the art, ability to make a living from it, or quality of masks are further complicated by the importance of some affiliation with or recognition by Noh actors of the major schools and the emergence of a less discriminating and knowledgeable new breed of collectors, who also provide a market.

Noh suffered, as mentioned, a setback with the end of the Tokugawa shogunate, and although it regained its status, it never regained a financial support comparable to that given it in the Edo period. The destruction in World War II of several Noh theatres meant that several schools of Noh had to share the same space for rehearsal, which for a while perhaps helped to break down some of the barriers between the schools. Noh actor Kanze Hideo, reminiscing about this period, says, about the end of the war,

Noh actors didn't have enough to eat. Even so, I still think it was fortunate that the economic situation was unfavorable. Up until then, the

different schools of Noh had never attempted artistic or other exchanges. They weren't supposed to have friendly relations. Actors seldom saw the performance of other schools. After the war, though, when most Noh stages had been destroyed by the bombings, all schools were forced to share the few stages left unscathed. We used the same stages, and this gave us the opportunity to see how other groups performed. I could see what the Kanze School had to be proud of and what left something to be desired.²

The decrease in performances during the war had given the actors more time to rehearse, rather than constantly perform or teach, going through the same routine. Teaching had become a necessity in order to make a living after the Meiji Restoration as Noh found new patronage in wealthy businessmen who learned Noh for its social value. This is very much the situation today; and learning Noh is quite popular, not only among the exceptionally wealthy.

Given the financial situation of the immediate postwar period, most Noh theatres had to make do with what they had and were not in a position to commission or buy new masks. Consequently there was no great need for Noh mask makers for other than restoration work on the old masks. This situation has changed over the last thirty years. Although most Noh actors can hardly be described as wealthy, more and more Noh actors are buying new Noh masks.

The last decade has seen the deaths of three of the 'grand old men' of postwar Noh mask making: Suzuki Keiun, who wrote two books on Noh mask making; Irie Mihō, who also wrote a book treating several mask types and specific masterpieces in detail; and Kitazawa Nyōi. Kitazawa started as an actor-apprentice, but changed to mask making. He did much to revive the art in the Kansai area where he had a number of students, some of whom have gone on to become professionals.³ A

2 Kanze Hideo, Concerned Theatre Japan, vol.1, no.4, 'Noh Business', p.7.

3 Such as, for instance, Taniguchi Akiko. Kitazawa Nyōi's two sons, Kitazawa Ichinen in Kyoto and Kitazawa Sanjirō in Kamakura have also established themselves as professional mask makers of note.

significant figure in the revival of interest in the Noh mask is Nakamura Yasuo, who has not only written considerably on Noh masks, but has also actively stimulated the study of Noh masks through groups and field trips for this purpose. Although not a Noh mask maker himself, he is the son of one.

Given the limitations of the tradition of Noh mask making, the time consuming nature of the process, and the relative lack of interest on the part of many of the Noh theatres in using new masks, it may be unexpected, to say the least, that there are professional Noh mask makers today and even young people entering the tradition.

There are a few Noh mask makers today who express little interest in Noh and seldom see a performance. They approach Noh mask making as an art in itself, are concerned primarily with the visual aspect that is limited to the expression on the mask, all the while accepting the rules laid down for masks made for the Noh theatre. This is a paradoxical position to take, but one which no doubt is possible. More difficult, however, and hardly possible in the long run, is remaining entirely aloof from the world of Noh - that is, if one wishes to see one's masks used on the stage. And that, it would seem, is the aim of a mask maker who willingly submits to the Noh mask's limitations both in terms of technique and a fixed number of types.

This brings up a very complex problem for the contemporary mask maker. Ideally he is trying to create in the mask an expression which is not static and complete in itself but which has dramatic potential - that is, can come alive within the context of performance. To achieve this it is not sufficient simply to hold the mask up at arms length at intervals while working on it and moving it. This is like the playwright trying to perform his own plays during the writing, to see how they work. Just as the playwright needs performances by actors of the completed play to see how it works dramatically, so the Noh mask

maker needs to see his mask used on the Noh stage, moved by a Noh actor costumed for the role, who brings the mask to life within the context of a specific play.

This is an opportunity all too few mask makers have today. The masks used on the Noh stages usually belong to the collections of the Noh theatres and may be well over a hundred years old. There may even be a predilection for the old and obviously used mask, even if the mask itself is not of better quality than masks made by today's makers. Furthermore, there is the cost factor involved. Noh theatres are at present not government subsidized (as is the Kabuki theatre); and most Noh actors are not financially well off. Most could not make a living if it were not for the great many amateur Noh practitioners who need lessons. Still, some new masks find their way to the Noh theatre and Noh actors are among the potential buyers of Noh masks.

Noh mask makers are no longer attached to particular Noh theatres or schools of Noh, not at any rate, on any permanent basis. Some have more contact with certain theatres than with others, and are entrusted the task of repair work when necessary on masks.

Aside from the obvious importance of contact with the Noh theatres both for access to old masks and to potential buyers of masks, most mask makers would stress the need to see Noh regularly in order to fully understand their own art and absorb the spiritual quality of Noh. Many attend performances at least once a month, some even once a week.

Highly regarded mask makers prefer to sell to Noh actors and underplay the importance of other customers, including the Noh actors' amateur students; some mask makers rely heavily, however, on private collectors to buy their masks. As a matter of fact, the last five years have seen a Noh mask boom in Japan, encouraged by the mass media and some degree of revitalized interest in traditional Japanese culture among the post-war generation. For a collector who does not practise

Noh, the Noh mask becomes something to hang on the wall, place in a glass case or take out once in a while and move when showing it to visitors. In other words it becomes an art object and consequently its dramatic potential - the infinite possibilities of its expression - becomes drastically reduced, if not totally irrelevant. The mask maker who is producing primarily for this market - and there are some - would hardly need to consider whether the mask has dramatic potential or not. He could devote himself to technical perfection and the beauty and drawing-power of a particular expression. In emphasizing technical perfection and orthodoxy in terms of the Noh mask repertory, most of today's mask makers are very much in the Edo mask making tradition.

This is not necessarily because they chose to be, but because they have to conform to the rules that govern the rest of the Noh theatre world. Even established mask makers such as Kitazawa Nyōi and Irie Mihō felt these pressures and at times desired greater freedom within their art. Gotō Hajime recalls how Irie once showed him two Kyōgen masks he had made. These were a very unusual Oto (a comic woman's mask with flat nose, protruding cheeks and chin) and a Kani (crab). The latter in particular, rough-looking and with big eyes, was a great contrast to the delicate and fine work of his Noh masks. As Irie showed them, he said he felt there should be greater freedom in making Kyōgen masks.⁴ Perhaps he did not feel he could go one step further and say the same about Noh masks; perhaps he felt that greater freedom of expression in making even Kyōgen masks would provide an outlet.

Professor Gotō recalls how he sensed the anguish of the Noh mask maker who works within strict confines and cannot be free in expression. Although the Kyōgen masks retained the basic expression, they had an innovative and fresh quality. He concludes that the thinking about Noh

⁴ Gotō Hajime, 'Aru nōmen sakka', Engeki hakubutsukan, no.33.

masks today lacks freedom and could be more open.⁵ Interestingly this opinion was expressed in a catalogue to accompany an exhibit at the Waseda Theatre Museum of Noh masks and old pre-Noh masks that show a far greater spontaneity than later ones.

In a round-table discussion at his atelier in 1959 Kitazawa Nyōi also expressed his wish to make new masks (shinsaku-men) that do not conform to the current types. 'If genuinely new Noh plays were made, then we could well make new Noh masks', he says.⁶ He later asks Noh actor Katayama Hiromichi if he feels ill at ease using a shinsaku-men. The Noh actor answers that he does not mind using them and adds if someone makes one for him he would use it, but if the mask is too unusual he would have trouble using it. If it is suited to the play it is all right. As with other new masks of the traditional types one cannot know unless one has used them two - three times. He further adds that it is about time masks of the Shōwa Era (1925-present) were made and would like to see a cross between a Ko-omote and Waka-onna.⁷

Now, almost two decades later, new mask types are still few and far between and often, as in the later Edo period, limited to hybrid versions of other existing types. The above exchange points to the problem of who is to take the first step into the unknown. Can the Noh mask maker afford a month's work on a mask that may not be approved? Can the Noh actor chance commissioning a work that may only be used for one or two performances? Both say they want to see new masks made.

When even these older mask makers obviously had some wish to express themselves more freely, the feelings on this issue of those of

5 Ibid.

6 'Omote-o kataru' round-table discussion printed in Kanze, July 1959, p.10.

7 Ibid., p.10.

today can hardly be dismissed as mere whims of the recent postwar generation. They will be aired later in this chapter.

Artist or Craftsman

With the emphasis on originality as a prerequisite for art in Japan, as elsewhere, today, the question of whether the Noh mask maker is an artist of a 'mere craftsman' or 'craftswoman',⁸ often comes up. The answer must be that he or she can be both. A Noh mask being a mask for theatre can hardly show its full worth until it is worn in performance. That is when its full dramatic potential and power to move is first realized. The requirements of, for instance, a gargoyle or a statue are quite different from those of a mask. They are complete in themselves, in their fixed position, mounted on a pedestal or beneath the eaves. They will not normally be seen in motion, although they may change expression when seen from different angles. A value judgment of the mask will therefore depend on what it is meant for - to be seen on the wall or worn by the actor on stage. As so often with set models and costume sketches in stage design, an exquisite design and artistic drawing may not result in an equally beautiful effect when realized on stage, nor be the most functional. Likewise a mask with extremely strong stripes from brush strokes across the face may seem crude on close hand but have a powerful effect on stage.

A mask maker who can create a mask that is both beautiful and has this dramatic potential is surely an artist. Unfortunately many new masks are not readily seen on stage; but in a good mask one can at least discern the power to move.

8 Woman is deliberately mentioned here because although Noh has traditionally been (and still is) a man's world, there are a considerable number of women practising - on the whole as amateurs - some aspect of Noh, including mask making. One fully professional female mask maker, Taniguchi Akiko, has achieved considerable standing, to the extent of seeing her own masks used on the professional Noh stage.

As for the demand for 'originality' in a definition of art (a demand which suggests a limited view of the creative process) for one thing, within each type of mask there are an infinite number of possible expressions. Secondly, if one compares the Noh mask's limitations with those of the expressions possible for, for instance, the Madonna and the infant Jesus in Western Christian art, there is not a great difference, except that in the latter the expressions are not isolated, but form a part of a whole composition. So does the mask in the Noh performance, where its full potential is realized.

Noh mask makers are, however, not accepted in important art exhibitions (such as Nitten, for example), as a calligrapher or a sumi-e artist might be. This is probably the legacy of the utsushi mask tradition from the Edo period (the number of bad masks made then) as well as being due to the concept of originality as supreme criterion in art, which is of more recent date in the Japanese art world. It does not help, either, that the Noh theatres do not value today's mask makers very highly.

Work Conditions and Problems of the Mask Maker

There are only a very few Noh mask makers today who can survive on mask making alone; it is virtually impossible if supporting a family for anyone but the most famous. Some professional mask makers supplement their incomes by teaching groups of amateurs, whose ranks have increased considerably in the last twenty years, particularly in the Kansai area. Others may be 'professional' in the sense that they exhibit and sell their work, but have other means of making a living and do not devote all their time to Noh mask making.

Considering that a good mask maker may make only ten to twelve masks in a year, and possibly not sell all of them, it is therefore not unreasonable that Noh masks of quality sell for two to three hundred

thousand yen or more, given also the high cost of living in Japan today and the expensive materials.

The price asked obviously does not depend on length of experience alone. In reply to a questionnaire, one mask maker of fifty years experience, suggested an average of 500,000 yen for his masks; another of twenty some years experience said he would ask 400,000 yen for women's masks and up to 1,200,000 yen for some masks in the Shishi category. Three did not wish to answer. Mask makers of ten to fifteen years standing would not be likely to go over 250,000 yen or 300,000 yen.⁹ Some suggest it took ten to fifteen years before they could sell one mask.

At one Noh mask exhibit held at a major department store in Tokyo in 1977 prices for Noh masks by living mask makers ranged from approximately 100,000 yen to 900,000 yen. At least a fourth of the amount would normally be commission for the department store mounting the exhibition. Let it be said that masks varied considerably in quality, only a small number were priced over 400,000 yen and these were by mask makers of noticeable seniority.

The price structure around Noh masks, however, has not quite reached the stage of some other traditional art forms which originally grew out of a Zen-based aesthetic and striving for simplicity, but have become highly sophisticated and expensive cults, such as that of the tea bowl or the gui-nomi.¹⁰ There is after all considerable labour and costly materials involved in the making of a Noh mask.

9 Three out of six did not wish to answer this question, however. Names of the six out of twelve mask makers who replied to the questionnaire are not published as they have been assured of anonymity to gain as frank answers as possible to such questions.

10 The large sake cup which of late has become quite a fad. At similar department store exhibits of gui-nomi these often extremely simple and minuscule drinking cups can fetch over a million yen a piece for a work by a well-known contemporary potter.

Still, the Noh mask making tradition, as already seen in the story of the Edo period decline, has not escaped the pitfalls of over-refined simplicity and the snobbery that often accompanies the sophistication of an elusive art form. The world of Noh is a very closed one, not only due to the tradition of secrecy that surrounded and protected the art for centuries. The old Noh masks are often jealously guarded, as if they were meant to be seen only by a select and worthy few. At one time this attitude was a natural result of the secrecy of each school's tradition, and it would also logically accompany the sense of awe once held for the mask as a religious object. (Some Noh actors still retain that sense of awe for the mask and in their case a reluctance to show a mask, with which they have a special relationship, to an outsider can be quite understandable.) One Noh actor has described his relationship to the women's masks he likes to use as almost like falling in love with a woman and explains it in terms of the Noh mask's ability - more than any other mask - to become one with the wearer, become flesh and blood, so to speak. The actor 'does not only lose his identity (disappear) inside the mask, but while doing so, he becomes one with it'.¹¹ Just as a woman thought not to be exceptional by most men can have a particular appeal to one man, so a mask thought undistinguished by many may be the 'one and only' at a particular time for an actor.¹²

All too often today, however, the exclusiveness surrounding Noh masks is due less to respect for the mask than for its value as an antique and the desire to assert ownership over a unique object. Yet, it does take a great deal of time and care (in taking masks out of individual boxes and pouches) to show masks properly. It is therefore

11 Kanze Hisao, 'Kamen-no doramatōrugi', Episteme, p.49.

12 Kanze Hisao, remark made while explaining the Noh actor's relationship to the mask to director Richard Wherrett, Kanze Kaikan, Dec. 1977.

natural that private owners or temple and shrine attendants who take time out from their normal duties are rewarded for their time. For the young and struggling mask maker this can be a problem. Seeing good Noh masks, a prerequisite to becoming a good mask maker, can be a very expensive business, without established connections.

Noh is an 'elitist' art in the sense that it is patronized by a small minority, even taking the large number of amateurs into consideration. In recent years, however, the base of support has broadened and even includes a large number of young people, who practise aspects of Noh in university clubs or work-based associations. This does not necessarily indicate an opening up of the closed world of Noh, as the value of Noh as a social lever is still an important factor. Yet there are signs of changes occurring in Noh which could also come to affect the Noh mask making tradition. Albeit a very minor influence as yet, there are more and more people involved in contemporary Japanese theatre looking to Noh for elements that can be applied in new theatre. The Waseda Little Theatre is an example which will be discussed later in this chapter. More and more young Noh actors see other forms of theatre and are interested in new Noh. There are also Noh actors who have expressed their wish to return to the vitality and creativity of the Noh of Zeami's time. This could develop into a movement affecting at least some of the schools of Noh and it could mean wider options for the mask maker in terms of artistic expression. Younger Noh actors, as mask maker Kitazawa Nyōi noted even twenty years ago, often prefer new masks, beautifully painted, whereas the older ones prefer the old masks.¹³

This touches on a question as serious for the mask maker as for the actor: Is artistic isolation necessary? Or rather, is

13 'Omote-o kataru', op.cit., p.12.

singleminded devotion to Noh and Noh alone necessary or even desirable?

In discussing the relationship of the Noh actor to his art, Donald Keene accredits the training through repetition, often without even understanding the plots or having any intellectual involvement with texts, for the faithful preservation of Noh.¹⁴ The fact, too, that Noh became a carefully controlled ceremonial art, the official music of the Tokugawa shogunate, meant that it withstood any outside influences and was preserved without major change through several centuries. But the question is not simply one of survival, but preservation of what? The Noh of eighteenth century? Or are there alternatives? After all, Zeami tampered considerably with the texts of his forebears, including his father. And we see the loss of early Sarugaku and Dengaku as less of an artistic than a historical loss.

'The danger today is that young actors, far better educated than their predecessors, will be distracted from a unique concern with Nō into dabbling with other dramatic styles, or may attempt to modernize and rationalize an art which has thus far withstood the assaults of change',¹⁵ is Donald Keene's conclusion, which one might interpret more as a concern for the preservation of Noh as theatre history than as a living art. There can be no doubt that Noh needs to regenerate itself. In the light of recent developments in Noh and the emergence of people like Kanze Hisao, who has 'dabbled' considerably and superbly in other forms, from theatre of the absurd to W.B. Yeats' dance drama

14 Donald Keene, Nō - The Classical Theatre of Japan, p.66.

15 Ibid., p.66.

or Greek theatre done as Noh,¹⁶ and still remains a brilliant Noh actor, perhaps Donald Keene would modify the above opinion.

Some Noh actors today, though perhaps only a minority, can gain from experiencing and seeing other dramatic forms and it can enable them to stand back and regard, with a greater objectivity, their own art form, what is good in Noh and what is not in the form as it is today.

What about the mask maker? Can he try his hand at other forms, for instance free sculpture, and still remain a good Noh mask maker? Or would he lose his purity? Should he try to create his own new types for either existing Noh plays or for new plays? Or would straying into the world of imagination make him lose his grasp of the classical types?

The mask maker has of course less power to influence the course of Noh today than a shite actor. What kinds of masks he makes depends largely on the demands of the Noh theatre but also on the market for masks. The demands of Noh at present are almost exclusively for utsushi-men. So are those of the market, but changing tastes on the part of collectors could influence the types of masks made by many mask makers in the future, judging by a comment by a mask maker in his late thirties, Nagao Kiyoharu the son of a well-known mask maker, who says: 'Until my father's generation it was enough to be completely engrossed in one's work; today one has to think about masks that sell at the same time as the art of carving them'. He mentions the recent 'Discover Japan' fad and an increasing interest on the part of foreign

16 He has performed, for instance, in Takahime (W.B. Yeats' At the Hawk's Well done as Noh), Suzuki Tadashi's Waseda Little Theatre production of Trojan Women and The Bacchae, played Medea in the Greek tragedy done as a Noh play, acted in and directed numerous Beckett plays, among other ventures outside of Noh.

buyers as having had some influence on the increasing demand for Noh masks.¹⁷

To make good utsushi masks the mask maker cannot assert his individuality, rather he must deny it, says his father, Nagazawa Ujiharu. That is why the Noh mask maker ranks low in the art world. This can pose quite a problem for the mask maker because as one carves mask after mask, the desire for creative outlet is aroused and it is hard to suppress it.¹⁸ And the lack offers limited expression of individuality.

The problem is greater for the mask maker of today, whose sense of individuality is possibly stronger than that of the utsushi mask maker of the Edo period, and is probably greater, too, for the younger generation of mask makers.

The answers to questions touching on this issue of originality, desire to express individuality, experience in other forms of mask making or sculpture, as part of a questionnaire sent out to twelve mask makers, are quite interesting in this respect. Out of six mask makers who vary in experience from having ten to fifty years behind them and in age from about sixty-five to thirty-five, three had made other Noh mask types than the traditional and four had made other kinds of masks such as Kyōgen, Bugaku or Kagura masks. There seemed to be a consensus that there was no particular need for experience in sculpture to become a mask maker. One mask maker has also commented that this might even be detrimental as it might set up preconceived ideas of how to approach the carving of a face or encourage the craving for originality of expression from the start. Another, a younger mask maker, said on the other hand that he was interested in all forms of art.

17 Mainichi guraifu, p.41.

18 Ibid., p.41.

Utsushi masks, it was specifically stated by three out of six mask makers, are the basis of the mask maker's craft; one suggested that individuality could only be allowed after the painstaking work of utsushi had been mastered. One could sense a caution in answering on this point: 'beginners had better stick to utsushi' and only if one's masks are 'good enough' should one risk attempting new masks, for instance.

That the attitude to their role and interest in questioning aspects of the tradition vary greatly among today's Noh mask makers became quite clear from answers received to this questionnaire. One reaction even suggested it was quite an imposition to ask for information and that questions such as 'Which type of mask do you find most difficult to make?' was the height of rudeness. They are obviously all difficult. One could sense, too, a certain sensitivity to any suggestion that the mask maker attempted to fake the age of a mask by using means such as the application of soot or the scratching of the painted surface of the mask. One older mask maker avoided answering the questions on whether he uses either of these methods to make the mask look old by suggesting the terms used in the questions - such as the word furubi - were not appropriate. Another answered the question about scratching or leaving scars on the surface by simply saying that among mask makers from the Momoyama period and on there are some who do and some who don't, and beautiful masks have been made without doing it. Here again the answer avoids the question and one can sense a reluctance to admit to using particularly this method although masks on display show it is being used. Another mask maker suggested that as a rule he did not use it; one had been using it up to then (and was the only one to specifically admit to doing so); yet another was alone in answering a clear no.

That this question should appear less comfortable to answer than the one on the use of furubi is perhaps understandable in light of the answers to the latter. Three suggested it was necessary and considered as one part of the painting process, the soot being simply another colour in the range used. One specifically felt it was needed to express the beauty of the great old masterpieces among Noh masks. Yet the term furubi is obviously passé as far as the contemporary mask maker goes and soot (susu) should from now on be more appropriately used. One mask maker, however, solved the problem of the word's connotations by saying he wrote furubi with the characters for 'old' and 'beauty'.¹⁹

Although as mentioned in the chapter on technique, most mask makers prefer lacquer for the back and use the yake-in (the signature burned into the wood), one younger mask maker, whose progress is worth watching, has recently returned to the plain untreated wood seen on the backs of some of the very early masks and has even stopped signing the masks. Perhaps this might signal a return to expressing individuality in the face of the mask itself and 'signing' one's work by its very uniqueness. Certainly the wishes expressed by the mask makers who answered the questionnaire would indicate a desire to return to this point, and younger mask makers were not the only ones to lament the loss of individuality in Noh.

Attitudes to the question of display of one's work varied. Older established mask makers who obviously had their connections did not see exhibits as necessary; one had his first one man show, also his first exhibit altogether - after twenty-two years of mask making. Yet

19 Nagazawa Ujiharu refers to the use of furubi as koshoku, literally 'old' or 'antique colour', and says it is not used just to give the mask the faded beauty of an antique, but it is a positive painting method to give it refinement and bring out its depth. Menutchi nyūmon, p.90.

again others suggested that exposure is necessary, but that it is difficult to get Noh actors to come to exhibits. Number of exhibits varied from one to seven in the last five-year period.

The major complaints when it comes to the current situation for Noh mask makers in Japan were the abovementioned issue of lack of individuality in Noh, and the general treatment of mask makers, who feel they are not accorded a favoured enough position in the world of Noh, considering the importance of the mask in Noh. Another grievance expressed touched on the social complexities within the world of Noh (although they are probably similar to those in other traditional arts) - the expectations on the part of people who have shown one favours or allowed one to see and copy an old mask, that the mask maker should give them a mask in return. This suggests that the mask maker in the minds of many is not wholly recognized as a professional. Yet none of those who replied had other employment than that of Noh mask making. Finally the wish was expressed that more new mask types be allowed to emerge.

The question of the mask maker asserting his or her individuality, however, is likely to become more and more of an issue in mask making. This will be partly due to the need for new masks in new or resuscitated Noh and partly due to the premium placed on originality in the world of art today. Aside from the above cautious answer on venturing outside of the confines of utsushi, four out of five who answered the particular question, 'Is it possible to assert one's individuality (kosei) in the Noh mask and do you wish to do so?', answered as follows:

1: 'It will assert itself naturally even if one does not consciously attempt to do so.'

2: 'If the mask has no sign of individuality, it is not a work of art and not a Noh mask.'

3: 'Of course. A work that has no individual character is probably just a shape without soul.'

4: 'I want to carve masks that are uniquely my own.'

In particular the last very strong answer from a recognized mask maker suggests there is no turning back the clock to the confines of the Edo period utsushi tradition.

Unorthodox attitudes to the Noh mask on the part of people with a commercial interest in it may have some influence on the future of the mask making tradition. If collectors become interested in buying masks that fall outside of the established types in some way, this might encourage mask makers to make such masks.

Mr Nakanishi Tōru, the owner of the Nōgaku Shiryōkan, a Noh museum opened in 1976 in the city of Sasayama, is an example of such a person. He admits to being primarily a businessman, but has a special interest in pottery and in Noh, which has led him to open up a museum for old Tamba pottery and next to it the Noh museum, which he hopes will serve not only the public, but also become a place of retreat for Noh actors, where they can come and meet informally. Speaking to a Noh mask maker, he says that the Noh theatres could be more open to originality and suggests that the mask maker be less concerned with what the people in 'the world of Noh' want - which is primarily copies of old masks - but rather create masks with new expressions. If the suggestion had been accompanied by an offer to purchase such masks, it would have carried more weight. As it is, however, it is merely indicative of an attitude, which at present is rather exceptional, but could in time catch on among people with financial interest in Noh.

At present the Nōgaku Shiryōkan has a collection of about 130 Noh masks, some of which are quite unusual, but they date mainly from the

Edo period²⁰ and as of August 1977 only one was by a contemporary mask maker.²¹

The problem with the commercial sector influencing mask makers is that unless encouragement to make new types of Noh masks is endorsed by at least a part of 'the world of Noh' a question of defining the masks will pose itself. At what point does a new mask type cease to be a Noh mask? In practical terms it becomes a matter of whether a mask is used in Noh or endorsed as a Noh mask by someone of standing in that world. Ideally, it should be a matter of whether a mask is suitable for a particular role in Noh.

The solution, therefore, would hardly come through a demand for new types of masks from collectors alone. This could even do great damage. The increase in demand for Noh masks from that sector has already led to mass-produced ceramic imitations passed off to the consumer as Noh masks and to an assembly-line mask making process in at least one case, where a family divides the various tasks of carving and painting between them and by specializing in one can produce quicker and cheaper carved masks.

Judging by the masks shown for sale in conjunction with a major Noh exhibit at a Tokyo department store in December 1977 the concern with pleasing the general collector born of the current Noh mask boom is quite obvious and dominant. Most of the masks were exceedingly bland and undistinguished, but technically well done copies. Hardly any could qualify as art. However one should reserve judgment on that point until seeing a mask on stage.

If, on the other hand, new plays requiring new masks were added to the Noh repertory, or Noh actors, who were not satisfied with the

20 They include masks by well-known makers of that period such as Yukan, Yusui, Dohaku and Dosui, as well as a few by the earlier Kawachi, Zekan, Yamato and Echi.

21 By Hori Yasuyūemon, a major senior mask maker living in Kyoto.

existing types, demanded new types for certain roles, this would open up a new and exciting area for those mask makers who have creative instincts, and the ability to realize both the character and kurai of a role in a new expression. If, in addition, the Noh theatres could afford to pay for commissions of new masks, this may be the ideal situation. New masks can in no way supplant the existing types, but there is no reason why they should not be added to the fund of existing types.

The problem with this suggestion is that it is not economically viable from the theatres' point of view. Unless the new masks can be used again in more than one play or unless a play requiring this particular mask becomes part of the regular repertory. Making a mask especially for a play is just too expensive to do often. And most shinsaku-nō, new Noh plays, have been shortlived and not been performed more than a few times.

Another possibility of introducing new masks would be if plays that are no longer a part of the current repertory were to be taken up again. There are plays extant that are not performed any more for one reason or another. There are also fragments of Sarugaku or Dengaku plays that could possibly become the basis of new Noh texts to be used today. If such resuscitated plays came into use, they would warrant the creation of new types of masks as the types likely used for them once would no longer be in use, perhaps not even in existence. If these plays also became a part of the standard repertory, their emergence would be the best catalyst for the making of new mask types, even better than the occasional new Noh play that easily drops by the wayside.

But the fact that there have been some examples of new masks for shinsaku-nō is encouraging. The late Kitazawa Nyōi, for instance, made a new mask for a play about the poet Bashō. New plays are also

performed from time to time. In the play Zeabō-oku, a new Noh play based on the life of Zeami, the shite actor playing Zeami unfortunately had to wear a Kojō mask - not altogether ideal, although a possible choice - in the 1972 Osaka production of the play, because it was too expensive to commission a new mask.

The problem with using a Jō type mask, particularly a Kojō, is that it sets up expectations because of its frequent use as a manifestation of a deity. The old man who appears in the first half of a god play usually reappears in the second half as the deity in its true form. Although one might say that the world of Noh deifies Zeami in a sense, the play Zeabō-oku is primarily concerned with Zeami, the man, with his human frailties. A central theme is the fear that the art he has created and given his all will be lost or corrupted after his death.

Zeabō-oku was written by Noh actor Katayama Hiromichi in 1962 for the 600th anniversary of Zeami's birth. As the title suggests it focuses on Zeami's dreams and memories. The setting is a Dengaku rehearsal at the Ishiyama Temple by Lake Biwa. Zeami, past seventy and a broken man after his exile on the island of Sado, stops at the temple where the lively Dengaku players are rehearsing. As he sits and watches the moon, memories of his own plays come to him and appear on stage as three tsure, one after the other. They remind him of his own hopes and ideals for Noh. The first to appear is the shite from his own play Kinuta. She dances, stops and looks at Zeami, then disappears. Here follows a Kyōgen of Dengaku players dancing and singing. Zeami tells them he doesn't like the dance. He wants to be alone with his memories. They look at him in surprise but move on to rehearse elsewhere. The second tsure appears wearing the tall hat typical of kusemai dancers. She is the shite from the play Hyakuman,

which is often accredited to Zeami, but probably one of the many plays he adapted from earlier texts, possibly his father's. At this vision of the kusemai-dancer Zeami is reminded of his father Kan-ami, who introduced kusemai into Sarugaku, and thinks of the respect and recognition they once enjoyed for an art they both had brought to its perfection, and which Zeami had hoped to pass on through his son. But his son, Motomasa, is already dead and in his sorrow Zeami remembers the play Sumidagawa, written by Motomasa, in which a grieving mother sees her son's ghost. Zeami stops and stares - does he too see his son's ghost? But it is only an illusion. Throughout the stage is bare around Zeami.

Finally appears the third tsure, Myōkafū-no-onna, 'The Woman of the Wondrous Flower', the woman of the highest of the nine kurai, the ultimate ideal of beauty and the essence of Noh.²² She consoles him and they dance together; life is over but Noh will live on.

Because two of the tsure are shite from other Noh plays it is natural to use the women's masks suited to the shite roles in these. The last tsure, too, although not from a particular play, is the essence of all, the ideal of yūgen as expressed in the young women's masks. Therefore a young woman's mask of high kurai could be used. Because she comes to comfort Zeami, the serene Zō-onna used for female deities would be particularly suitable.

There is therefore no real need for new women's masks for this play. But on the basis of the above one can see that the mask for Zeami is a different matter. There is a strong attachment to this life.

22 This refers to Zeami's definition of the nine degrees of acting in Kyūi shidai. 'The style of the wondrous flower' is accompanied by the quotation 'In Shinra the sun shines at midnight' taken from a Zen text. It epitomizes the point at which thought disintegrates and the intellect is transcended. It is the ultimate in yūgen. R. Sieffert, Zeami: la tradition secrète du Nō, p.175 and p.346, fn.2.

and to the art he has created and will leave behind. Because of this attachment to the world and the emphasis on the very human qualities of Zeami, the Kojō, despite its destitute look, is unsuitable. A new mask would have been far better.

The Noh Mask and Plays from Other Theatre Traditions

New venues for the Noh mask have been opened up through increasing experimentation with plays from other traditions done as Noh, for instance Greek tragedies, the plays of W.B. Yeats or Paul Claudel.

Takahime, performed on the Kanze Noh stage in Kyoto in 1970, is a translation and adaptation for Noh of Yeats' lyrical dance drama At the Hawk's Well,²³ based on the Irish legend of Cuchulain. It departed from traditional Noh in that the eight man chorus wore grey half-masks and participated in the action more like a Greek chorus, moving about on stage or gathered behind the guardian of the well as stones. The Young Man, who is masked in the original by Yeats, is here hitamen as suited to a waki role. Aside from this, traditional Noh masks were used (a Jō type for the Old Man), the fearsome guardian herself wearing a mask of the Ryō-onna type. This is a very strong mask for the ghost of a woman and therefore has the staring brass eyes and gold teeth of ghost or deity masks. It is a beautiful and relatively young-looking face. The Ryō-onna mask works well in the Noh version, but one could conceive of a new mask created for the role, inspired by Yeats' text. The following excerpts refer to her appearance:

Her heavy eyes
 Know nothing, or but look upon stone.
 Your eyes are dazed and heavy ...
 ... Why do you stare like that?
 You had that glassy look about the eyes ...

23 The play was first performed in Japan in 1939, and produced as a Noh play in Tokyo in 1950 with Itō Michio as the old man. He played the Guardian of the Well in the original London performance in 1916.

I cannot bear her eyes, they are not of this world
 Nor moist, nor faltering; they are no girl's eyes.
 Why do you fix those eyes of a hawk upon me?
 I am not afraid of you, bird, woman, or witch.

For the staring, glassy look of eyes that frighten, the Ryō-onna works well. The gaze is unavoidable. But one could also conceive of a mask with heavier lids, less strong mouth and a more animal quality.

In the instructions for Yeats' play the Guardian merely has a face made up to resemble a mask as do his three musicians. Only the Old Man and the Young Man wore masks.

The main consideration here is not whether or not Yeats fully understood Noh (not having seen an entire authentic Noh performance, he hardly could have), but what affinity there is between his concept of the mask and that in Noh and whether Noh masks or masks inspired by them can be used in Yeats' plays. He conceived of the masks for his dance plays as modelled after Noh masks. The plays, like Noh, revolve most often around one single emotion or situation, in the later plays taken to their extreme crystallization in madness.

There is something cool and detached, seemingly impassive about the Noh masks that express the highest form of beauty. These are the masks that Yeats must have had in mind as the ideal when he says 'In poetical painting and in sculpture the face seems the nobler for lacking curiosity, alert attention, all that we sum up under the famous word of the realists, "vitality".' Of the Noh masks he had in his own possession, one was a Sumiyoshi-otoko, said to be similar to the mask of that name by Tatsueemon, a special mask for the Komparu school and a variation of the Kantan-otoko.²⁴ According to Mrs Yeats this mask served as a symbol of meditation for Yeats.²⁵ The Tatsueemon mask, however, is not as impassive or detached as certain other Noh

²⁴ Ishibashi Hirō, Yeats and the Noh, p.158, pl.VII.

²⁵ Ibid., p.133.

masks. It is rather youthful and has a touch of that 'alert attention' which Yeats decries.

Yeats was drawn to the idea of types of masks; he would have liked to have a certain number of types that he could write plays for and that could be used in several plays. He felt that the poet could write for the mask and poet and artist together could 'create once more heroic or grotesque types that, keeping always an appropriate distance from life, would seem 'images of those profound emotions that exist only in solitude and in silence'.²⁶

Yeats also owned a mask similar to the Heita type and his image of masks to be used for the heroic warrior of his plays may well have been close to this mask used for a warrior's ghost.

But Yeats' interpretation of the mask stresses its symbolic function in a way that Noh does not. The Noh mask is not a symbol of an event; nor is the mask type symbolic of an archetype. There is no Noh mask symbolic of Evil or of Enlightenment; there is no Jealousy or the ultimate Mother. The Shikami mask may embody evil or menace in its expression, but its use is limited to certain kinds of attacking demons. The Kantan-otoko has the expression both of the man who is seeking enlightenment and the one who finally realises that 'Life is but a dream'. The Hannya is not a symbol or an abstraction of jealousy; it is a physical transformation of a jealous woman or of a spirit that has momentarily left the body and taken another form. The Shakumi or Fukai may be used for a mother grieving over a lost child, but their use can vary and they are not symbolic in themselves of Maternal Love.

Although the Noh masks are human or supernatural types, they are not allegorical types. They may belong simply to broad categories of human beings such as young women or young men and their use within

²⁶ Yeats, Note on At the Hawk's Well, Variorum Edition of the Plays of W.B. Yeats, p.416.

these decided by a number of specific factors from age or social rank of character to school of Noh and personal preference of shite actor. In this sense there is a concreteness to the use of masks in Noh. The expression of the mask is concentrated and distilled down to the bare essentials for conveying deep human emotion. In this sense there is a parallel to the use of gesture in Noh: the lifting of the hand up in front of the face is not symbolic of weeping, but a single concrete gesture necessary to wipe away tears. The basis for it is a concrete and practical one. 'No matter how much the actor's emotions are heightened, his mask does not cry. How do you make your mask cry? That is the question. You objectify the act of crying, distil it, and then produce a physical pattern to go with it. But, as Zeami said, it doesn't do you any good to act on the basis of how you feel; you've got to act on the basis of how you look'.²⁷ As director and actor Jean-Louis Barrault says of the mask, 'It makes our face blaze forth in our whole body'.²⁸

Although Yeats may have had an exotic view of Noh and been attracted by its refinement and its aristocratic trappings, his view of the mask as capable of a beauty of expression, extremely difficult or unattainable by the human face, does echo the ideals of Noh:

'A mask will enable me to substitute for the place of some common player, or for that face reprinted to suit his own vulgar fancy, the fine invention of a sculptor and to bring the audience close enough to the play to hear every inflection of the voice.'²⁹

27 Kanze Hideo, 'Noh Business', interview in Concerned Theatre Japan, vol.1, no.4, p.11.

28 Mime Journal, no.2, p.23.

29 W.B. Yeats, 'Certain Noble Plays of Japan', p.226.

The very last statement suggests, however, that he did not realize how much the Noh mask muffles the voice, nor was aware of the distances that there could be in outdoor performances of Noh, but thought of it mainly in a small intimate space such as Lady Cunard's drawing room where the first performance of At the Hawk's Well was held.

Yet Yeats' ideal of expressing emotions through body movement, through gesture and dances rather than exercising facial muscles again is similar to Zeami's principles for the hitamen actor who should imitate a character by his manner and whole appearance and not by changing his expression, which Zeami says can be quite unbearable.³⁰ As Yeats puts it,

'A mask never seems but a dirty face, and no matter how close you go is yet a work of art; nor shall we lose by stilling the movement of the features, for deep feeling is expressed by a movement of the whole body.'³¹

Certainly the actors of Yeats' Ireland or England at that time were not trained to project their emotions outward through gesture without the aid of changing facial expression. But actors trained in modern theatre in Japan have the same problem, and this may be one reason masks are not used more in contemporary Japanese theatre. Noh actor Kanze Hideo, who was advised to leave the Noh theatre when he began to act in other forms of theatre, encountered this problem while rehearsing Kyōgen pieces for a theatre festival in Berlin. His actors were not trained in Noh. He told them 'not to show their emotions on their faces. They found it difficult to discover alternatives'.³²

30 Nose Asaji, Zeami jurokubushū hyōshaku, pp.46-7.

31 Yeats, op.cit., p.226.

32 Kanze Hideo, op.cit., p.12.

'At the moment you wear a mask,' says mime artist Etienne Decroux, 'especially an inexpressive mask, we see the quality of what you are doing.'³³

To return to the masks used in Yeats' plays, if one compares those used in Noh adaptations with those used in other performances, the difference is not just one of features and materials, but the adaptation to Noh patterns has also caused a shift in emphasis. In the adaptation by Yokomichi Mario staged in Tokyo in October, 1949, and performed again the next year, the Guardian-of-the-Well is a tsure role, which is usually secondary to that of shite, in this case the Old Man, whose ghost appears in the second part. The Guardian-of-the-Well appears to wear a Deigan mask,³⁴ which is not a usual choice for tsure roles, but better in this case than the Ryō-onna used in the 1970 performance. When Kita Minoru appeared as the Old Man in 1950 he wore a mask of the Akujō type with very staring eyes and strong appearance. This is quite a shift from the tattered and destitute-looking Old Man in Ito Michio's performances³⁵ or the calm, but rather bland mask he designed for the first performance of At the Hawk's Well in Japan in 1939.³⁶

The Old Man as he appears in Yeats' play does not strike one as beautiful. It can be tempting, therefore to conceive the mask in a rather realistic form, emphasizing his grubbiness. But the text that describes some Noh characters, too, does not suggest an image of beauty, as in the case of the Yamamba, for instance. The art of the Noh mask lies in presenting even a poor and destitute old man or a ferocious demon as beautiful.

33 Mime Journal, op.cit., p.56.

34 Oshima Shotaro, Yeats and Japan, plate 34.

35 Ibid., plates 26 and 27.

36 Ibid., plate 30.

The problem is not so much in the character of the Old Man as in the balance between the Old Man and the Guardian of the Well, a problem common to many of Yeats' plays which render them difficult to adapt as Noh, because the equal prominence he often gives to two characters. The decision as to who becomes the shite is crucial to the choice of Noh mask.

There are other plays by Yeats in which it would be possible to use masks of qualities not unlike those of Noh masks, although the plays would have to be considerably adapted for traditional Noh mask types to work in them. Yet this could work in The Only Jealousy of Emer with masks for two young women, one deity (golden), and Cuchulain. The heroic mask for Cuchulain would be changed when his body is possessed. In The Dreaming of the Bones, which is modelled on Nishikigi and bears great similarity to Noh in the development of the plot with its ghosts who ask forgiveness for their past crimes, Noh masks could also be used.

What has limited such experimentation with Noh masks in Japan has been the concept of the 'sacredness' of the Noh mask - that the mask belongs only to Noh and is above such attempts. Elsewhere it has been due rather to the fact that most good Noh masks have been in the hands mainly of collectors and museums rather than people active in live theatre.

Another example of a play by a dramatist from the West which could be performed with Noh masks is Paul Claudel's La femme et son ombre ('The Woman and Her Shadow'), a short lyric piece written especially for a Kabuki actor who performed it with nagauta recitation and shamisen accompaniment at the Imperial Theatre in 1923.³⁷ The author himself later referred to the play as a kind of Noh and it was adapted for Noh

37 Paul Claudel spent 1921 to 1927 in Tokyo as French ambassador.

and performed at the centennial of Claudel's birth in 1968 as Onna to kage. It has since been performed on several occasions, directed by Noh actor Izumi Yoshio, who played the shite and who classified it as a 'Spirit play' of the fourth category.

The roles are those of a Warrior (waki) on his way to his wife's grave, a Woman (tsure) and the woman's Shadow (shite). There are many possible interpretations of the play. In the original Kabuki version the Woman was the main character, in Noh it has become her Shadow. The Warrior sees in the Shadow his former, now deceased wife.

'Dream! Empty illusion!' says the Woman. 'I am reality!'³⁸ The Shadow follows the Woman's movements on the whole, but not always. Finally the Warrior attempts to separate the Woman from her Shadow with a blow of his sword. The Woman dies; the Shadow disappears.

The choice of masks for the Woman and the Shadow would depend on interpretation. If the Shadow is more than just the ghost of the Warrior's former wife, but the ideal and eternal woman he is forever seeking, but cannot find, then the mask must reflect such an idealization more than if it were simply for the ghost. This is the more interesting interpretation. Traditional Noh mask types could, in either case, very well be used in this play.

Arthur Waley, in his Introduction to his translations of Noh plays, offers a suggestion for how the theme from a Western play 'would have been treated by a Nō writer'.³⁹ The play is John Webster's The Duchess of Malfi, which he reconstructs in outline and simplifies to two roles, the Pilgrim (waki) from Rome who travels to the shrine of Loretto, where he meets a young woman (shite) who tells him how the Duchess took

38 Kimura Tarō, 'Adaptation en forme de Nō de l'oeuvre de Paul Claudel, La Femme et son ombre'.

39 Arthur Waley, The Nō Plays of Japan, p.53.

refuge at the shrine when fleeing from her brothers. The woman reveals she is the ghost of the Duchess, still tied to earth by love, and asks the pilgrim to pray for her release. In the second part she reappears as the ghost, reminisces and mimes vividly the torture of her final days and her execution. 'But the Pilgrim's prayers have been answered. Her soul has broken its bonds; is free to depart.'⁴⁰

Waley does not offer suggestions for mask types. The mae-jite could wear any of the young women's masks; perhaps a Waka-onna would be best. The same mask could possibly be worn when the ghost reappears. Far better, however, to express the tortured memory and support the vivid mime in this role would be a Ryō-onna or a Yase-onna, which are used, for instance, for the ghost in Motomezuka, a play where the tortures of Hell are vividly evoked.

Few of Bertolt Brecht's plays lend themselves immediately to the use of Noh masks. The first version in 1930 of his didactic pieces, Der Jasager and Der Neinsager, was based very closely on a translation of Taniko,⁴¹ yet the change in the end for the sake of Brecht's lesson of individual sacrifice for the good of the whole shifts the emphasis more to the boy, who is merely ko-kata in the Noh play. A youthful Yorobōshi, although a 'blind' mask, could work in Der Jasager. A Shakumi or Fukai mask could be used for the sick mother. As Brecht ignores the end with the restoration of the boy to life, god and demon

40. Ibid., p.54.

41. German translation by E. Hauptmann based on Arthur Waley's English translation, which only summarizes the last part of the play, where in answer to the pilgrims' prayers to En-no Gyōja, a Spirit appears and restores the boy to life. Waley assumes a female form for the Spirit, who is, however, the demon-god Gigaku Kijin (nochi-jite) in a Ko-beshimi mask. In some versions En-no Gyōja himself appears as tsure wearing a Ko-akujō.

masks are irrelevant. In Der Neinsager a more assertive young boy's mask would be required.⁴² A Jūroku or Kasshiki might work.

Brecht clearly gained inspiration from Noh masks, however. Like Yeats, he owned Noh masks and mentions them in a poem written after his return to Germany after the war:

Back in my country after fifteen years of exile
I have moved into a fine house.
Here I have hung
My Nō masks and picture scroll representing the Doubter ...⁴³

One of Brecht's masks was a demon mask, which he evokes in the war-time poem 'The Mask of Evil':

On my wall hangs a Japanese carving
The mask of an evil demon, decorated with gold lacquer.
Sympathetically I observe
The swollen veins of the forehead, indicating
What a strain it is to be evil.⁴⁴

One can hardly avoid mentioning Mishima Yukio's modern Noh plays, in considering the use of Noh masks outside of Noh. Although they preserve much of the structure, the poetic quality and sense of the supernatural, even the basic plots of the Noh plays which inspire them, stage instructions and dialogue suggest a style of performance closer to the Western representational style of shingeki than of Noh. This makes Noh masks difficult to apply.

In most of the plays Mishima does not indicate use of masks. An experiment with a Noh mask for the deranged girl Hanako in the play Hanjo suggests, however, that this can work dramatically.⁴⁵ Mishima indicates only that she is 'extremely beautiful, but heavily made up'. (He would surely have preferred her as played by onnagata Kabuki actor

⁴² Der Jasager und Der Neinsager in B. Brecht, Gesammelte Werke, Band 2, pp.611-630.

⁴³ Bertolt Brecht, Poems 1913-1956, p.416.

⁴⁴ Ibid., p.383.

⁴⁵ A workshop production of Hanjo at Canberra Repertory Society, 1974, directed by Solrun Hoaas.

Tamasaburō in Tokyo, December 1977.) Although not the playwright's intention, an old woman's mask such as Rōjo or even Yase-onna could also work in the title role of Sotoba Komachi, despite its wordiness and modern setting.⁴⁶ Although she is a decrepit old woman picking up cigarette butts in the park, the poet is gradually drawn to her and to say the fatal words, 'You're so ... beautiful'.

As for Mishima's intended use of masks in Kantan, it is not for the main character Jirō, who sleeps on the magic pillow, but for the characters who appear in the dream sequence: Beauty, the three half-naked dancing girls, the male secretary in a business suit wearing 'the mask of a middle-aged gentleman', the female employee 'wearing a suitable mask' and two gentlemen with 'masks of old gentlemen', perhaps decadent aristocratic politicians. There is no Noh mask coquettish enough or suited to the woman ridiculed and tyrannized who is Beauty. Modern caricatures are more appropriate than Noh masks in Mishima's conception of Kantan.

The use of the mask runs counter to many favourite concepts of theatre and the art of acting in the West. With the star system of most commercial theatre in the West there is a great emphasis on highlighting the physical assets or uniqueness of the actor. The mask instead renders him mumbling and anonymous. When the Institute for Advanced Study in Theater Arts in 1964 brought members of the Kita Noh Troupe to the US to work with American actors on the play Ikkaku Sennin some New York theatrical agents 'prevented their actors from getting into the IASTA production on the grounds that the actors might be masked and therefore unrecognizable: the performance would not serve as a showcase for them'.⁴⁷

⁴⁶ A workshop production of Sotoba Komachi as above.

⁴⁷ Pronko, Theater East and West, p.100.

This fear of being rendered anonymous, of not making an impact on the audience with one's physical presence, has surely been one of the things that has held back the use of masks in Western theatre, particularly in countries steeped in a tradition of naturalism on stage. In Edward Gordon Craig's England of the forties it was probably tantamount to blasphemy to speak of the mask as 'that paramount means of dramatic expression without which acting was bound to degenerate!'⁴⁸ and worse yet to call it 'the only right medium of portraying the expressions of the soul as shown through the expressions of the face'.⁴⁹ This view, however, is closer to that which governs the use of masks in the Noh plays dealing with human emotions than to the concept of the mask as used, for instance, by Brecht or Genet.

In considering experiments with using Noh masks outside the context of Noh one need not only to be extremely cautious about any aura of 'orientalia' they may carry or the associations they give, but also to know the use of the various types of masks in Noh, or at least be able to distinguish between broad categories such as those with deliberately exaggerated expressions, and the men and women's masks. Craig himself would probably have discouraged such experiments as he did not believe in looking to the East - much as he admired Asian masks - or digging into antiquity to find masks for use on the stage, but rather to create the masks of our time.⁵⁰ Anyone who has seen bad examples of indiscriminate borrowings from Japanese theatre would tend to agree with him. As a rule it is better to create new masks for a new theatre using rather the principles that have gone into the making of Noh masks, for instance.

48 Craig, The Theatre Advancing, p.118.

49 Craig, On the Art of the Theatre, p.13.

50 Craig, The Theatre Advancing, p.122.

But while heeding the warning, let us consider the use of Noh masks in a few plays outside of Noh.

French dramatist Gabriel Cousin wrote two plays inspired by Japanese themes, Le Voyage de derrière la montagne (1962), based on the Noh play Obasuteyama, but set in an unspecified country to deal with the universal theme of hunger, and Le Drame du Fukuryu Maru (1954-57), which was inspired by the incident of the Lucky Dragon, a Japanese fishing boat hit by atomic fall-out from experiments off the Marshall Islands. Within a theatre with as strong an oral tradition as the French, Cousin was seeking the poetry of the visual. While preparing the play he read much on Japanese theatre, including articles by Claudel. After completing the first draft, he also read René Sieffert's translation of Zeami's writings. The play uses theatricalist techniques such as scene changes in full view of the audience, very stylized decor, dance, and masks. There is a scene where the main character, Matsuyama, a woman disfigured by effects of radiation, meets with her grandfather, who belongs to a wealthy old family with strong attachment to the traditions of old Japan. After a tea ceremony follows a scene where they perform a classic dance, he wearing a warrior's mask and she the mask of a beautiful woman in the traditional mould.⁵¹ As this scene is rather a poetic device to underline an attachment to the past and the contrast of the ideal beauty to the disfigured woman Matsuyama now is, the donning of masks for the dance has nothing to do with mistaken concepts of what a Japanese old man and his granddaughter might have done after a tea ceremony. Noh masks can work within this context, for instance a Heita for the warrior and a Waka-onna for the young woman.

51 Pronko, Theater East and West, pp.135-6.

In plumbing the depths of Western theatre for plays with potential Noh mask bearers for this mental experiment, the likely plays are those that deal with death, those that are poetry on stage and those that dissolve distinctions between dream and reality.

A playwright with such preoccupations was the twentieth century Belgian Michel de Ghelderode. In Miss Jairus,⁵² which he considers his climactic work, and calls 'a kind of poem, in my view, a sort of ancestral lament in gray and violet storm hues',⁵³ his imagination is inspired by the dead brought back to life. Jairus' daughter Blandine is not, like the ghosts of Noh, a woman who makes a temporary visit to tell of her past. She has come back to stay. But she has known death and is therefore no longer an ordinary young girl. 'I imagined her as the depository of secrets. What had she experienced during this formidable slumber proceeding from legal death and discovered to be an error at her dramatic awakening?',⁵⁴

Although she has been raised from the dead, she remains as if in a trance, still a recalcitrant corpse. But Ghelderode does not set her apart with a mask. His concept and use of masks is quite different from that of Noh, and rather inspired by the carnival mask, using grotesque masks for the three Marieke's or the men. If given an adapted setting it is conceivable that a mask of intermediate expression could work dramatically, but certainly none of the existing Noh mask types are possible for Ghelderode's conception unless the play were adapted beyond recognition. Yet there is an unexplored potential in the character of Jairus' daughter that could find her wearing a Noh mask successfully in another play some day.

52 Mademoiselle Jaïre (A Mystery in Four Tableaux), 1934.

53 de Ghelderode, 'The Ostend Interviews' in Seven Plays, p.204.

54 Ibid., p.209.

Another female role that lends itself even more to such mental experiments with the Noh mask outside of Noh is Salome from Oscar Wilde's play of the same name, again a biblical character originally. She is, as so many of the women in Noh, possessed by a particular passion which brings out a demonic nature. Salome's obsession is the prophet Jokanaan, who rejects her advances. On Herod's request she dances and as reward asks for Jokanaan's head on a platter. Salome: 'Ah, thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit ...'.

There is a rising frenzy in Salome's following lines as she evokes Jokanaan's beauty, but it is conveyed in poetry.

'There was a bitter taste on thy lips. Was it the taste of blood ...? But perchance it is the taste of love. They say that love hath a bitter taste ...'.⁵⁵

Herod, horrified, sees in her a monster, fears the wrath of some unknown god and has her crushed under shields.

There is of course a far more overt expression of sensuality and passion in this text than in Noh, but the concentration on one primary emotion in the play and the role of the woman brings to mind Noh plays such as Kanawa or Dojōji where a spurned woman appears as a demon to take her revenge.

In Salome, too, there is a gradual transformation as observed by others:

'She is like a woman who is dead. She moves very slowly.'⁵⁶

'She is like the shadow of a white rose in a mirror of silver.'⁵⁷

55 Oscar Wilde, 'Salome', p.543.

56 Ibid., p.537.

57 Ibid., p.538.

'She has a strange look! She is like a little princess, whose eyes are eyes of amber.'⁵⁸

Jokanaan, the prophet says: 'I will not have her look at me. Wherefore doth she look at me with her golden eyes, her gilded eyes.'⁵⁹

If one were to chose a Noh mask for Salome among the existing types it would have to be Ōmi-onna or Deigan, the latter with its golden eyes.

Oscar Wilde's Salome has inspired Suzuki Tadashi, the contemporary director who has most successfully applied principles of Noh in a totally new and original form of theatre, to experiment with it in Night of the Feast II (Utage no yoru II) performed once only for an audience of over six hundred people in the Waseda Little Theatre's mountain retreat in Toyama, August 27th, 1977. Set in the austere surroundings of a gasshozukuri farmhouse converted into a theatre with exposed rough-hewn beams and sliding doors dividing the space into stark rectangular surfaces or enclosing the audience in compartments, the event was more like a contemporary matsuri in honour of the deity of theatricality than it was a theatre performance.

Night of the Feast II is a Suzuki version, a weaving-together of Wilde's Salome and texts by contemporary Japanese writer Okamoto Akira, cliché-ridden love lyrics from Japanese pop songs and a brief excerpt from Samuel Beckett's Watt. These are united in a dominating mood of unsatisfied passion visualized in the recurring image of the Woman, hunched up on a canvas chair, feet drawn up under her, toes curled excruciatingly tight almost like bound feet and fists held suspended tensely in front of her. This pose and the crossed eyes, asymmetrical, held painfully throughout the opening scene, as she moves her head slowly from one side to the other, set a mood of suspended tension that

58 Ibid., p.542.

59 Ibid., p.543.

is never fully released, although later more overtly expressed in jerky movements and neurotic fumbling for objects in a Marlboro trash can.

This powerful opening image, where actress Sugiura Chizuko controls her facial expression as well as in many a hitamen performance in Noh, is then suddenly intensified by the obsessive monologue of Salome, on the red lips of Jokanaan, lips redder than any seen before. Although he experiments with movement and acting techniques from Noh, Suzuki is careful about using the Noh mask in his productions. Yet, in a sense he already applies it in using the hitamen, the face controlled like a mask, projecting one dominant emotion, like the obsession or crazed passion of the woman rejected by her lover. In some productions he pits the almost immobile face of Noh actor Kanze Hisao against the spitting, growling and contorted face of Shiraishi Kayoko (who played Herod in this production).

Women obsessed, women driven mad or into total animal states by physical passion or unrequited love, recur in Suzuki's productions. In what may seem at first a personal obsession he reveals a basic immersion in the themes of classical Japanese theatre. A large percentage of Noh plays deal with women and madness, the mental derangement most frequently caused by jealousy, by loss of a lover or child.

Suzuki draws on many dramatic traditions, from classical Japanese to contemporary European, but rather than haphazard syncretism (an accusation often thrown by Western critics at contemporary Japanese art), there emerges a careful montage through deliberate choice and through elimination of non-essentials. There is nothing anachronistic in contemporary Japanese theatre drawing on, for instance, Antonin Artaud's theatre of cruelty. It is perhaps more difficult for it to create something new out of its own largely fossilized classical theatre tradition, and few have done it as successfully as Suzuki. It would be interesting to see him experiment with the Noh mask, avoiding the

obvious ones that carry too heavy a burden of association in Japan. With costumes he already takes great liberty, not averse to top a full calf-length skirt with a yukata and obi, with tabi socks and floppy hat, and it works.

Terayama Shūji, for all his visual innovativeness, all too often falls into the trap of exotic pastiche for the export market, as with his Yashumon presented at the Nancy International Theatre Festival in 1971 and later considerably revised in Tokyo. Like Jissōji's film Utamarō, Terayama's production contains every conceivable bit of esoteric or exotic Japanalia to put one over on the Western audience, and succeeds in doing so. There are scenes of lust and violence by Ekin, use of incense, immobile kuroko (black-clad stage hands), who later become aggressive to the audience 'shouting in Japanese, giving fierce and threatening yells' and striking wooden clappers such as those used in Kabuki, actors bowing to the audience and holding up fans, Miminashi Hōichi with characters of the Hannya sutra written all over him from top to toe, biwa music, origami, gliding Noh movements, kuroko carrying shōji (paper doors), and to top it all off the Crazy Baby Sitter wearing a Hannya mask, who tosses her baby into the fire. Ultimately, the theme - one of Terayama's favourites - is summed up in: 'Please die, Mother'.⁶⁰

The Hannya mask, if any, has become a cliché symbol of Noh and is therefore extremely hard to use without a considerable dose of irony or within the framework of parody. This may have been intended in the above, but the heavy use of Japanalia for a foreign audience would suggest not.

60 Based on a description by Jennifer Merin (without the implied criticism) in 'Terayama's Yashumon', The Drama Review, vol.16, no.3, pp.103-113.

In his production of Night of the Feast, however, Suzuki uses the concept of the face as a mask only in certain segments. The Woman does not hold the same expression throughout the play; she at times goes into a frenzy and the facial expression changes, but there is still one dominant emotion expressed. The effect of the crossed eyes, however, would seem to be different from Zeami's concept of the hitamen, which should be an expression as natural for the actor as possible, even when in vigorous motion. As he said in the Kadenshō,

... sometimes an actor will change the usual expression of his face and adjust it [to the role]. This is even more unbearable to look at. It is by his deportment [manner] on stage and his whole appearance that he should imitate the character. His face should indeed retain his own normal expression without the least adjustment.⁶¹

The emphasis on control, high level of performance and on the actor retaining his natural expression make hitamen performance in line with Zeami's ideals quite a different concept from that of the contorted facial expression used as a mask.⁶²

'Drama which is not trivial takes us beyond reality and yet asks a human face, the realest of things, to express all that. It is unfair.'⁶³ Not only unfair, it is also extremely difficult for the face, with its often restless and fleeting expression, no matter how great the control of the actor.

61 Translated from the text in Nose Asaji, Zeami jūrokubushū hyōshaku, vol.1, pp.46-7.

62 The contorted face as a mask, however, can be extremely effective as a device of self-justification, as in Roger Pulvers' Witold Gombrowicz in Buenos Aires (first performed in Newcastle, Australia, 1978) where the discovery that 'man has no better mask than his face' allows Man and Real Enemy to commit violence upon an old man and conclude: 'Now all moral men can be moved'. It is not the violence that moves the audience, but the ominous need for justification of it.

63 Craig, 'A Note on Masks', p.120.

The artist who creates a mask will limit the statement made by the expression of the mask. The control is there in the mask and, with it, greater conviction in performance.

In a workshop production of Mishima Yukio's modern Noh play, Hanjō,⁶⁴ a Noh mask was used for the role of Hanjō, played by a seventeen year old girl. The girl's mother commented that it was such a pity to hide her face, as her daughter had such an 'expressive face'. What she would not realize was that, to set the character of Hanjō apart from the other characters in the play, who were very realistically drawn, and make her transcend that reality, the mask had a greater power to control than her daughter's pretty teenage face could ever have at that stage, not being trained to control it, but rather to project its fleeting expression in the transitory manner of naturalistic theatre.

The actor has to put across a 'fiction' to the spectator. To do this he must try to get away from the consciousness that he himself is standing on top of that 'fiction'. The key in Noh is whether he can make his inner self take flight or not. 'It is easier psychologically to wear a mask and act', says Kanze Hisao.⁶⁵

Perhaps the richest source of plays in which Noh masks could take on new life are the Greek tragedies, and several attempts at applying concepts or acting technique from Noh to these have already been made in Japan. Kanze Hisao, who has been involved in several of them, says that as for use of masks, this would depend on the particular production. When he performed in Oedipus, Greek masks were used; in Suzuki Tadashi's Trojan Women and The Bacchae by Euripides there were made up faces and faces used as masks without change of expression, but no masks.

64 Canberra Repertory Society, 1974. Produced and directed by Solrun Hoaas.

65 Interview with Kanze Hisao, Tessenkai, 1976.

When Kanze Hisao performed the shite in Medea done as Noh in Tokyo in 1975, he wore two new masks, commissioned especially for the role from Noh mask maker Taniguchi Akiko. The masks are undeniably Noh masks and take their inspiration to some extent from existing types of Noh masks, such as Ryō-onna or Hashihime, but they are quite different in the final expression from any one of the orthodox types of women's masks.

The masks were not bought, but rented from the mask maker for the production. A possible further use of the nochi-jite Medea mask might be for the Guardian of the Well in another Noh production of Takahime based on At the Hawk's Well.

Kanze Hisao is one Noh actor who would like to see new Noh mask types used also in Noh, for instance in a role like Shii-no Shōshō in Kayoi Komachi, where he feels the currently used Yase-otoko, for instance has too low kurai. The mask for the suitor of Ono-no Komachi as he appears in the play requires greater dignity, he feels.⁶⁶ He is also not averse (as some Noh actors would be) to the use of Noh masks in plays outside the Noh theatre and can imagine, for instance, the Akujō from Aya-no tsutsumi ('The Damask Drum'), if used properly, as very effective for the ghost of Hamlet's father.⁶⁷ A special mask for a similar role of the ghost of an old gardener whose love for a beautiful woman was not returned, but rather ridiculed, is the Omoni-akujō, used in Koi-no omoni ('The Burden of Love'). A rather rare mask of great strength which could work similarly in Hamlet is the Amazakuro-jō.⁶⁸

66 Kanze Hisao, 'Kamen persona', op.cit., p.49.

67 Ibid., p.48.

68 The first mask one sees when opening Irie Mihō's Nōmen kantai. It belongs in a private collection in Tokyo.

Kanze Hisao is also against rigid limitations on usage that distribute masks among the schools of Noh and define a mask as being the one to be used by a particular school in a particular play. Because the Kanze School happened to have the Waka-onna, it was decided in the Edo period that Kanze uses this mask for young women. Even today, this is the rule. But it should not be the rule that comes first, he feels.⁶⁹

Attempts to use Noh masks and imitations of them have been made several times in film, as well as experimental theatre, with varying degrees of success. It is extremely difficult to use the mask so that it has a real function in a film and does not appear as merely a touch of exotica, be it for a Western audience or for a young Japanese audience, which would find it equally exotic, in a different way.

Even Sergei Eisenstein experimented with the Japanese mask in film, inserting a Kyōgen mask, Oto, in a rapid cutting sequence, alternating with an Asian sculpture of a ferocious-looking deity, in the famous film on the Russian Revolution, October (1925). 'Through these images of a deity we see the attempts to restore a monarchy', reads the title.

An early and rather successful example of Noh masks in film is from the 1920's, Kinugasa Teinosuke's Kurutta ippeeji ('A Crazy Page'), scripted by Kawabata Yasunari and set in a mental asylum. The story centres around a sailor who has driven his wife insane and takes a job as a servant in the asylum where she is kept. It is an impressionistic film, shot partly from the point-of-view of the patients themselves.

Another film where Noh masks function very well is Mujō ('This Transient Life') by Jissōji Akiō. The film suitably deals with the sense of the transient nature of things and is in a contemporary setting.

69 Kanze Hisao, interview at Tessenkai, 1976.

The masks, a Chūjō or Waka-otoko type and a young woman's mask, are found among old things in their old home by a brother and sister who have very strong feelings for each other. They play with the masks, putting them on and acting for each other. Through the distance the masks create between them, obliterating the blood relationship, and through the loss of the individual identity when the mask is worn, as well as the power of the mask to fascinate, they realize their latent sexual attraction to each other.

The above have been some examples of imagined or attempted venues for the Noh mask outside of Noh. The greatest hope for the creative mask maker lies, however, in experiments with new mask types by Noh theatres within the existing framework of Noh. Quite obviously the Noh mask maker will no longer be a Noh mask maker if entirely given to making masks for other forms of theatre, even those with a strong legacy from Noh.

It is possible that Noh actors today will begin to ask for new types. The interest that some of the younger Noh actors are showing in buying their own Noh masks from today's mask makers is also a good sign and may eventually lead to greater openness to using new masks on the Noh stage.

Some Noh actors today feel there is a need to rethink the lighting for Noh; changes made in lighting would inevitably have great effect on the masks. Although covered Noh stages have been used for centuries, the natural changes in daylight and the light from burning torches at night were still allowed to play on the masks, as the area for the audience or the space between the stage and the audience was not covered. The first fully indoor stage, where both performer and spectator are under the same roof, was built in Tokyo in 1881. Perhaps a practical necessity today, this has undoubtedly been a loss of some of its life for the mask.

To bring about changes in lighting and imitate the effect of the passing of clouds over the sun through the illusion-creating means of Western theatre lighting would hardly be the solution; the result could be gimmicky and distracting. At present, however, the lighting which is static throughout and often far too bright, can at best be considered a compromise and in no way ideal for the mask.

Experimentation and the Mask Maker

To return to the problem of new mask types. What would be the effect of too much experimentation and leaps of the imagination on the Noh mask maker, who will still have to continue to make the old types in order to remain in the tradition? There is a great deal of superstition, often shared by the artists themselves, surrounding Noh mask making as with the other traditional art forms in Japan. Especially strong are those objections connected with ideals, such as the 'purity of motive' concept mentioned in connection with the Edo period mask maker. It can affect the evaluation of a contemporary mask maker's work as well. One can hear expressed even from mask makers the moralizing belief that if there is just a slight touch of selfishness or assertion of self on the part of the mask maker, the mask will not be perfect. Or even that associating too much with foreigners may be detrimental to a mask maker.

The legacy of this attitude is partly found in Noh as a highly spiritual art form. But in the highly complex social world of Noh today where the art form is adopted for its exclusive social veneer, spirituality is no longer a single valid explanation.

The logical conclusion to the above view would be that there are certain kinds of people who cannot be good mask makers. In this sense it is like a priesthood; one must earn the right to be in it, by thinking 'pure', read 'orthodox' thoughts. Here again, this is a myth, which can only serve to perpetuate the orthodoxy of the tradition.

The training of the mask maker is relevant to this. It is still - as with so many other traditional art forms - largely carried out through the deshi⁷⁰ system, despite the increase in formal Noh mask making classes in recent years. It is based on the learning of a craft through watching how the master does it over a long period of time and thus absorbing attitude as well as technique, rather than by verbalized and explanatory teaching.

Nagazawa Ujiharu, who is now over sixty-five years old, tells how he became a deshi at the age of fourteen; the master never said much, just showed him some old masks and said, 'Carve the same kind'. So he kept on making them as close to the originals as possible. Later, when he was on his own and chances of seeing old masks were fewer, he would go to all the shops in Nara, Kyoto, and Osaka and restore masks to have an opportunity to see them.⁷¹ Restoration work is still one valuable way for mask makers to overcome the problem of access to good masks, but limited to those who have attained some reputation. It may also become a problem to maintain a balance of mutual benefit or exploitation so that the mask maker is not expected to do unpaid restoration work ad infinitum without in return access to the valuable masks he would like to copy or time to do his own work while they are on hand.

Despite the disadvantages of the deshi system, such as the time spent on peripheral services, the dependence of the pupil on the master for introductions and so on, it has many obvious advantages. One absorbs not only techniques but a whole approach to the art and in some cases a lifestyle compatible with the tradition; one learns the secrets of the craft that one might never be told, but can pick up by careful watching.

70 'disciple' or 'apprentice'.

71 Mainichi Gurafu, op.cit., p.41.

If the Noh mask maker is contaminated by dabbling in other art forms, or by too much individualism or creative urge, rather than make him lose spiritual strength or 'purity', it would express itself in loss of control of the technique, which it takes years of constant practice to master. It might also well lead to loss of patience with the cumbersome technique and with the narrow world of Noh and lead to a further appetite for self-expression that would have to break out of the confines of Noh to be realized. This can easily make a mask maker, who is not yet well established, abandon his paradoxical and seemingly futile position as both artist and perpetuator of an established tradition which hardly recognizes his contribution until he is dead.

Despite its dramatic power and despite the centuries through which it has been preserved, Noh as we know it today is not the same as the Noh of Zeami's time. The 'flower' of the actor's art is in the unexpected that can be a revelation. To suppress innovation - even if it be an attempt to return to simpler, less sophisticated styles - in the name of preservation of an orthodoxy is to stunt the flower. 'Simplicity progresses in the same way as refinement', said Jean Cocteau about music. 'The simplicity due to a reaction from refinement benefits from that very refinement - it detaches and condenses the richness acquired.'⁷²

This applies as well to Noh. A reaction to refinement for ceremonial purposes in a past era could create a new vitality in Noh.

The Noh mask maker is concerned with limiting expression rather than elaborating on it. The technique of carving, too, is based on taking away the superfluous, reducing the material to the bare essentials. The painting techniques developed from the end of the Muromachi period

72 Jean Cocteau, Cocteau's World, An Anthology of Writings by Jean Cocteau, p.304.

and on, however, would seem to try to negate the principle by trying to achieve a subtle expression with infinite possibilities through highly elaborate means. Because the highly developed technique results in a product of great beauty, it has become an accepted part of the mask making process. But the standard of beauty, in turn, is dependent on the technique and the acceptance of it as necessary for the Noh mask. It is doubtful if the practice of elaborate technique for simplicity in art will be reversed today, and this is hardly what Noh mask makers are seeking. They on the whole accept the technique handed down to them, but have a different attitude to such softening measures as shading with soot or scratching off paint. As seen before some are reacting to the techniques - even after practising them - and trying to find the clear tones and strong expressions of some of the earlier masks, letting time take over the subtle and softening effect of age.

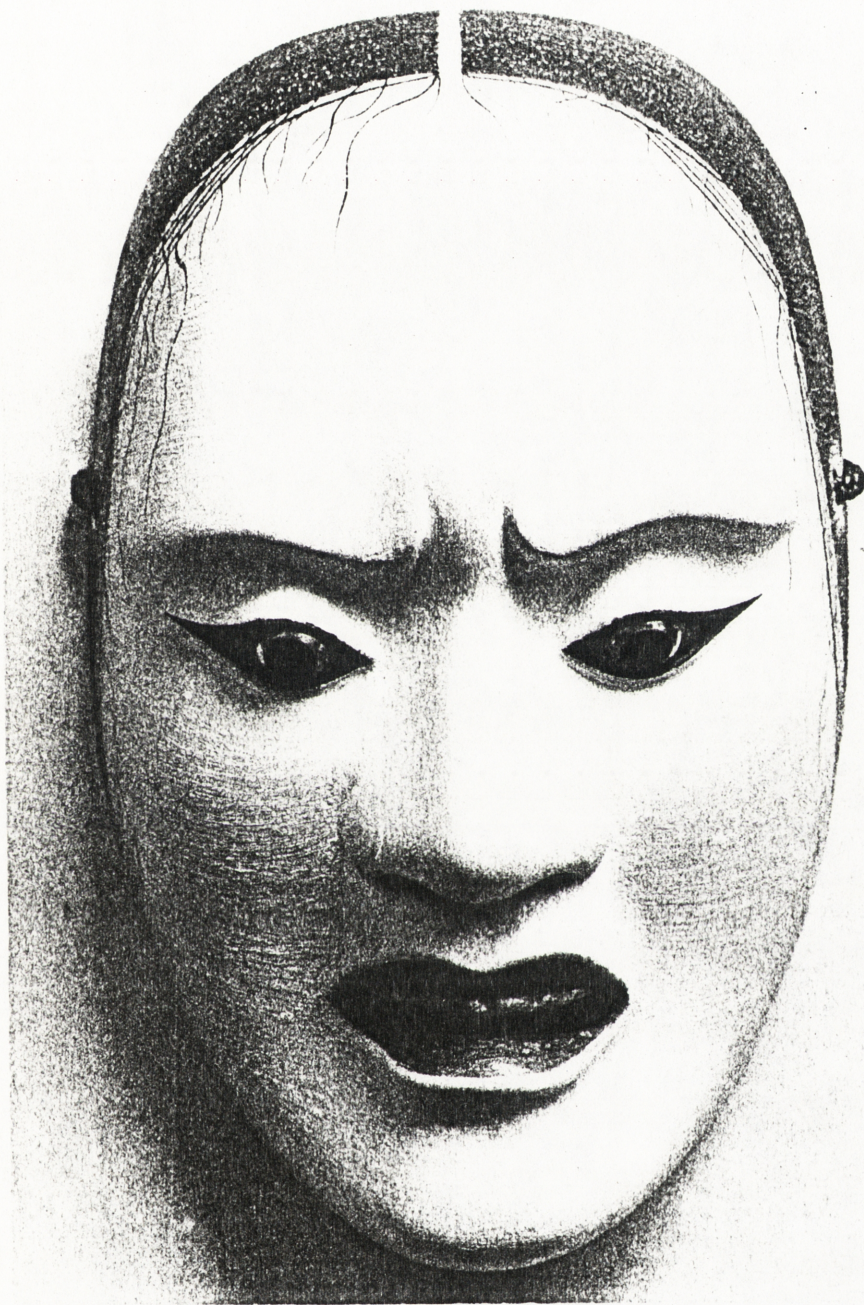
Conclusion

The Noh mask, once imbued with a spiritual quality and treated as a sacred object, has become an established object of art in danger of losing both theatricality and power to move. Noh mask artists of integrity are aware of this. The Noh mask tradition, if allowed to be dominated by the spirit of 'orthodoxy', conformity to the rules of only the utsushi tradition and prescriptions for the mask usage from the Edo period, will never regenerate itself or become a source of revitalization for the Noh theatre. Yet it has the potential both to revitalize Noh and to inspire new concepts of the mask in other forms of theatre.

The basic question is not what colour spirituality gives rise to and sustains an art form. There is a supremely spiritual basis for much contemporary theatre - Artaud, Grotowski or Eugenio Barba, for instance. From its core of the specific and limited Noh context, grown out of Japanese religious performance and a Zen-inspired aesthetic, the

theatrical power of the Noh mask has a wide enough range to work, if applied well, even in non-Japanese contemporary theatre.

Noh is no longer a rare species in danger of dying out, that needs the exhortation 'You must preserve this'. Greater openness and flexibility within Noh is not going to endanger its survival or lead to its degeneration. The loss, if any, would only be of its museum-piece aspects, those belonging to its most ossified era. Therefore when mask makers of reputation clearly express their desire to create new masks specifically for Noh - in addition to preserving the traditional types - this should suggest that the Noh mask has come full circle. It is time for a return to original masks, and masks where creative energy is allowed to express itself. When even an established Noh mask maker of comparatively traditional views can say, 'Although there would be no Noh without the Noh mask, Noh mask makers are not a very favored group' (and this investigation into the situation for the contemporary mask maker would support this view), then there is certainly something left to be desired in the role of the mask maker in the world of Noh today.



MEDEA nochi-jite mask

by Taniguchi Akiko

APPENDIX I

THE NOH MASK TYPES

One cannot discuss the differences between the Noh mask makers - their strengths and specialities - without a clear idea of the mask types. This includes differences in historical development, style (e.g. masks of 'momentary' and extreme expression versus those of an 'intermediate' expression), and usage.

With a clear distinction made between some categories of mask type, such as god and demon masks, old men's masks, young men and women's masks, one can gain a better idea of the artistic control some mask makers exercised over the types, in terms of the requirements of the particular type in which some of them specialized. Although there have been some very versatile mask makers, most tended to specialize in certain types.

Problems of Classification

There are numerous ways of classifying Noh masks but none of them entirely satisfactory. The use of mask types has changed; it also varies from school to school in Noh. A number of masks are used for several different kinds of roles - from ordinary human beings to deities and spirits. Therefore no classification can be considered categorically right or wrong.

One could begin with Zeami's division of Noh into three basic roles: the old man, the warrior and the woman. Clearly these are insufficient for mask description. Despite the great importance of the old men's and the young women's masks, Noh masks used in warrior roles may vary and also include masks used for old men. In describing performance, the qualities sought in the warrior role - vigour and dignity - may also well apply to god- and demon roles, but the masks used in the latter are quite a different matter, stylistically.

The five categories of plays: god, warrior, woman, madness and demon,¹ are somewhat more practical, but could be misleading. In the god-plays (waki-nō) a central figure is the old man who appears in the first half of the play. The Jō mask used in this role has to be considered a category in itself, quite separate from the various masks that may be used in the second half of the play when the deity reappears in its true form.

In the Fushikaden Zeami divides the roles of Noh into nine types: women, old men, unmasked (hitamen), madness, priests, warring spirits, gods, demons and foreign roles. It is tempting to use this as a guide to mask classification; however, it would lead to overlapping and a couple of unnecessary categories. The main roles in madness plays are often of young women. They can use masks one would also find in the first group. Priest roles are usually unmasked waki roles. Roles of foreigners, usually Chinese, may be unmasked, or as in the earlier mentioned play Tōsen, an old man's mask may be used.²

It is impossible, however, to prevent such overlapping without creating an extremely long and cumbersome classification. Yet, it is useful to group masks according to shared characteristics. For this purpose Nakamura Yasuo's classification in his Nō-no omote appears the most practical and will be used with some variation. His main categories are: Okina, old men, gods and demons, vengeful spirits, men and women, and unmasked.³ Interestingly, he follows Zeami in treating the unmasked face as a special mask category.⁴

1 Noma Seiroku uses this classification for masks.

2 This was the case with the Jō at Tenkawa shrine in Yoshino.

3 Okina, jō, oni-gami, onryō, dan-jo, hitamen.

4 The first (and still only) comprehensive work in a western language on Noh masks was Japanische Masken Nō und Kyōgen by Friedrich Perzynski, published in 1925 in Berlin. It influenced Japanese art

In Nakamura's book, 196 types of masks are given, distinguished by name, features or technical characteristics. Some are senyōmen, that is masks used only by a particular school of Noh. Some are only slight variants of other types that exist, but are hardly seen in use today.⁵

The following discussion of mask types and their usage will deal only with the most important types of each category and mention variants and lesser types only where relevant to the mask making tradition. The types will be seen more in terms of their place in that tradition (for instance honmen or exceptional masks by a particular mask maker) than in terms of general use today. Practical use varies from school to school, in some cases even within the same school; and the attitude to some masks has changed throughout the history of Noh.

Possibly as much as 90 per cent of the basic mask types were created by the end of the Muromachi period. Many of the names of masks mentioned in that period are simply descriptions of the mask's appearance or the way in which it was made. Although the types may be basically the same, not all names originally used to distinguish masks correspond to those used today. For instance, there are mentioned several types of 'thin woman' (yasetaru onna), each of which has an additional description, such as 'slightly humble' or 'with a worried appearance' or 'with a noble

4 (contd)

and theatre historians who at the time paid Noh masks little attention. Most Japanese studies of masks have appeared after that time, and mainly in the last twenty years or so.

Perzynski uses the following classification of masks: Boys, young men, men, old men, young girls, young women, older women, blind people, demons and half-animals, gods and hermits. He mentions 126 masks by name in a list of the types, but the number described includes further variants of masks such as the Kasshiki, for instance, and is therefore greater.

- 5 Kaneko Ryōun mentions only 97 mask types by name, including senyōmen, in Kamen-no bi; however in Nōkyōgen-men he speaks of 80 basic types and 350-400 types if one includes all senyōmen and variations by mask makers.

face'.⁶ Of present types, such as Yase-onna, Ryō-no-onna, Uba and Rō-jo, it is difficult to say exactly which corresponds best to the description, even more so because there are masks of the same type that vary in degree of, for instance, 'humble' appearance.⁷

Compared with the specific descriptions of Okina and god and demon masks as well as the instructions one can find for use of these masks in documents of the fifteenth and sixteenth centuries, there is very little on the young men and women's masks. Many of the old shrine and temple masks, which surely were used in Noh at one time, are still only referred to by tradition as 'woman's mask' or 'young woman's mask'. As noted before, many do not correspond to any of the present types.

The mask types today are referred to by name. Some names retain the descriptive quality of early references: Yase-onna ('thin woman'), Hanakobu-akujō ('Humpnosed' akujō) or Shiwa-jō ('wrinkled old man'). Other masks take their names from the maker of the original, the honmen: Koushi-jō by Koushi Kiyomitsu (fourteenth century?). Magojirō by Kongō Magojirō Hisatsugu (sixteenth century), Zō-onna by Zōami Hisatsugu of Zeami's time. Again others from the role for which the mask was intended or is most used: Atsumori, Yorimasa, Shunkan; or again from a characteristic or emphasis in that role: Mai-jō, ('dancing old man'), Kitsune-ja ('fox snake'), or from the play it was meant for: Higaki-onna, Kantan-otoko, Nishikigi-otoko. Some derive from legends: Nikutsuki-fudō ('the Fudō that sticks to the flesh') and some even from accidents in mask making: Fushiki-zō ('the Zō with a knot in the wood').

6 Nakamura Yasuo, op.cit., p.4.

7 Compare Fukurai's Uba with that of Kawachi in the Kanze collection.

BASIC TYPES AND THEIR USE

Okina

The Okina is a paradox, not only in its origins, but also its appearance. It is at once sacred and lowly; it reconciles the deeply dignified and teasingly comic; it is an embodiment of both 'god and beggar'.⁸ The Japanese attitude to deities combines intimacy and awe. The Okina is perhaps the best example of this.

The apparent contradictions may reflect changes in attitude to the Okina or in the performance of the Okina dance. The earliest descriptions come from the Heian period. In one, the Okina appears as a somewhat comic figure in a Dengaku performance, wearing high clogs and a strange, worn-out hat, reciting something incomprehensible.⁹ In another report of Sangaku at the Kyoto Inari festival, the Okina performed what appears to be simulated sexual intercourse,¹⁰ a not uncommon feature of rice-planting rites and one found in some country festivals today.¹¹

The smile of the Okina mask itself suggests more than just a benign old grandfather. The crescent-shaped eyes, half toothless smile and stylized wrinkles could well be the face of an old man teasing and making

8 Toita Michizō, Nō: kami-to kojiki-no geijutsu.

9 Ibid., p.61.

10 Gotō Hajime, Nōgaku-no kigen, p.191. The description is found in the Sarugakuki. Gotō suggests that masks were not commonly used in this type of side-show dramatic skit based on mimicry. Arai in Nō-no kenkyū, p.44, suggests that the meeting between the Okina and Sambasō, as seen for instance in Yamado-nō in Yamagata Prefecture, where they both face each other and go up and down three times is the remnant of a mimed sexual act. In Noh this has been reduced to a mere formality of facing each other.

11 An example is the Shōjikkiri (male) and Shimba (female) at the Niino Yukimatsuri.

advances to the young rice-planting girls:

'After sundown wear a thin white summer dress
 Women of pleasure, rice-planting
 women, wear your best this evening
 Thin white summer dress. I'm beside myself with these
 girls
 I like it. 'Talking to girls'.¹²

In some places when the workers gather in the morning before the actual rice-planting (ta-ue) rites, the sexual experiences of the preceding night are a major topic of conversation.

Thus, in a sense, the Okina can be seen as a mutation, a remnant of the time before the clear separation of the comic and the serious, of Noh and Kyōgen. The mask has an obvious smile and a teasing look on the verge of the comic, yet it has the dignity of a superior being, perhaps heightened by the solemnity of the occasion on which it is now used in Noh. Although the text of the Okina recitation at present does not have specific references to agriculture, the names Inazumi-no Okina and Yotsugi-no Okina used by Zeami in describing the 'Three Ceremonies' (shiki samba) would suggest a connection with rice cultivation.¹³ But its origin in other forms of magic has also been suggested. The Inazumi-no Okina may come from a dance performed in the Onie celebrations when a new emperor was crowned, and included a prayer for good harvest.¹⁴ The earliest record of Okina performed in formal style by Sarugaku actors dates from 1283 about a performance at Kōfūji Temple in Nara.¹⁵

Today the Okina is performed on the Noh stage only at the beginning of a program and on special occasions such as the New Year performance.

12 Frank Hoff, The Genial Seed, p.148.

13 Toita Michizō, op.cit., p.59.

14 Nakamura Yasuo, Noh, p.57.

15 Ibid., p.234.

In Noh it is a dance of an auspicious nature and is performed traditionally by the head of the troupe.¹⁶

There are four masks in the Okina category, only two of which are used in most performances today. The four are: the Okina, either white or flesh-colored (hakushiki-jō or nikushiki-jō),¹⁷ the black Sambasō (Kokushiki-jō), Chichi-no-jō and Emmei Kaja.

The competition and symbolism of the shiki samba has varied throughout the ages. The Okina may well have derived from the magic rituals of the shūshi, who functioned as early as the Nara period.¹⁸ When it was adopted in Buddhist ceremonies at Kōfukuji Temple in Nara (by the end of the Heian period) to 'shock the eyes and ears of the priests and laity' so that they would take note of the deep truths of Buddha's Law, the shiki samba was probably selected from many possible current combinations.¹⁹ Suitable were found Chichi-no-jō as Shaka, the historical Buddha, Okina as Montoku and Sambasō as Miroku.²⁰

The shiki-samba may have been a quite varied constellation, as indicated by the appearance at Chūsonji Ennen and Mōtsuji Ennen of a young woman and an old woman - perhaps originally a shamanistic medium -

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- 16 At the crucial performance by Yamato Sarugaku at the Imagumano shrine in Kyoto in 1374, Kan-ami, the best actor and head of the troupe performed the Okina in front of the Shogun, instead of the eldest actor of the troupe which was usually the custom. This set a precedence for later Okina performances.
- 17 From now on the term Okina shall be used to refer to this particular type of mask as distinct from the other three masks used in the performance of the Okina dance.
- 18 At Takigi Noh at Kasuga Shrine the Okina dances are still called Shūshi Okina as they used to be at the Shūnigatsu-e ceremonies at Kōfukuji Temple before.
O'Neill, Early Noh Drama, p.6.
- 19 Arai, op.cit., p.57.
- 20 Zeami refers in the Fushikaden to the shiki samba as based on 'the three manifestations of Nyōrai: Hō, Bō and Ō', which would have been Shakuson, Bunju and Yakin.

immediately after the Okina. In the Okina in Dengaku, one of the dances was performed by a woman. Other variations are found in rural matsuri, where the comic element often has been retained both in masks and in the monologue recited by the Okina.²¹

The Emmei Kaja was probably added in the Kamakura period. Although it has the same smiling countenance as the other three, it is younger-looking, without wrinkles or kiri-ago, the movable chin characteristic of the other three. Kamakura-Muromachi period homosexuality may have had an influence on the use of the Emmei Kaja in the Okina performance at the time. In that context it would be natural to have a younger looking male figure appearing as a symbol of prosperity and long life. In the Okina of Dengaku, the Senzai was probably a woman. In the Ennen at Chūsonji Temple there is similarly a 'woman's dance' (onna-mai) and the Nyakunyo mask used dates from 1291 and greatly resembles the Emmei Kaja: even the dimples are there.²²

A possible forbear to the Emmei Kaja already mentioned is the Shintoriso of Bugaku. That mask, too, is used in a celebration context.

By the middle of the fourteenth century the Tsuyuharai dance of purification had been added before the Okina dances; this is the forerunner of the unmasked Senzai of today. The Chichi-no-jō and Emmei Kaja have not normally been performed in the Okina of Noh since.²³

21 Nikkō Rinnōji Temple, for instance, has two Usobuki masks with a stylized wrinkle pattern and the mouth pursed slightly to the side as if to whistle, just as in the Kyōgen masks of the same name. Similar is the comic Manzairaku mask at Sumiyoshi Shrine in Hyōgō Prefecture. In Nishiura Dengaku the Sambasō is an old woman with a bump on her forehead and an Usobuki mouth.

22 Related too is surely the Emmei Kaja of Shiratori Hakusan Shrine in Gifu Prefecture (possibly Kamakura period), which strikes one rather as a woman's mask, but may be modelled on the Dōji, the young child deities frequently found to surround the god Hachiman. There are also Dōji among the masks of Gyōdō.

23 The latter mask can occasionally be seen today in the heron's dance for the Emperor in the play Sagi, a role usually performed hitamen by an actor younger than sixteen or older than sixty. A rare

Even today no other mask is held as sacred as the Okina. In the 'mirror room' a ceremony of purification is held before the Noh performance. Practice of abstention or isolation before performing the Okina is still found in some matsuri.²⁴

The okina is carried on stage in its box by a special bearer of the mask (a Kyōgen actor) and put on stage in full view of the audience. The black Okina mask, the Sambasō²⁵ is worn by a Kyōgen actor, who first dances unmasked, then again with a mask and bells. The accompanying words are largely unintelligible, often a string of place names or ancestors' names, probably also had a magical quality.

Seeing the dance and feeling its gradually increasing rhythm and tempo as the dancer shakes the bells down towards the ground in all the four directions, one senses the close connection with sympathetic magic - making the seeds sprout through the very rhythm of the urgent beat.

To reconcile the seeming paradox of the sacred and the comic in one mask is the mask maker's problem. The smile - whether benevolent or bawdy - is there and has been handed down despite the loss of any comic element in performance on the Noh stage. Despite the relatively easy shape - with its clear-cut and stylized wrinkle pattern, which is much easier to carve than the young men's and women's masks - the Okina type demands a mask that also has the dignity and 'wholly other' quality of a god who has come from afar.

Technically, it is the only Noh mask that has a movable part: the chin. It is carved first on one piece, then the chin is cut off and reattached with hemp string in the corners of the mouth.

The wrinkle pattern and shape of the eyes vary with the types: the Okina and Sambasō usually have crescent-shaped eyes, although they

23 (contd)

appearance of the Chichi-no-jō can be seen in the matsuri at the Sumiyoshi Shrine in Hyōgo Prefecture. (Kamikamogawa matsuri, 4-5 Oct.).

24 Mizuno Dengaku in Fukui Prefecture.

25 The name was given it as it was samban, 'the third' piece performed.

may vary somewhat in shape from evenly rounded slits (〰) to an inverted wide V-shape (〰) or a broken curve (〰). One may find old Okina masks with the almond-shaped eyes slanted upward (〰) of the Chichi-no-jō as well. Style of teeth and whiskers also vary between them. On some of the Sambasō masks the wrinkles around the cheeks will curl themselves around the protruding cheek itself, forming a twirl in the middle of it, giving a striking and almost Pierrot-like effect, particularly when the grooves are painted red against the black mask.²⁶

The white or flesh-colored Okina is the largest mask in the Okina group and the one endowed with greatest dignity. In the Sambasō there is slightly more of the comic element left, and an earthier, at times almost animal-like quality. No wonder, therefore, that it happens, albeit rarely, that the Saru ('monkey') mask of Kyōgen is used to substitute for the kokushiki-jō to perform the Sambasō.²⁷

The more uninhibited quality of the Sambasō mask is well suited to the explicit and vigorous movements of the dance - the shaking of the bells towards the ground, for instance - that make it a more concrete encouragement of growth and good harvest.²⁸

Old Men's Masks - Jō

The next main group of masks in this classification is that of the old men's masks - next, not only because they were among the earlier

26 See the Kamiza Sambasō at Kurokawa Noh, the one at Takinami Hakusan Shrine in Fukui Prefecture or at Hie Grand Shrine.

27 The Tokugawa Collection, p.262.

28 The very explicit, often parodic, reenactment of the serious is a common feature of Japanese literature and theatre. Gigaku may have had this function. Religious ceremonies have often been followed by comic mime to explain moral teachings to the people. Mibu Kyōgen parodies Noh plays. Many matsuri today have modoki-geinō, parodies of the serious following immediately after it, as in the earlier mentioned Niino Yuki matsuri.

types of masks to appear, but also because of their close relationship to the Okina in quality and use.

The old man can be seen as almost an extension of the Okina - or a variation.²⁹ The Jō group of masks is frequently used in the first part of god-plays (waki-nō) where a god appears as an old man at first, then disappears to return later in a different form and reveal himself as the god (e.g. Takasago).

The manifestation of a deity in a lowly, humble form is almost universal. The child in a stable is an obvious example. For the mask maker to express a sacred spirit in a wretched and humble human form is far more difficult than to suggest the awesome through obvious physical strength or a fearsome appearance. Perhaps it is made easier, however, by an audience trained to accept the apparent contradiction in terms of the sacred in the wretched. To an extent the Noh audience is, but at the same time it demands beauty, thus giving the mask maker a two-fold problem. Admittedly it is not only through the mask that these qualities are to be expressed; obviously the mask within its right context of costume and movement will elicit a far wider range of response than can the mask alone.³⁰

The realistic, but dignified old men's masks may remind one furthermore of the elder in a community with his particularly close relationship to the gods and the spirits of the ancestors. The elders in the community are those who are soon themselves to enter the ranks of the ancestors and be venerated by the living.

Old men's roles appear in almost every third Noh play. Their frequent appearance would seem to support Yanagita Kunio's theory that

29 Toita Michizō, Nō: kami-to kojiki-no geijutsu, p.72.

30 The sacred in the degraded can be seen even in the bands of strolling players that flourished particularly in the middle ages in Japan. They were among the lowest classes of society, yet set apart through their association with the sacred; it was these degraded humans who impersonated the deities in ancient times. C. Blacker, The Catalpa Bow, p.74.

most kami originated in the divine ancestor. Zeami treated the old man not only as one of the three main roles in Noh, but as the basis for the other roles. Mastery of it gave the actor control, dignity and emotional depth.

Jō type masks appear frequently in shuramono, the warrior plays that increased so suddenly at Zeami's time.³¹ Here the wandering spirit of a warrior, doomed to be in constant strife in the world of the Ashura,³² returns to the place of his violent death. The event of his death may belong to a time long since past, and in some plays the passage of time has gone into the old man's mask. This is how the warrior might look if still alive. The old man's appearance may suggest - even if the warrior died a very young man - that he has since joined the ancestors.³³

Ko-jō ('Little old man')

The old men's masks vary in degree of realism. The Ko-jō (or Koushi-jō), despite the apparent poverty and humbleness of its appearance, has a slight stylization in its sparsely wrinkled face that abstracts it up above the place of the merely human, as suited to the manifestation of a god.

The mask is mainly used in waki-nō such as Takasago or Yumi Yawata, where the shite reappears as a god in the second half. It may also be used as mae-jite in other plays such as Tenko, Unrin-in, Ugetsu, among

31 In the listing of plays that existed before Zeami there is a striking absence of warrior-spirit plays. O'Neill, Early Noh Drama, p.106. In the present repertory thirteen out of sixteen such shuramono are attributed to Zeami.

32 One of the six worlds of transmigration in Buddhism, through which the soul must pass before it can reach Buddha's paradise.

33 In other cases, however, the spirit of the dead man first appears as an ordinary man (Atsumori).. Instead of the realistic old man's mask, this role is then done with the equally realistic hitamen, the unmasked face.

others, but not in the above-mentioned shuramono, which would require a mask projecting greater physical strength than the gentle and serene Ko-jō.

The mask is attributed to Koushi Kiyomitsu, probably a contemporary of Zeami, who places him between Bunzō and Tokuwaka, among the mask makers in Echizen (today's Fukui Prefecture). 'The mask worn in the second part (nochi) of Oimatsu and such plays is by Koushi', says Zeami in Sarugaku dangi.³⁴

As the mask was not referred to by name as Koushi-jō until much later in the Edo period, it is uncertain whether this was always the mask referred to as Ko-jō in earlier times. The 'little old man' may have been simply a general term for the old man's masks of the Jō category used in god plays, as opposed to the 'big old man', the Okina.³⁵

Both the Kanze and Hōshō schools have Koushi-jō honmen attributed to Koushi.³⁶

Mai-jō ('Dancing old man'), Ishiō-jō, Shiwa-jō ('Wrinkled old man')

The Mai-jō or 'dancing old man' is a mask used particularly by the Hōshō school for the nochi-jite in plays like Oimatsu or Ugetsu for a spirit of the pine and an old shrine-keeper possessed by a god. The Mai-jō, in contrast to Ko-jō, has an almost smiling, half-open mouth with strong teeth and gives an impression of strength and benevolence. Most other schools prefer the Ishiō-jō, which is less realistic with its peculiarly heavy eyelids with folds in them, but also has a strong jaw and mouth, giving an equal impression of ancient strength.

34 Nose Asaji, Zeami jūrokubushū hyōshaku, vol. 2, p.561. The nochi-jite mask, worn by the spirit of the old pine tree, would not be a Ko-jō today, however, but a Shiwa-jō, Mai-jō or an Ishiō-jō. The Ko-jō would be worn in the first part of the same play.

35 Nakamura Yasuo, Nō-no omote, pp.21-22.

36 Kanze also has a Warai-jō and Akobu-jō and Hōshō a Mai-jō by him.

The Kanze school, however, uses the Shiwa-jō, 'the wrinkled old man' in these roles. It looks like a variant of the Ko-jō, but more realistic with more deep wrinkles. Perhaps this is how Urashima Tarō looked when he opened the forbidden casket and shrivelled into an old man.³⁷

According to the rules for usage handed down to the schools in the Edo period, today the Mai-jō, Shiwa-jō and Ishiō-jō are 'special masks' for, respectively, Hōshō, Kanze and the other three schools together.³⁸ The dance performed with these masks is one of the most difficult: it must express both the god's sympathy for mankind and his dignity through the unsteady appearance of an old man.

Warai-jō ('Laughing old man')

'The mask for Koi-no omoni, the famous Warai-jō, is by Yasha', says Zeami.³⁹ Yasha is mainly known today for masks such as Hashihime, Hannya, and Shikami, characterized by a gruesome and weird beauty. He is said to have been a vassal of Ashikaga Yoshimitsu at the end of the fourteenth century and carved masks as a hobby. There are, therefore, few masks by him.⁴⁰

The Warai-jō, as its name indicates, appears the most smiling of all the Jō masks. The smile, which in this mask is rather straightforward in a face realistically portrayed has little of mystery or dignified, elusive quality. It places this mask in the role of an ordinary man, without either sacred or noble attributes. It is used, for instance, in Ukai as the ghost of a fisherman who drowned as punishment for having taken the

37 Nakamura Yasuo, op.cit., p.34

38 Ibid., pp.35-6.

39 Nose Asaji, op.cit., p.561.

40 Kanze-ke denrai nomenshū, p.16.

lives of fish in a prohibited place.⁴¹ The Warai-jō is used by the mae-jite who is simply the ghost of the fisherman and not the manifestation of a superior being to appear later. The nochi-jite in this play is not the same person, but Emma, the King of Hell, wearing a powerful Ko-beshimi, when he appears.⁴²

Aside from these types of plays,⁴³ the Warai-jō may appear as mae-jite in plays where the nochi-jite is a devil or monster of some kind, such as the devil guarding the Kasuga plain in Nomori. Again it may be used occasionally even in waki-nō. It is mainly the Kanze school that uses this mask, sometimes also for shuramono, warrior plays, such as Sanemori, Yorimasa or Yashima.

Quite a number of Jō type masks are today attributed to Fukurai, mentioned by Zeami as Ishiōhyōe, one of the Echizen mask makers. Fukurai was one of the 'six masters' (rokusaku).⁴⁴ The Ishiō-jō and Asakura-jō types are attributed to him.⁴⁵

The Asakura-jō, with its prominent cheekbones, relatively few wrinkles and strong teeth, is particularly suited to warrior plays of the victory category and it is used by both Kanze and Hōshō in such a play, Yashima. It is used mainly as mae-jite where the nochi-jite is a ghost and not a god.

41 In the Muromachi period this role would have been performed without a mask.

42 Another similar play where the Warai-jō may be used by the mae-jite is Akogi. In Utō again the mae-jite is an ordinary man, a hunter punished in hell for having killed a bird.

43 Where some schools prefer to use Sankō-jō or Asakura-jō.

44 I will here accept Nogami Tōyoi-chirō and others' assumption that he was one and the same person, who worked for the Asakura daimyō at the end of the fourteenth and possibly early fifteenth century.

45 The Kongō School has a honmen of the former and the Kanze School one of the latter, as well as a Shiwa-jō. The Hōshō School has a Mai-jō.

Sankō-jō

A frequent alternative choice to both Asakura-jō and Warai-jō in many of the rather human roles in which they are used, is the Sankō-jō for three of the schools, Kongō, Komparu and Kita, sometimes also for Hōshō. It appears older and more worried, which would make it particularly well suited to Sanemori, that very moving warrior play about a seventy-two year warrior who dyed his hair black in order to look young and strong, and not be made fun of by the younger warriors. The play is unusual in that the same mask is used in both parts; the nochi-jite is the ghost of Sanemori, an old man, dressed as a warrior.

Sankō-jō is another example of a mask named after its maker, Sankō-bō, one of the 'six masters' (rokusaku). His significance in the history of professional mask making is discussed in chapter 4.

Akobu-jō

A final old man's mask that must be mentioned is the Akobu-jō, which is used particularly in karagoto plays, that take setting or characters from China, such as Tōsen and Sanshō. The mask has a rather neutral, mildly forlorn or plaintive look, reminiscent of Ko-jō, but without anything particularly foreign about it compared to the other masks, as Zeami suggested karagoto roles required. The somewhat woeful look goes well with the prisoner role of Tōsen, however. It is also used in Tenkō and Tokusa.

God and Demon Masks

Ethnologists still do not agree on the exact relationship between kami and the spirits of the dead, tama, in the Japanese consciousness of supernatural beings. Some, like Yanagita Kunio argue that the kami are deification - a later development - of what originally were spirits of dead people, usually of an exceptional nature or status.

Furthermore, there are - and were, even in the literature of the Heian period - various kinds of spirits ranging from angry ghosts (onryō) to gentler, neglected spirits who were pacified simply by proper care.

In Noh the physical expression of gods and spirits, as seen in the masks, will depend on these differences. The above discussion is mentioned only to show that it is impossible to draw clear lines between the categories. The ultimate consideration here will be stylistic affinities.

In art and literature, however, it was not until the late Heian that ghosts were given the human form they had when alive.⁴⁶ The Kitano Tenjin Engi scroll depicts Sugawara Michizane (845-903 A.D.) 'transformed into an avenging spirit' visiting the priest Son-e to inform him of his intended vengeance. His face and whole appearance are of the statesman he was in real life.⁴⁷ The scene is also found in the first part of the Noh play Raiden. The task for the mask maker is to depict a spirit which, by all appearances, is an ordinary man. In usage today the emphasis is on the more human or subtly supernatural appearance, with masks such as Ayakashi, Mikazuki or Dōji used for the mae-jite.

The Sarugaku dangi suggests, however, that both Tenjin and Tobide may have been used in the role of the spirit of Sugawara Michizane (possibly the former for mae-jite and the latter for nochi-jite in the same play). Zeami says there that the Tenjin mask was so called because it was used in 'Tenjin Noh' (tenjin-no nō) and that the Tobide was made as the image of Michizane when he spits out the pomegranate seeds⁴⁸ at

46 Blacker, C., The Catalpa Bow, p.49.

47 Nihon Emakimono zenshū, vol. VIII, plate 23.

48 Nose Asaji, op.cit., p.565.

the door of Enryakuji Temple so that it bursts into flames.⁴⁹ From the same text is known that the Kanze school's Tenjin mask, Ōbeshimi and Kobeshimi were all by Shakuzuru.⁵⁰

Tenjin('God of Heaven')

Although fairly human in appearance, the Tenjin, with its staring brass eyes, very open mouth and prominent eyebrows sweeping upwards in vigorous brush strokes on either side of the forehead, is clearly the mask of a strong god.⁵¹ The Tenjin by Shakuzuru must have possessed exceptional powers, judging by the story related in Sarugaku dangi: the mask was borrowed once, but the wearer had a strange dream of a spirit and returned it. It was then put away with great reverence, but still caused dreams of a vengeful ghost, and was therefore worn again. 'It is still worn today', said Zeami.⁵¹ There are variants of the Tenjin type and it is also used in other roles of benevolent deities.⁵² This is logical because vengeful spirits such as the above, when enshrined and cared for, could turn into protective deities.⁵³

It is likely that the Tenjin mask had such diversified use at Zeami's time as well, and possible that the mask was meant not only for the god Tenjin, but for other Ten-no kami deities from heaven.⁵⁴ The use of the characters 天の神 may refer to a wide range of deities from heaven. In

49 He does so in anger that the priest will not heed his warning not to go to the imperial palace which he intends to destroy with a thunderbolt.

50 Nose, op.cit., p.565.

51 Nose, op.cit., p.565.

52 Such as in Aisomegawa, Shari, Dairokuten (as Susanoō and Awaji (as Izanagi, creator of the Japanese islands).

53 Kitano Temmangu shrine was built in Kyoto to pacify Sugawara Michizane's spirit and he was enshrined as Tenjin, God of Thunder, with power over catastrophes. He is today one of the most popular deities and also seen as guardian deity of poetry and calligraphy.

54 Nakamura Yasuo, Nō-no omote, pp.77-8.

ancient times the Ten-no kami of the agricultural society was the carrier of rain. This benevolent aspect as rainbringer was countered by a ferocious character as god of thunder perhaps even before any amalgamation with the Buddhist-inspired beliefs in vengeful spirits. The ambiguity one senses in the Tenjin mask and its variants⁵⁵ may therefore be attributed to the various beliefs that have influenced its development from 'god of heaven', whether rainbringer or one of the myriad deities that inhabited the High Plain of Heaven in Japanese mythology, through the role of avenging ancestral spirit personified in Sugawara Michizane, and finally to the milder countenance again of a god of calligraphy, reached by the end of the Muromachi period.⁵⁶

There are other mask types that have taken an equally roundabout path to arrive at their present varied and ambiguous usage, but the Tenjin is singled out at length because it was clearly in existence before Zeami's time⁵⁷ and because it reveals this ambiguity so well in its very expression.

Tobide

The mask takes its name from the popping brass eyeballs that seem to 'jump out' from the otherwise rather smoothly carved face. It is easy to see why it was inspired by the image of Michizane's angry spirit spitting out the pomegranate pips. The mouth is wide open with the corners upwards in a U-shape. The tongue is prominent and curves slightly up above the lower teeth. The highly arched eyebrows give great

55 Perzynski mentions variants such as Ō-tenjin, Ikari-tenjin, Ko-tenjin, and Shiro-tenjin. The latter two come closer to the Ayakashi and Shintai in appearance than the usual Tenjin in use today.

56 Nakamura Yasuo, 'Tenjin-no nō-to tenjin-no men', Geinōshi kenkyū No.5, p.56.

57 Nakamura suggests it dates before the Muromachi period, and the Shokamen mokuroku shū of 1771 listing masks in the various schools' possession list several Tenjin masks by Shakuzuru, ibid., p.58.

tension to the mask, suited to a creature that suddenly appears or attacks.

Today one distinguishes mainly between Ō-tobide and Ko-tobide. Aside from size, a major stylistic difference between them is that the former has ears - rather prominent ones - carved on the sides. It is also painted gold over the entire surface. The Ō-tobide is used for strong gods in plays such as Arashiyama, Kuzu⁵⁸ and Kamo, and may be used as the God of Thunder in Raiden.⁵⁹

Tsurimanako is a variant of the Ō-tobide and used similarly. It lacks the tongue and has low, overhanging eyebrows.

Ko-tobide is smaller as a whole and small-featured. It has no ears and is found in pink or lighter nuances of skin colour.⁶⁰ It has few sharp, protruding features, but an almost animal quality emphasized by the pointed tongue. In Kokaji it is used for the fox god Inari-no Myōjin, who helps a cobbler sharpen the emperor's sword. In Sesshōseki it appears⁶¹ in a more ominous role - a death-bringing spirit. The relative smoothness and understated features of the Ko-tobide can be more ominous than the exaggerated and more sharply drawn features of most other god and demon masks.

Another variant is the Saru-tobide, even more animal-like in its features.⁶²

58 As Zao Gongen in these two.

59 Nochi-jite, Kita school today. Kanze collection's two Ō-tobide attributed to Shakuzuru and to Tokuwaka differ greatly.

60 There is, however, a golden Dei-ko-tobide attributed to Fukurai in the Kanze collection.

61 A possible alternative here, seldom seen today, is the fox-like Yakan.

62 It is used mainly in Nue for a strange creature that lives in the air. It has a monkey's head, the body of a badger, a serpent's tail and tiger's legs. P.G. O'Neill, A Guide to Nō, p.127.

Kurohige ('Black beard')

This mask, 'Black-Beard', is not unlike the Tobide and is used mainly for dragon gods, often thought of as carriers of rain.⁶³ The mask is used in tsure-role in Shirahige and as shite in Chikubushima, Mekari and Kasuga Ryūjin, to mention a few.⁶⁴

A variant, the Dei-kurohige, is entirely golden.

Shikami ('Scowling')

A mask used in the Kanze school⁶⁵ by nochi-jite in Raiden, the Thunder God, Shikami reminds one of some Kamakura sculpture of the Juni-ten. Reddish-brown and menacing, it is associated with dangerous demons such as the nochi-jite in Momiji-gari, Oeyama, Tsuchigumo and Rashōmon.⁶⁶

Attesting to its fearsome nature, the mask's name was in early days often written with the characters for 'lion' and 'bite'.⁶⁷ The present character means 'to scowl' or 'knit the brows'.

Shishiguchi ('Lion's mouth')

This 'lion's mouth' with its broad open mouth and fangs, is used in only one play, Shakkyō, where one lion (often two or three) dances on a stone bridge. The mask varies from school to school⁶⁸ and one also

63 In Ikkaku Sennin they are imprisoned by a hermit, causing a drought in the land.

64 The Kanze collection has a Kurohige attributed to Shakuzuru.

65 Which has one attributed to Shakuzuru and one to Tokuwaka in its collection.

66 In Tsuchigumo as the 'ground spider who is the cause of Yorimitsu's illness and tries to envelop him in its web; in Rashōmon as the devil in the city gate of Kyoto.

67 Nakamura Yasuo, Nō-no omote, p.79.

68 The Hōshō mask has a lower, dropped jaw and more space between the teeth than the Kanze mask, which is very wide in the jaw and mouth

distinguishes between a 'Small lion' and 'Big lion'. It is painted gold; brass is glued on, not only to the eyes, but also to the teeth.⁶⁹

Kaminari (or Ikazuchi) ('Thunder')

Somewhat similar to the lion mask is this personification of thunder; the name is written with the character for thunder. It may be seen used in the above-mentioned Raiden, or Kamo, albeit infrequently. It is a rare example of giving concrete expression (through carving) to the god of a natural phenomenon (thunder) by using shapes associated with that intangible phenomenon. The knobby eyebrows remind one of colliding clouds, the jagged lines around the wide-open mouth of streaks of lightning.

Akujō ('Ferocious old man')

The animal quality of some of the god and demon masks has been noted. Another feature that distinguishes most of them is the exotic physiognomy: facial features - in particular the noses; area around the eyes and chins - that are rather un-Japanese, due to outside influences mentioned in chapter two.

This is particularly striking in the Akujō masks with their often heavy beards and prominent noses. These masks are used mainly for nochi-jite, in waki-nō, such as Shirahige or Tama-no-i,⁷⁰ and paradoxically often represent Shinto deities despite their foreign features.

68 (contd)

and has bigger fangs. It is based on the Kanze collection's honmen attributed to Shakuzuru, a mask with very dynamic brush strokes.

69 On the Shakuzuru mask the brass is also nailed on to the wood with very fine nails, a technique found infrequently on old masks.

70 They may also appear as exotic creatures from far-away places (Tōbō-saku) or exceptional people as the old men in Naniwa or Nézame.

There are today around fifteen Akujō types, the most important being the Ō-akujō, Hana-kobu-akujō, Myōga-akujō, Washibana-akujō and Omoni-akujō.⁷¹ Common features are carved ears and tongue,⁷² brass eyes, and attached beard. The most frightening in appearance is the Ō-akujō with its furrowed brow and carved vein standing out tensely on the forehead.

The Akujō type clearly existed at Zeami's time although it is hard to know in how many variants. Aside from the Ō-akujō attributed to Shakuzuru, the Kanze collection has a Hanakobu- and Omoni-akujō attributed to Fukurai. In the Ogura private collection is also found an Amazakuro-jō (similar to Omoni-akujō), possibly the only one of its kind, which is credited to Shakuzuru. Despite its present sorry state, with the wood shining through the paint, it is probably the most dynamic and powerful expression that can be seen in any Noh mask.

Beshimi ('Tight-lipped')

Another mask that rivals the above in dynamic quality, although of a different and more dangerous nature, is the Kobeshimi, again by Shakuzuru, as seen in the Kanze collection. Despite its predominantly human features, this light red mask, with the tightly shut mouth, tense furrows or bulges in the lower part of the cheeks (so that the tension of the mouth flows into the entire lower half of the mask), its penetrating, though rather small, eyes and tightly knit brow in a stylized v-shaped furrow, is far more dangerous in appearance than the large Beshimi types and has no comic element. One can see in it the qualities of the mask Zeami referred to (which may have been, if not the same, at least the original), when he says in Sarugaku dangi: 'Today there is no-one who can wear this mask. This Kobeshimi was worn in the

71 Nakamura Yasuo, op.cit., p.65.

72 The 'hump-nosed' Hanakobu-akujō has strong wide teeth, but no tongue.

Noh Ukai. When another mask is used in Ukai, it gives the impression of less strength and a lighter performance.⁷³

What role would require such strength but Emma, the King of Hell!⁷⁴

The Beshimi type mask was already in use in the fourteenth century and originally meant for the tengu, the mythical creature which appears in so much Japanese folklore. This use is easy to understand when looking at the Ō-beshimi or other versions such as Kibabeshimi, which are among the few Noh masks that retain some element of the comic.⁷⁵

The tengu as he appears in Noh is tough and self-assured, but not always dangerous, although he may play pranks on people or obstruct the progress of Buddhism. Often he appears at first disguised as a yamabushi priest, in which the mae-jite is unmasked as in Kurama Tengu.

The Ō-beshimi is worn by the nochi-jite in this play as the tengu who teaches the young Ushiwaka the martial arts so that he can conquer the Heike clan. The same mask may be worn for certain other mythological creatures, as for instance in Zegai or Dairokuten, where the conflict is often one between the power of Buddhism and demons.

Other variants are: Kumasaka, worn in the play of that name, Saru-beshimi (for Nue, Hōshō school), Kuro-beshimi (Tsuchigumo), Shiro-beshimi and Shaka-shita (Dai-e), a small version of Ō-beshimi worn under the large Shaka mask.

73 Nose Asaji, op.cit., p.565.

74 The Ko-beshimi is also used in plays like Nomori and Matsuyama kagami as a devil or demon-god from hell.

75 The picture scroll Tengu soshi from the Heian period shows crow-like creatures with beaks and is a satire on worldly monks. It was thought that bad priests were reincarnated as such creatures. The concept of the tengu later changed; the beak became a big, red nose. In some legends, it lives in the mountains and appears in animal or bird form to punish the wicked. It is known to fly through the air and to kidnap people. The name is probably of Buddhist origin, but the tengu has much in common with the 'mountain giants' of early Japanese folk belief and likely derives from them.

The variety in expression was probably even greater before the types were determined. Among the old masks found in shrine and temple collections, the Beshimi is one of the most common. In what are presumed to be the earlier masks⁷⁶ the carving is on the whole simpler with less exaggerated features. The expression is determined and designed to frighten as it need be for a demon god.⁷⁷ The comic touch seems to have crept in later, perhaps with the dwindling popularity of the religious plays as opposed to plays with human emphasis.⁷⁸

The different Sarugaku groups varied in style of performance even at Zeami's time. And their masks probably varied accordingly. The Ō-beshimi, for instance was referred to by other groups as Yamato beshimi, suggesting it was a special mask for Yamato Sarugaku at the time.⁷⁹

Shaka

The mask is based on the traditional representation of the historical Buddha, Shakamuni. It is exceptionally large as it is worn over a Beshimi in Dai-e. Thus it is used as a mere disguise, which is

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- 76 Examples of such early Beshimi masks are found in the Tanjō Shrine and the Toriumi collection, both possibly from the end of the Kamakura period or early Muromachi. Shirasu, Nō-men, pp.142-143. In the Higashi Kannonji in Toyohashi there is a rather good Beshimi said to be from the Kamakura period and even carved by the sculptor Unkei. However, this is only tradition and cannot be proven. Gotō, Nō-no keisei to Zeami, p.97.
- 77 This is the expression of the left figure of the two Kongō Rikishi (or Niō), the guardian kings at Buddhist temple gates.
- 78 The Beshimi at Narazuhiko shrine in Nara by Chigusa (dated 1413) seems to mark a transition. It is still of the old type, has no ears, the top does not end in the horizontally cut-off black kanmuri of later types, but a black area is painted on to it. The drooping outer corners of the eyes and upturned eyes (the eye-opening is in the upper part of the eye rather than lower as on fiercer-looking masks) - all these features give it a slightly vacant or non-committal look, as of a demon who refuses to answer when confronted. If existing masks attributed to Shakuzuru give any indication of what his masks looked like, one can see a great vacillation in the Beshimi at Zeami's time and quite a character range.
- 79 Nakamura Yasuo, op.cit., p.57.

contradictory to the concept of the Noh mask as being the role and transforming, not covering up the actor. As such it is unusual.⁸⁰

Fudō

This mask is unusual in its elaborate curls carved in great detail. It is used as Fudō Myō-ō in Chōbuku Soga who appears to the Soga brothers and promises that their father's death will be avenged. It can be used as an alternative to other masks, such as Akujō or Ko-beshimi in Danpu.

A similar mask is based on Zao Gongen and may be used in Kuzu and Arashiyama.⁸¹

Vengeful spirits - onryō

Ghosts and spirits of various kinds are the most frequent apparitions on the Noh stage. Often they are the wandering spirits, condemned to restlessness because they had died in a state of jealousy or resentment. Their spirit remains attached to the world through some particular passion and cannot be freed and find repose unless some living person intercedes with his prayers. Often it is through no fault of their own that they are doomed to this fate after death. They may have died in some way unfulfilled - and therefore bound by attachments - or simply not have been assisted by the prayers and care of the living through the transitional period after death.

Unai in Motomezuka had the misfortune to be loved by two men. Her inability to choose, because it would inevitably hurt one of them, led to the deaths of Unai, the two suitors, and a mandarin duck.

⁸⁰ See mention of the Shaka and Fudō in chapter two.

⁸¹ Most schools today use ō-tobide.

Unai:

'Short is our life on this earth,
And this place mocks its name, Field of Life!'

Chorus: But now, at last, someone has come
From my old home, the world of men
Which I fled so long ago,

Unai: To say a prayer for me.

I am deeply blessed!

But oh, how I miss the world!⁸²

But unlike most plays where the spirit finds rest through the waki's prayers, Unai returns to the 'Grave of Searching' - after a vivid account of the torments of hell where even the duck becomes a bird of iron - still a restless spirit.

These spirits could often be suffering from bitterness or resentment and be dangerous for the living. In the case of victims of disaster or people who had been wronged, the spirits could turn into vengeful gods, who were dangerous but could become beneficent if they were cared for and deified, as in the case of the above-mentioned Sugawara-no Michizane, deified as Kitano Tenjin and guardian of the gentle art of calligraphy.

In Noh these spirits are often met as seemingly ordinary people in the first part - perhaps with a young woman's mask - and reappear in the second half as the restless or vengeful spirit - with, for instance, a Yase-onna or Hannya. The Hannya has been called 'the incarnation of feminine poeesssiveness'.⁸³ Yet, these wandering spirits were not always vengeful due to their own fault.

82 Donald Keene, (ed.), Twenty Plays of the Nō Theatre, p.46.

83 D. Keene, Nō: The Classical Theatre of Japan, p.72.

There are malevolent spirits also of the living (ikiryō) such as Lady Rokujō, whose spirit leaves her body to inflict a mysterious illness on her rival, Lady Aoi, in Aoi-no ue, and later appears as an attacking demon.

There are a great many masks in this group, both for men and women. Some look very human, but are frequently distinguished from the men's and women's masks by features such as gold dust used in paint on the eyes and teeth, or brass on the eyes. But there are masks primarily used for ghosts that do not have these features. Another problem in classification here is that the young women's masks are used so often for spirits and ghosts in Noh. This category includes the vengeful or restless spirits that appear mainly in plays of the fourth group, sometimes in the fifth group.

These roles have much more nuance of characterization than the demons in the previous mask category and the ghost masks on the whole reflect this difference through a greater degree of subtlety, particularly in the women's ghost masks. The Hannya, for instance, is not only threatening in appearance; it is also weeping. The transition from an awareness of gods and demons to a concern for human emotions is nowhere as clearly seen as in these masks - especially in the Hannya where the drooping eyebrows express sorrow and suffering mingled with the desire for revenge.

Of such roles Zeami says that although the outward form is that of a ghost, within is the heart of a man.

The emphasis on beauty, in spite of a fearsome exterior, is maintained by the mask makers. In these masks more than in the previous category this beauty derives from human qualities and has a human expression: the above-mentioned weeping expression of the Hannya, the slightly apprehensive or even tearful expression on some Deigan masks, the weariness of the Yase-onna (Will Unai's spirit ever find peace?).

Zeami successfully made the transition from the supernatural demon to the demon in the human heart - from a one-dimensional, terrible creature with a mask of an extreme, momentary expression to a more complex and tragic figure born of emotions too powerful to contain. The masks of the latter reflect this complexity of human emotions: rage, jealousy, weariness and longing.

Zeami used the dramatic potential found in the old traditional demon-plays that had a purely religious, didactic or magical function and transformed them into the human plays of the vengeful spirits and of ghosts returning from the torments of hell.⁸⁴

The mode of expression sought by the mask maker in these masks with their greater subtlety and complexity is not the same, therefore, as that of the more clear-cut and extreme masks of the god and demon category.

Hannya, Ja, Shinja

As a transition, it is natural to begin with the mask that is most akin to the previous group and which - given the way it is used in some plays⁸⁵ - could belong there, as well.

The Hannya, with the unique blend of danger and sorrow, of the startling and delicate, appears in some of the most popular Noh plays today and has, together with the gentle Ko-omote, come to represent the stereotype of the Noh mask for the average person.

The exact origin of the mask's name has been much debated. The 'Hannya' of the Buddhist Hannya sutra is a Japanese version of the Sanskrit for 'wisdom' (prajña). In the second part of the play Aoi-no-ue

84 This change in regard to shuramono has been treated in the section on Jō masks.

85 In Kurozuka and Momijigari, for instance, where the Hannya is used (only by Komparu for the latter) in the role of a dangerous demon, the shite resembles some roles of the god and demon category that use Shikami or Tobide masks.

the vengeful spirit of Lady Rokujō, driven away by the power of the sutra, cries: 'Ara ara osoroshi-no Hannya-goe ya!'⁸⁶ The mid-Muromachi period mask maker Hannyaabō may have taken his name from the sutra; the mask's name may derive from him. However, there are honmen of the very closely related Deija, Shinja and Ja ('serpent') attributed to Shakuzuru in the Kanze, Hōshō and Kongō collections respectively. Although we cannot rely on such attributions, it is likely that Shakuzuru was experimenting with similar forms before the Hannya, as we know it, found its fixed form, and lost its freedom.

Hannyaabō, or another mask maker, may well have used one of Shakuzuru's masks or a copy of it as his model and given the earlier animal-like masks of the abovementioned ja-type a more human quality in keeping with the transition in Noh itself from the demonic to the human. It retains some of the traits of the women's masks: the hair parted in the middle and eyebrows as faint clouds high on the forehead. However, there is also a Hannya attributed to the fourteenth century mask maker Yasha, whose masks are characterized by a ghostly or gruesome beauty.⁸⁷

The use of the Hannya varies and the basic colour or tone varies accordingly: in Aoi-no ue, for instance, it is white (although it is an evil spirit, the spirit belongs to a noble woman of elegance and beauty); for the spurned woman transformed into a serpent in Dojōji, a reddish-brown Hannya is usually used as an alternative to the Ja or Shinja associated particularly with this play; where the Hannya is a dangerous

86 Yōkyoku-shū, vol. 1, p.130. This may be rendered as 'Oh, the terrible voice of wisdom!' or 'Oh, the terrible voice of the Hannya sutra!'

87 This Hannya in the Kanze collection has a delicate pink flesh colour. Tokuwaka (15 cent.), whose masks have a tense and animal-like quality is also accredited with a Kanze Hannya. It is worth noting that the Hashihime (of Hōshō), which is a vengeful spirit mask of much more human countenance, is also attributed to Yasha.

demon and not the spirit of a jealous woman, as in Kurozuka (Adachigahara) a very dark-skinned mask, a 'black Hannya' is used.⁸⁸

The Ja ('Snake') and its variants, such as Shinja or Kitsune ('Fox') -ja, may be used in some plays instead of the Hannya. The Kanze school, for instance, may use a Ja for the nochi-jite in Dojōji. The same school may also use Shinja and Kitsune-ja, respectively for nochi-jite in Yamamba or Kokaji.

Namanari

This mask appears as an under-developed Hannya - a woman who has not yet been totally transformed into a demon. The horns are mere stubs, the eyes very human, although they have brass on the eyeball. But the devouring mouth and fangs are already there. It may be used for the jealous woman with an unfaithful husband in Kanawa (nochi-jite).

Hashihime ('The Princess of the Bridge')

The play by Zeami about the 'princess of the bridge', for whom Yasha is said to have created this mask, is no longer performed. Instead the mask may be used in Kanawa. The motif in most of the legends connected with Hashihime is jealousy: in one version a woman throws herself into the Uji river and becomes a demon. Kanawa is based on the Heike Monogatari version about a jealous woman who for seven days prays at the Kibune shrine that she may be transformed into a demon. The deity tells her to bathe thirty-seven days in the Uji river. Thereafter she paints her face and body with vermilion and cinnabar, wears an iron crown with three burning torches, and, holding another burning torch in her mouth, kills her husband, 'the other woman' and both their families.⁸⁹

88 There is also a special mask for this play of the Hannya type called Adachi-onna. It has smaller horns, more pointed ears and tongue. Nakamura, op.cit., p.108.

89 D. Keene (ed.), Twenty Plays of the Nō Theatre, pp.194-5.

The mask is fascinating and strong, though few would find the actual facial features beautiful: the nose, mouth and chin are rather broad, the eyes are shaded by low-hanging brows (a foreboding of Hannya qualities), and loose, tangled hair runs wild through fine brush-strokes all over the forehead and along the sides of the mask - more so than on any other woman's mask. The upper half of the mask is very white - as if lit up by the torches on the crown above - and the lower part is reddish. The whites of the eyes are painted red around the brass in the middle.⁹⁰

This is one of the mask types that contemporary mask maker Taniguchi Akiko used as inspiration for her original mask commissioned for the Noh-style production of the Greek tragedy Medea in Tokyo, 1975. In the Medea mask the violence of this mask is there in the eyes and brows, but tempered with a sense of inevitability, and grief, and far more refined features.

Kanawa-onna

A third mask that is used for Kanawa and one which was, as the name suggests, specially meant for the play (mae-jite) is this somewhat ordinary and suspicious looking mask with its sunken and narrow eyes. In actual practice, the softer and nobler-looking Deigan is preferred for the role by some schools today. The more beautiful, the more dangerous.

Here is one example of the appearance of a character actually being described in the text of a Noh play.⁹¹ The chorus describes the sinister transformation from a beautiful woman to a vengeful spirit:

90 The Hashihime of the Shimo-za, Kurokawa-Nō, is a distinctive red - deepened and blackened by age - all over; it also has a very sharp chin, small fangs and a sharp V-shaped furrow between the brows.

91 Another striking example of this is in Yamamba with a much more detailed and graphic description.

She was a beautiful lady,
 But now her raven hair stands on end;
 It bristles skyward!⁹²

Ryō-onna ('Spirit-woman'), Yase-onna ('Emaciated woman'), Higaki-onna

When the ghost of Unai appears in the second half of Motomezuka and recounts the torments of hell, it may be with one of these three masks, all of which have the haunted, gaunt and skeletal appearance with a slightly aged look, suggesting passage of time and the spirit of a person long since dead. All have very clearly defined bone-structure, with slightly stylized lines and sharper edges on some Yase-onna masks. The eyes appear small and downcast; the corners of the mouth droop. The hairlines differ however, and the Yase-onna, unlike the other two, has no touch of gold dust or red colour in the eyes or on the teeth, a usual sign of a spirit.

The Higaki-onna was intended for the ghost of the shirabyōshi dancer Higaki in the play by that name and is one alternative in that role for the Kanze shite.

Both the Ryō-onna⁹³ and Yase-onna were in use by the end of the Muromachi period in the play Teika.⁹⁴ They may also be seen in Kinuta today. In both plays the ghost is that of a woman who cannot free herself from her attachment to life because of her love of a man.⁹⁵

92 D. Keene (ed.), Twenty Plays of the Noh Theatre, p.199.

93 The Kanze and Hōshō shite may choose between all three types: Kōgō and Kita use Yase-onna only.

94 The Ryō-onna in the Kanze collection is attributed to Himi (16th century). It has the very thin and delicate eyebrows sloping upwards (towards the centre of a 'Mt. Fuji forehead') that are unique among Noh masks.

95 Kinuta was written in Zeami's later years. After years of writing and performing the tightly constructed plays of yūgen, he seems, in his sixties, drawn back to the demon-tradition of Yamato Sarugaku from which he had never completely detached himself. But

Yase-onna has a wider potential than the other two mask types: it gives a stronger impression through greater abstraction of features.⁹⁶ Thus it may even be used in Kurozuka (mae-jite) when a particularly ominous appearance is required.

Deigan ('Gold dust in the eyes')

The final woman's mask mentioned in this category is the one which brings us closest in its youthful, rounded and subtle features to the young women's masks. Yet, it is clearly a spirit with its teeth and whites of the eye painted with gold dust, giving the mask its name.⁹⁷ Loose strands of hair escape from the regular pattern along the sides. Another hint of the supernatural or a disturbed mind is the asymmetrical parting of the hair.

The different versions of this type vary greatly in the degree of gentleness or potential danger contained in the expression. The carving of the hollows above the eyes is particularly crucial in deciding this balance.

The mask is often seen in the first half of Kanawa and Aoi-no ue, where the potentially demonic spirit of a jealous woman would seem to require a rather strong Deigan. It was not originally used in this way, however. In the Hōshō school's tradition it was first meant for the play Ama, where a woman through her self-sacrifice and her son's prayers

95 cont'd

these are not the traditional demon-plays, which Zeami was not fond of, but demon-plays of human emotion, signalling a new direction in Noh. Kanze Hisao, Episteme, pp.46-7.

96 In the very beautiful Yase-onna in the Tokugawa Museum of Art (17th century) the abstraction is through flatness and understatement of features, rather than too prominent bone structure.

97 Deigan has been variously translated as 'muddy eyes', 'speckled eyes' and other misleading descriptions. The dei simply derives from kindei, the gold dust with which the eyes are painted.

becomes a dragon-woman (ryū-jo) and thus attains enlightenment.⁹⁸ The ryū-jo is a buddha and not an evil demon. An alternative to the Deigan here is the abovementioned Hashihime for the Hōshō shite.⁹⁹

Yase-otoko ('Emaciated man'), Kawazu ('Frog'), Hatachi-amari ('Over twenty')

Fewer mask makers have specialized in men's masks than in women's masks¹⁰⁰ or in masks of one of the particular categories described so far. According to tradition, several masks of male ghosts were created by the abovementioned specialist on ghosts, Himi. As a priest, his frequent experience of death may have given him the compassionate touch we see in masks like Yase-otoko, Kawazu, and Hatachi-amari.¹⁰¹ They lend pathos to plays like Fujito, where they appear as the ghost of a fisherman, who suffered death at the hands of the man he had just led to safety.

These masks are ghosts of ordinary people (as in Akogi and Utō); there is something hopeless and pathetic in the downcast eyes, drooping mouths and hollow cheeks. They vary in degree of human quality, however. The Hatachi-amari ('over twenty') looks young, but there is a naive helplessness and lack of strength in the pale face, with a bluish tinge

98 Nakamura Yasuo, op.cit., p.133.

Perzynski includes a mask called Ryunjo ('Dragon woman') which is extremely rare. It has an expression between the Deigan and Hashihime, metal eyes close together with red in the cutis, a wide nose and much wider mouth than the Deigan with the upper lip coming slightly down in a point, as if it has the potential to become a Hannya. It was, according to him, used in Ama.

99 A Deigan found in the Ogura private collection is attributed to Zōami. It has cloth covering the entire back of the mask and lacquer over the cloth. This technique greatly strengthens the mask.

100 Perhaps because of the emphasis on the women's roles and greater value accorded the plays with yūgen. Perhaps also because the mask maker tends to develop a special relationship to the mask akin to that with a living love object.

101 As well as, of course, the already mentioned Ryō-onna, Higaki-onna, and Deigan.

and a light flush of red around the eyes. In contrast to the other two it has no brass in the eyes.

The Kawazu, meaning 'frog', is more animal in its features: the protruding cheekbones and run-together eyebrows, the blankly staring eyes (set far apart on one version of the Kawazu). The mouth is quite open - in a grimace, rather than a smile. The hair looks wet and matted, as if he has just drowned, well suited to the ghost of a fisherman in Akogi¹⁰² whose clothes are wet, he laments, not only from the sea but also from his tears over the many lives he has taken.

The Yase-otoko of Himi has much greater dignity than the above and also than many later versions of the same type. As such it may have been suited to the ghost of Ono-no Komachi's noble suitor, who tries to prevent her soul from finding peace in Kayoi Komachi. But, given the number of more common-looking and too obviously stylized later versions of the mask, one can see why a Noh actor may not consider this mask to be the best and would like to see a new type for this role.¹⁰³

Ayakashi ('Mysterious man')

This mask may be used as a heading for a number of male ghost masks, similar both in style and usage: Chigusa-ayakashi, Ryō-no-ayakashi, Shinkaku, Suji-otoko, and Togō.

Of the Muromachi mask makers associated with these types or with men's masks in general, Chigusa and Tokuwaka were outstanding; Fukurai and Hōrai also deserve special mention.¹⁰⁴ Zeami mentions Chigusa in Sarugaku dangi as being good at men's masks at his time.

102 It is used in this play both by Kanze and Hōshō schools.

103 There were actually new types made for this role in the middle of the Edo period: Shoshō and Fukakusa-otoko (Nakamura, op.cit., p.92). These are hardly seen today, however.

104 Chigusa is accredited with, for instance: Chigusa-ayakashi and Ryō-no-ayakashi (Kongō honmen); Shin-ayakashi (Hōshō). Tokuwaka: Kijiru-ayakashi (Hōshō honmen). Hōrai: Suji-ayakashi (Hōshō honmen).

The Ayakashi was obviously in use by the end of the Muromachi period, but then not as the vengeful ghost it is today in plays like Funa Benkei, but as a deity. The Komparu school, for instance, used it as the deity Kawara-no shin in the play Yumi Yawata, where the Kanze school used Mikazuki,¹⁰⁵ a gentler god-like mask. Both these masks have gradually changed from deity masks to ghost masks, especially used for warrior spirits.¹⁰⁶

Such changes in usage make it difficult to draw clear lines between mask types. Stylistically, one might, for instance, well include Taka, Awa-otoko, Mikazuki and even Shintai in this group, but they have retained more of their function as receptacle of the deity than the Ayakashi.

The Chigusa-ayakashi is more realistic and human, less staring (with clearly defined heavy eyelids and eyes looking slightly down rather than staring straight out) than the Ayakashi proper. It belongs to the Kongō school tradition, but is unfortunately seldom seen on stage.

The Ryō-no-ayakashi with its skeletal features and bared, large teeth, emphasizes the ghostly nature of this mask. It is a special mask for the Hōshō school.

Shinkaku was also named after its maker at the end of the Muromachi period. It has a frown, wrinkles and clearly visible veins standing out on the forehead. It is used by the Kita and Komparu schools in several plays, including Matsumushi, where it is the ghost of an ordinary man.

Togō is also a mask of the Kita school and named after its maker. Its rather wide and open mouth and exaggerated features remind one more

105 Nakamura Yasuo, Nō-no omote, p.124. Today all schools use Kantan-otoko in this play.

106 But not entirely: for instance both Kongō and Hōshō use either of these masks for the first appearance of the spirit of Sugawara-no Michizane in Raiden.

of some masks of the demon category (Tobide, Tsurimanako) while retaining the basic relationship to Ayakashi in use.

There are further variants of the Ayakashi: Suji-otoko (with veins in the forehead), Shin-no-ayakashi (Hōshō school) which is maintained to be the basis for the Ayakashi types, and the Kijiru-ayakashi by Tokuwaka (Hōshō), so named because of resin (yani) in the wood which has stained the surface.¹⁰⁷ Like the Mikazuki by Fukurai,¹⁰⁸ this mask has a nail in the middle of the forehead, suggesting it could be worn with a head-band (hachimaki) and therefore be used by the ghost of a warrior.

The Nishikigi-otoko, a type attributed to Chigusa, was made for the play Nishikigi, for the ghost of an ordinary man (a rejected suitor). But like another more peculiar-looking mask, the Otoko-masugami, it can be used in other roles where the shite is the ghost of an ordinary man.

Heita

Although this is not used for a vengeful ghost in the sense of many of the above, but rather for a victorious and much admired warrior's ghost, as in Yashima and Tamura, I shall include the mask here because of stylistic similarities to the Ayakashi. It does not have brass in the eyes or gold on the teeth, however, which identifies it more with the successful warrior image than the spirit image. It is usually a reddish brown and has eyes sloping upward toward the temple.¹⁰⁹ There are few superior masks of this type.

107 Another example (like the Fushiki-zō) of naming a mask after an accident of mask making.

108 Kanze collection.

109 The Kanze collection has a strong Heita by Tokuwaka. In the Ono Deme kadenshō listing of honmen for the various schools, all except Kanze have a honmen Heita specified by Tokuwaka.

Men and Women's Masks

For the untrained eye the simplest way to distinguish some of the masks in this category, in particular those for young women, is by technical differences such as the hairline (mentioned in chapter one) or the style of the eyebrows. But the ultimate criteria for a type lies in the expression of the mask. The following treatment will attempt to distinguish the expressions of the masks and, where possible, relate the expression to the emotions or character of the main roles for which a mask might be used.

Chūjō

As a contrast to the Heita of the last group, associated with a victorious warrior, here is the Chūjō, which also belongs in shuramono, but usually on the losing side. In a sense, one might say that the loser is the winner in Noh, as the latter plays are by far the most moving and closest to the ideal of yūgen. Among the men's masks it seems the Chūjō would be the closest to an embodiment of that ideal.

Pale and delicate in features, the mask is modelled on the Heian courtier with real eyebrows plucked and 'floating cloud' eyebrows painted high on the forehead. This is a mask for a relatively young man and there is just the faintest shadow of moustache and beard - usually applied gently with a sponge and touched up with very fine brush strokes, as are the eyebrows.

When the mask is painted, as a final touch of the noble (or perhaps ghostly), a small amount of mica powder may be added in the last layer; it gives a slight glitter, as of tiny drops of perspiration on the skin, to the surface of the mask.

The gently stylized knitting of the brow can give the mask a worried or dazed look, which is covered up by a head-band in warrior roles. The

mask does not have teeth in the lower mouth and thus a milder expression than most men's masks. The mask was probably at first meant to represent the Heian poet Ariwara-no Narihira, who was also accorded the rank as officer in the guard that the name of the mask refers to,¹¹⁰ but the emphasis in expression is clearly on poet rather than warrior.

Ariwara-no Narihira (or Prince Genji) may not have looked like this, but the mask readily brings to mind the sensitive poet and lover and is used in Suma Genji about the prince's exile and in Oshiō and Unrin-in, where the ghost of Narihira appears and dances for a long-time admirer of his poetry.¹¹¹ Zeami mentions plays in which Narihira appears.

In the shuramono Tadanori the dead warrior was identified on the battlefield by a poem in his arrow-case. Because he was of the Heike clan, the poem was published anonymously in an imperial anthology. It is his grudge over this that binds him to the past, even in death.

Imawaka ('Now young')

This mask can be used instead of Chūjō in the plays where the shite is of the nobility.¹¹² The mask appears less ethereal and dreamy and more down-to-earth and resolute. This may be because of the eyebrows that curve away rather than almost meet over the bridge of the nose. The mask also has teeth in the lower mouth, a feature of the stronger masks in Noh, and a slight furrow, more than a dimple, in each cheek, as if the muscles tighten. The eyebrows are clearly defined and narrow, drawn high on the forehead rather than in the indentations over the natural browline (as on the Chūjō).

110 Nakamura Yasuo, Nō-no omote, pp.179-180.

111 There are also sub-types of the mask called Genji and Narihira.

112 Mainly by the Kanze school, occasionally by Hōshō.

Given these suggestions of strength, it is natural then that the mask could also be used for a victorious warrior and so it is, as for Yoshitsune in Yashima.

The original is said to be by Yasha,¹¹³ who belonged to the warrior class. The name could have its origin in the childhood name of a Genji warrior, but this is not certain.

Waka-otoko ('Young man')

This mask is treated as an alternative to Chūjō and Imawaka or as a closer relative to the Kantan-otoko.¹¹⁴ Like the latter it is said to have been made by Tokuwaka. It is not often seen on stage, but can be used in roles other than nobles, such as the ghost of a man who drove his wife to suicide in Ominameshi or a fortune-teller in Uta-ura.

Kantan-otoko

The range of expression in this mask is treated in detail in chapter three. The mask, to all appearances that of an ordinary man,¹¹⁵ has gradually displaced the earlier god masks such as Mikazuki, Shintai or Taka of a more static and strong expression in a number of plays. One reason may have been that with the slowing down in tempo of performance a mask was preferred that appeared to change more with slow movement, thus holding dramatic interest for much longer than the god and demon types can. In most plays where the latter appear as nochi-jite, their dance is very short.

113 Yasha lived about the fourteenth century. Eventually, several young men's masks were made and diversified according to class: Chūjō for the aristocracy, Imawaka for a member of the upper class or a warrior, Waka-otoko for an ordinary man. Only Kantan-otoko appears to have had no special class. Nogami Toyochiro, Nōmen ronkō, p.44.

114 Kanze the former, Kongō the latter.

115 Like the above three masks, it has no gold on either teeth or eyes.

Today Kantan-otoko is used in Kantan, but also by all schools in Takasago, Yōrō and Yumi-yawata.¹¹⁶

Jūroku ('Sixteen') and Atsumori

The two masks are intended for the same role, the young Heike-warrior killed at Suma whose ghost appears with a face just as childish and young as when he died. Jūroku is credited to Tatsueemon. It is an open, naive and unassuming face with round cheeks, the eyebrows still in their natural place and a few strands of hair escaping down the sides of the cheeks.¹¹⁷ The Atsumori mask has a more perfect oval face and is closer to the women's masks or Dōji in expression.¹¹⁸

Jidō and Dōji

The Dōji, as its name suggests,¹¹⁹ has connotations of far more varied, supernatural qualities than the above, despite its similarity

116 It is uncertain whether Tokuwaka's Kantan-otoko was originally intended for Kantan. In the early Edo period, however, the mask was not yet used for plays in which a god appears and dances. Nogami, op.cit., p.47. Aside from Tokuwaka's mask in the Kanze school, the only other mask of this type in the first list of honmen is the Komparu school's Kantan-otoko by Tatsueemon. Ono Deme Kadenshō in Nōmen shiryō, p.27.

117 The mask is also used for the roles of Tsunemasa and Tomoakira in shuramono by the same name.

118 In fact the Kongō and Kita schools may use the young woman's mask, Ko-omote, in the role. Kanze and Komparu may also choose Dōji.

119 Medieval ascetics are known often to have had helpers known as gohō-dōji, young boys who would perform menial tasks like serving food, cleaning and preparing the bath, as well as rescuing the ascetic from danger or performing magic in acts of healing or exorcism. Blacker, C., 'The Divine Boy in Japanese Buddhism', Asian Folklore Studies, vol.22, p.180. Young boys also are known to act as messengers for a deity who does not wish to traverse the barrier to the human world himself. Fudō Myōō, for instance, has 36 boys in his employ as messengers, Blacker, C., The Catalpa Bow, p.38. Young boys were used as a passive medium in esoteric Buddhist rites practised by Shingon and Tendai sects as early as the 9th century and later transmitted through shugendō branches. Blacker, ibid., p.252.

to the Atsumori mask. Its use varies between the role of a boy warrior's ghost¹²⁰ and a supernatural being in a young boy's form as the mae-jite of Koka-ji, Iwafune, Shakkyō and Oeyama.¹²¹ In the latter the demon appears as a young boy at first, but reveals itself in its true form (wearing a Shikami mask) later. Both Dōji and Jidō¹²² are used for the strange young boy who makes the elixir of life, a wine distilled from chrysanthemum dew, sought by the emperor.¹²³

The Jidō is less smooth and even in facial features and has mouth, eyes and nose closer together, obvious dimples,¹²⁴ and red roses on his cheeks, something unusual for a Noh mask. It is particularly the Kanze school that uses this mask and its main collection contains one of the most brilliant masks attributed to Tatsueemon, a Jidō designated an 'important cultural property'.

Shōjō ('Orangutang' or 'Heavy Drinker')

If the advertising people, who in recent years have speculated in the mystique of the Noh mask to advertise everything from bank accounts to jet

120 Especially in the Kanze and Komparu schools.

121 An unusual variant of the mask is the Shitadashi-dōji by Shakuzuru, which, with its mischievous look, would appear particularly suited to Oeyama.

122 Jidō is used mainly by Kanze and Hōshō in Makura Jidō (Kiku Jidō).

123 An old dengaku play Kikusui, 'Chrysanthemum Water', is based on the same Chinese legend about Jidō, a young boy in the emperor's service, his favourite, who one day chanced to step over the emperor's pillow, an act punishable by death, which was commuted to exile to an isolated mountain area. The emperor gave the boy two lines from a sutra to protect him. Fearing he would forget them, Jidō wrote them down on the petals of a chrysanthemum flower by the riverside. The dew gathered in the petals and dripped down into the river, transforming it into an elixir of life. See P.G. O'Neill, Early Nō Drama, pp.172-9.

124 For reference to association of dimples with deities in early women's masks, see chapter 3.

flights, were to choose a mask for a wine label, they would probably select the Shōjō. Used in the play of the same name¹²⁵ - and in that sense a 'special mask' - the Shōjō, with its round reddish or pink face, half-open smiling mouth, crescent-shaped eyes with a gleam reinforced by the highly arched brows, is an embodiment of a fabulous creature, the tipsy elf from the sea. He rewards a wine merchant for his filial piety with an unending supply of wine in the form of a well.¹²⁶

The degree of 'tipsiness' which the mask exudes may vary: some masks are darker red than others, some have very dishevelled strands of hair trailing down the forehead, while others¹²⁷ have a very even, vertical pattern of brush strokes with a set of diagonal strands crossing over it.¹²⁸

Some variants are not unlike the Dōji and similarities in role are clear as well.¹²⁹ They may well have been used interchangeably in some roles in early Noh. This, and the stylistic similarity to the above, is the reason for including the mask here.

125 Or in the variants of the same play: Midare and Taihei Shōjō.

126 In some performances of the play several Shōjō appear, all wearing the same mask type and long loose red wig as they dance around a wine keg and drink.

127 As for instance the Shōjō at Katte Shrine in Yoshino.

128 Peculiar to some Shōjō is the use of red brush strokes in between the black for the hair. The Kanze collection has several Shōjō attributed to Tatsuemon. The Tenkawa shrine in Nara Prefecture has a superb Shōjō with eyebrows becoming increasingly bushy and tapering off upwards at the sides; this, as well as the laughing, squinting eyes, gives it that touch of 'otherness' appropriate to a supernatural being. The maker's name on the back may read Kihyoe. Nara-ken shitei bunka-sai, p.4.

129 See the function of the supernatural boy who performs magic in footnote no. 119; refer also to use of the Jidō in plays such as Kiku Jidō and Kokaji.

Kasshiki

The name refers to a temple servant, specifically a young boy who helps in the refectory of a Zen temple to prepare meals. In the early Muromachi period these young boys, often no more than thirteen years old, also took on the role of entertainers and at times of homosexual partners for the gentlemen of the aristocracy. It was therefore the most beautiful who were chosen for this role and it was not uncommon for them to wear make-up. This is reflected in the mask.

This is another type attributed to Tatsueemon, understandably so because of its youthful enticing beauty. The subtle features and side hairline have much in common with the young women's masks, but there is less detachment and almost a touch of seductive quality in some masks of this kind. It is distinguished by its dimples and fringe: a small fringe in the centre of the forehead on the Ko-kasshiki¹³⁰ and a full fringe on the 'large' O-kasshiki.

The mask is used in roles of a young male performer at a temple in plays such as Kagetsu, Tōgan Koji and Jinen Koji.

It is easy to make the transition from the Kasshiki to the young women's masks and logical to begin with the youngest, the Ko-omote.

Ko-omote ('The little mask')

Often treated by performers, mask makers and public as the epitome of the Noh mask - the ultimate symbol of beauty as defined in Noh - this mask is also the one the budding mask maker is most likely to attempt first and to return to time and again later, finding endless new facets.¹³¹

130 Such masks are also called Ichōgata Kasshiki referring to the 'gingko-leaf shape' of the forelock.

131 Technically it is also an extremely difficult mask - with its deceptively smooth, but full teen-age face, the corners of the mouth that curve inwards in round holes, etc.

In the Edo period, with strict rules laid down for the different styles of performance between the schools, this became the Komparu school's mask for most young women's roles and later also that of the Kita school.

This does not mean that the other schools do not use the mask; they use it less in shite roles, but a Ko-omote of low kurai is the usual mask for tsure roles.

Technical differences between the women's masks are described in chapter one; other qualitative differences are touched on in the discussion of the early young women's masks in chapter three.

The Ko-omote has been attributed to Tatsueemon¹³² and significant in showing the importance attached to the Ko-omote in the history of mask making is the story of the three Ko-omote: the 'Flower', 'Moon' and 'Snow' Ko-omote.¹³³ These are said to have been made by Tatsueemon. Later they supposedly came into the hands of Hideyoshi Toyotomi, who studied Noh in the Komparu school and became almost fanatic in his interest in it.¹³⁴ He gave them to respectively the head of the Kongō school, to Tokugawa Ieyasu and the head of the Komparu school at that time.¹³⁵

The Hana-no Ko-omote is identifiable with a mask owned by the Kongō school today. The Yuki may be that in the Mitsui collection, Tokyo.

132 Komparu claims a honmen by him.

133 Hana-no Ko-omote, Tsuki-no Ko-omote, Yuki-no Ko-omote.

134 To remain in his good graces, daimyō had to take up Noh. Hideyoshi himself performed frequently - appearing in 16 plays in 3 days in Kyoto to celebrate the birth of his son. He also had plays written to celebrate his accomplishments. D. Keene, Nō, The Classical Theatre of Japan, p.45.

135 More likely than the above, the three masks were probably made by a contemporary mask maker of Hideyoshi's time, who made utsushi masks of earlier ones on Hideyoshi's commission.

There is some doubt about the 'Tsuki; several attempts have been made to trace it to still existing masks.

Magojirō

The Magojirō has come to be especially associated with the Kongō School. Compared to the Ko-omote, it is flatter, has a longer, more oval face, a more elegant and older look, though with a touch of mystery.

The mask is named after its maker Kongō Magojirō Hisatsugu (1537-1564), the earliest mask maker one can date with certainty. His wife died young and he is said to have made the mask in her likeness. He also died when only twenty-seven years old.

Waka-onna ('Young woman')

The mask was made especially for the Kanze school by Kawachi. Before that time the Kanze school frequently used Fukai in women's roles, Zeami was apparently not too concerned with the age of the role.¹³⁶

The mask is not as full around the chin as the Ko-omote or even the Magojirō, but has a slight indentation under the lower lip.

Zō-onna

This mask takes its name from the Dengaku player Zō-ami and is often referred to simply as Zō. The Noh style of Zō-ami emphasized yūgen and was admired by Zeami for-what he called 'the flower of stillness'. The mask has the dignity and detached quality suited to roles such as Hagoromo or Miwa where the shite is a heavenly being or a god appearing in the form of a beautiful woman.¹³⁷

136 The Fukai today is usually worn in roles of mature, married women and mothers.

137 A variant is the Naki-zō or 'Weeping' Zō with narrower eyes. It is special for the Hōshō school. Another variant is the Horai-onna used by the Kongō school. It is by Hōrai, son of Fukurai, who was known for his highly individual masks. Kanze-ke denrai nōmen-shū, p.19.

Fushiki-zō

This is the young woman's mask special to the Hōshō school, which has in its collection a mask attributed to Zōami.¹³⁸ Although the hairline is similar to the Zō-onna, it has other distinguishing features such as thicker brows, what seems a smaller mouth with a suggestion of a smile, and generally a more human expression. It is used where other schools might use Ko-omote, Magijirō or Waka-onna, rather than as an alternative to the Zō-onna.

Ōmi-onna

This type was used especially in the Ōmi Sarugaku in the Muromachi period and takes its name from this area where the players emphasized yūgen. It is used mainly in Dojōji (mae-jite) and has both a look of determination and strong will as well as impending danger behind the small-featured exterior. Technically this is achieved by not only upper, but also the lower teeth showing, by narrow lips and rather small eyes with round holes instead of the square openings on the other young women's masks. There is a greater tautness in the skin, none of the soft and ample roundness of the Ko-omote's features. The tension in the mask, as if of something suppressed or latent dangerous, makes it particularly suited to the role of the young shirabyōshi dancer who in the second part is transformed into a great serpent, a spurned woman seeking vengeance.¹³⁹

138 This is one of the masks that take their name from an accident in mask making: according to tradition it was originally meant as a Zō, but the wood used had knots (fushi) and resin seeped out to stain the face of the mask. As the mask was so beautiful, it was not repainted to remove the resin, but became the original of a type of its own, a hōnmen.

139 The Kanze school sometimes uses the mask in the first part of Adachigahara, in Ama or in Yamamba. The Kanze collection has an excellent mask attributed to Echi, who at one time also lived in Ōmi and whose woman's mask (presumably the Fukai) was used, says Zeami in Sarugaku dangi, in his troupe's women plays.

Manbi

In contrast to the above, this mask is full-featured and fleshy, the plumpest of all the young women's masks and resembles the Ko-omote, but looks older and may be used instead of other masks for young women, where its sensual quality is suitable. It was created by mask maker Deme Gensuke Hidemitsu of the Echizen Deme family (Momoyama to early Edo period). According to Nakamura Yasuo, he was the first mask maker who used the brown liquid furubi to shade certain areas of a new mask.¹⁴⁰

Masu-gami-onna

With its tangled hair, furrows between the eyebrows, dimples and smiling mouth, this is a mask one immediately associates with madness and mainly with the play Semimaru, one of the most tragic Noh plays.¹⁴¹ However, the mask - like the Masugami-otoko - was originally used for a deity and may occasionally be used as such today.¹⁴² The name of the mask may be written in different ways; both the character for kami meaning 'deity' and that meaning 'hair' may be found as well as variants for masu.

Fukai ('Deep well') and Shakumi ('Hollowed-out')

Both these masks are of women no longer quite young; the cheeks are slightly hollowed out, the eyes a bit sunken in, surrounded by deeper

¹⁴⁰ Nakamura Yasuo, op.cit., p.156.

¹⁴¹ Prince Semimaru (tsure) is blind from birth and his father orders that he be put out. His sister Sakagami, who has lost her reason, finds him.

¹⁴² As the goddess Amaterasu in Ema (nochi-jite) or for the deity in Miwa who appears in the form of a young woman. In Tamakazura it may also be used for the ghost of an unhappy woman. It may also be used in Tomoe (nochi-jite), the only shura-nō where shite is a woman, the Genji warrior Yoshinaka's mistress Tomoe.

shadows, giving an almost resigned or even weary look. Some Fukai masks appear quite vigorous, however, and simply more mature than the young women's masks. The 'deep' of its name could possibly apply to character; its origin is uncertain. A 'youthful' version of the type may still be used in kazuramono instead of young women's masks.¹⁴³

In the Shakumi the emphasis is perhaps even more on maternal love and grief; the eyes are smaller and further apart, the corners of the mouth droop more. They are used on the whole in similar plays, often roles of women who have lost their children and are driven to madness by grief.¹⁴⁴

Both masks have a rounded eye-opening that is cut off at the bottom, giving the eyes a downcast look.

Uba ('Old woman')

As indicated by the name, this is a typical mask for an old woman. The eyes are too narrow slits as if she is nearly blind. The forehead is extremely narrow with the middle part protruding slightly from between the eyebrows and up. The general impression is that of a kindly grandmother. It is often used by tsure together with a Jō for shite roles in the first part of waki-nō, Takasago and Ema.¹⁴⁵

Rōjō ('Aged woman')

The smooth features of the Rōjō with its high forehead and cheekbones in a long oval face, suggest a woman who once had great physical beauty.

143 By the Kanze school whose usual woman's mask at the time of Zeami was the Fukai. Today it is Waka-onna, but Fukai may be used as an alternative to this or to the Zō.

144 Plays such as Hyakuman, Miidera, Sakuragawa, Sumidagawa. The Hōshō school may use both masks, Kongō, Komparu and Kita prefer Shakumi. Most theatres have both masks, however.

145 The old people are in reality deities, who appear in their true form later.

It is a very striking mask. With these features it is well suited to the much courted poet and Kyoto beauty Ono-no Komachi.¹⁴⁶ In three of the five plays about her in the present Noh repertory, she appears as an old woman.

Higaki-onna

This mask was meant for the play Higaki by Zeami which, like some of the plays about Ono-no Komachi, deal with age, and the one and only truth: the transitory quality of life. It too dwells on the feeling of shame in the old woman who has once been a famous beauty, here a famous shirabyōshi dancer.

This mask, which is much like the Rōjō,¹⁴⁷ has a ghost version with gold dust in eyes and on the teeth, a much more intense and wild expression similar to the Ryō-onna or Yase-onna among the ghost masks. It is meant for the second part of the play.¹⁴⁸

Blind masks

There are only three blind masks in Noh: Semimaru,¹⁴⁹ Yorobōshi, and Kagekiyo. All have very narrow slits for eyes, which paradoxically are easier to see through than the small round openings of many of the other masks. None of the three is included in the earliest list of honmen, as given in Ōno Deme Kadenshō.

146 There is a special mask called Komachi and similar variants of the Rōjō especially meant for her. The mask may also be used for the local woman who tells the story of the mountain in Obasute.

147 Which in practice is more often used for the role.

148 Both these types of Higaki-onna are attributed to Himi, as is also a superb Rōjō in the Umewaka collection.

149 See Masugami-onna.

Semimaru

This is the most subtle and delicate of the three, with the round, smooth features and pale complexion of a young prince. It is used in the play of the same name for the tsure. The expression is serene and resigned with no questioning of fate. The minimal brushwork on the hair and eyebrows is extremely fine.

Yorobōshi

This mask may be used in the above role¹⁵⁰ and is also meant for a boy sent away from home - in the case of Shuntokumaru in Yorobōshi, his father believed false rumours about him. He has since become a blind monk who entertains people with his song at Tennōji Temple in Osaka.¹⁵¹

Despite the happy end of this play, the mask appears more destitute and forlorn - possibly due to Shuntokumaru's humbler status - than the Semimaru mask. There are more variants of this mask, however, and they variously portray the boy as youthful, gaunt and impoverished, sorrowful or serenely resigned to his fate.

This type is probably earlier than Semimaru and may have been made by Tokuwaka or Tatsueemon.¹⁵²

Kagekiyo

This mask of a blind old man who has once been a great warrior is a 'special mask' in that it is used only in one play, a play by the same name. The mask expresses Kagekiyo's shame at the present destitute condition in which his daughter finds him, but also communicates a sense

150 The Kanze school traditionally has no Semimaru mask and uses Yorobōshi in the role.

151 The play is written by Motomasa, Zeami's son who died young and left behind some very tragic and moving plays.

152 The Hōshō school has one by the latter, according to its tradition.

of the vigour and pride of the once renowned Heike warrior, who, when captured, tore out his eyes rather than have to face the victorious Yoritomo.¹⁵³ As Kagekiyo remains seated in his hut almost throughout the play and in this position mimes the battle as he tells his daughter the story of his past, the demands on the mask to express both his shame and his past pride are great.

The problem has been solved by different mask makers in widely different ways, resulting in four separate variants of the Kagekiyo mask used by different schools, and emphasizing the interpretation of each.¹⁵⁴

Shunkan

A special mask, used only in the play of the same name, Shunkan, like Kagekiyo, has special versions suited to the traditional interpretations of each school. The predominant expression is one of desolation and despair of the exiled priest Shunkan on Devil's Island.¹⁵⁵ Yet the mask is subtle enough to harmonize with the changing mood of the play: the attempts at creating a festive mood by drinking water and pretending it is chrysanthemum wine, the sudden hope through the messenger who arrives with

153 This is the legendary Kagekiyo upon whom the play is based. The real Kagekiyo, who is mentioned in The Tale of Heike, died after a hunger strike in prison in Kamakura. Kagekiyo appears as a warrior in another Noh play, Daibutsu Kuyō, where he attempts to kill Yoritomo. This role is hitamen.

154 Kanze and Kongō's masks - as well as their costumes and performance - emphasize the poverty and blindness of the old man: the masks are almost bald and have only sparse whiskers and scraggly beard painted on. On the other two Kagekiyo masks of Hōshō and Kita, however, the features are strong despite wrinkles, the eyes are prominent, although blind, and hair is attached to the mask. Hōshō's variant is attributed to Horai. Kanze has a Kagekiyo attributed to Tokuwaka, which looks as if the whole mask has been painted first, possibly intended for another role, then the eyes pierced with a chisel, giving a mutilated effect, to turn it into a Kagekiyo. 'Omote dangi', Kanze, July 1959, p.21. Komparu, of old, did not perform blind roles, but today it might. It has no Kagekiyo of its own. Nakamura, op.cit. pp.203-4.

155 Kikaigashima, which is the Kita school's name for the play.

pardon for his accomplices and deep despair when he is left alone, desperately clinging to the rope of the departing boat.¹⁵⁶

Ikkaku Sennin ('One-horned hermit')

This is a special mask for the 'one-horned hermit' in the play of the same name, where the hermit misuses his magic powers to imprison the dragon gods in a cave, thus causing drought. The hermit of the old Indian legend was born of a deer and therefore has an antler in the middle of his forehead.¹⁵⁷

Yamamba ('Mountain hag')

Also referred to as Yamauba, this 'old woman of the mountain' is a demon woman, forever wandering through the mountains - a symbol of the transmigration of the soul through the six worlds. It is a special mask used only for the play of the same name, one of the most difficult Noh texts, loaded with Buddhist concepts.¹⁵⁸

The mountain hag appears to a famous kusemai dancer, who has become famous by a dance based on the ballad about Yamamba, and asks her to dance it and let her follow the movements. It is to be an aesthetic offering - a prayer for the repose of her wandering spirit to free it from the endless circle of rebirth.

156 The tragic is predominant in Kanze's mask. Hōshō's Shunkan, attributed to Himi and probably the first of the type, is more subtle, the mouth allowing for a moment of joyful anticipation when the mask is raised. Kongō's mask is more youthful and hopeful with its wrinkles in the corner of the eyes. The historical Shunkan was only thirty-seven years old when he died on the island after three year's exile.

157 The expression of the mask reminds one of Shinkaku. In absence of an Ikkaku Sennin mask this or another of the Ayakashi type masks or Mikazuki may be used with a horn attached to the hairdress.

158 It was performed at Zeami's time, but it is uncertain whether he wrote it.

The mountain hag appears in her true form in the second half of the play with the Yamamba mask:¹⁵⁹ white-haired with bushy eyebrows, eyes luminous like stars and a flaming cinnabar-red face like a devil gargoyle on the eaves - this is how she is described in the text of the Noh play. The sight of her reminds the dancer of the demon¹⁶⁰ in the sixth episode of The Tales of Ise, who swallowed a young girl whole.

Despite the vivid and grotesque description in the Noh text, the demonic qualities are tempered and controlled in the mask created for the role and attributed to Shakuzuru.¹⁶¹ It appears more related stylistically to masks for deities and has more dignity than most masks for vengeful spirits.¹⁶² The text, in which the old mountain hag speaks of unity in diversity and good and evil as one and the same, may tempt one to read greater complexity into the mask than was intended. Yet the mask combines enough contradictory elements to suggest the mask maker had in mind 'the mountain hag, dragging behind her good and evil'.¹⁶³

159 As mae-jite she wears Shakumi or Fukai.

160 Hitokuchi oni.

161 The Hōshō collection has one, as does also the Umewaka collection. Its Yamamba has ears and clearly protruding gums in a wide mouth: a more pathetic than frightening appearance.

162 The mountain woman is common in Japanese folk belief and possesses magic powers similar to those of the Shōjō. In the Noh play she asks the dancer to tell the people in the capital that she is really a good demon who helps women with their laundry, when their hand grows tired of holding the fulling board, or who threads the loom for them.

163 Yōkyoku-shū, vol.2, p.286.

APPENDIX 2

THE NOH MASK TAKEN OUT OF CONTEXT

Noh masks can without question be used in other forms of theatre and work. But they must be used with full awareness of the association they evoke in the audience. In one sense it may be easier to use them in a cultural context totally dissociated from Japanese tradition because one avoids the restrictive definition 'Noh Mask' or association with a particular kind of theatre. They can, if used rightly, function through their sheer theatricality. On the other hand, if used in Western avant-garde theatre, there is a danger of an automatic association with something exotic, an aura of 'chinoiserie', in the minds of the audience, perhaps even more so now that Noh is becoming relatively well known and some of its principles borrowed by Western theatre. Just as Japanese avant-garde theatre may be automatically acclaimed by a Western audience blinded by the expectation of something 'inscrutable', there is a danger of the Noh mask used equally uncritically for its enigmatic qualities. In short, in applying aesthetic or dramatic principles that govern the Noh mask to another tradition, the purpose should not be to dig into antiquity for authenticity, nor to create pastiches of orientalia from Asian theatre inspiration.

For the above reasons it may be far more effective to apply principles of Noh mask technique and usage - and even some type characteristics - to totally new masks more suited to the particular performance in question. A problem with this is that in most of Western European theatre tradition the attitude to the mask is very different from that in Noh; the mask is treated more as a prop or part of the costume - it is there to cover up the face, to create illusions, allow for quick transformations and so on. Its power of confrontation - that prime

principle of its theatricality, namely that one cannot avoid the eye of the mask as one can the human eye - is seldom exploited to its fullest potential in traditional Western theatre. Actors are not used to handling masks as more than props, nor are they used to acting with the mental concentration that accepts severe limitations on expression in order to focus on one or two emotions. Harmonizing body movements with the mask is another problem. It is difficult to see oneself as the audience would.

The power of the Noh mask relies very much on exploiting the effect of different angles on the expression. To do this consciously, but effortlessly, an actor must be able to rehearse long enough with a mask to get used to it. In the repertory system of most Western theatre this is seldom possible. The concept of adjusting ones whole acting to the mask and letting the mask determine the interpretation of the play is even more alien.

Western European theatre relies far more on the verbal than on the visual; it is drama where every line has to come through with perfect diction. In Noh the muffling of the actors voice by the mask is not a problem; the text is often known to the spectator, and the cadence of the voice is as important as the content of the words. Masks then that limit elocution to the extent of Noh masks do not travel well in the West. Neither do masks that limit vision as much as Noh masks, unless accompanied by the same slow pace and gliding movements of the feet along the floor boards.

Yet, despite these obstacles, there are principles of the Noh mask that can be applied even in traditional Western theatre. An experience of trying to do so in the medieval morality play Everyman in the Salzburg version would suggest that this can work.¹⁶⁴ As in the Noh theatre,

¹⁶⁴ The play was performed outside at night in Canberra, March 1978, and directed by Rex Cramphorn. I made the masks.

this play deals with types, and furthermore with categories of people: the poor and destitute, the worldly, those of a higher order that point the way to salvation. There is even a hierarchy within the categories. In trying to express this in the masks the concept of kurai, the ranking of the mask comes to mind, as one mask should be of a slightly more celestial nature than another or of a more worldly character than another.

In the Everyman mask the level of the mask was suggested by shades of colour and the category closest to heaven (the Monk, Faith, Good Deeds, the Mother, and finally Everyman after the absolution) was set apart by the use of irridescent paint as well as simplicity of features: the expression of Faith (which was painted with gofun, sandpapered, and had a touch of colour and mica powder in the last coat) in particular was governed more by the shadows around the eyes and between the brows, that were ever so slightly furrowed to give a sense of strength and determination, than by painted-on features. In fact, only the eyes were painted. This, of course, is not the case with any of the Noh masks for women, but the principle is the same: [to use as few means as necessary to create the expression, to take away rather than add. (As lighting appeared first at dress rehearsal, it was impossible to exploit the full range of the mask's expression by rehearsing head movements and angles of the face specifically in relation to the particular stage and lighting).

The effect of the increasing subtlety of the young women's masks on the pace of Noh has been suggested in an earlier chapter. Masks that rely on subtlety of expression, rather than exaggerated expression caught and transfixed, require more time to come through. The demands for 'dramatic action' on the part of Western theatre audiences usually work against this.

The use of certain features was applied from Noh mask types to certain Everyman masks: the low, overhanging brows over bulging eyeballs

found in god and demon masks appeared in the Devil's mask, similarly the use of red in grooves and around the eyes on the same mask; the smooth curve of the eyebrows and line tapering from high cheekbones down along the mouth found in the serene Rōjo applied to the slightly fuller and more nanny-like mask for the Mother, the upswept eyebrows, round cheeks and bulging small eyes of Tenjin applied to Mammon, the skull-like shape of the head of the warrior's ghost Ryō-no-ayakashi became a model for Death, and Debtor's Wife's gaunt face was inspired by Yase-onna.

In letting oneself be inspired this way there may of course be a danger of transferring not only the impact of an expression but, in cases where the masks are obviously Japanese in features, retaining this aspect as well.

The search for an expression for the most difficult of all, that of Everyman, brought to mind Kantan-otoko and there are not a few parallels that can be drawn between the plays Kantan and Everyman. Both plays have a main character who goes through several emotional states in the course of the play, there are similarities in development. In Everyman the transition is one from indolence and self-assured haughtiness through self-doubt, groping for a thread of salvation and anguish in the face of death to the transformation with the help of Faith that culminates in the absolution of sins and calm acceptance of death. The appearance of Death triggers off the questioning of the initial enjoyment of worldly pleasures. In Kantan, on the other hand, the questioning and search for enlightenment is self-initiated, the search takes the man through the experience of worldly pleasure in the dream of living the life of an Emperor, and the realization that he need search no longer comes in the moment of waking to receive a bowl of millet and find it was all a dream.

The Kantan-otoko mask must register the searching and the elated enjoyment of pleasure in the dream sequence, as well as the calm of having come to the end of the quest. The Everyman mask must be able to evoke haughtiness and sensual pleasure, as well as fear of death. An altogether different mask - pale and irridescent instead of the russet tones of the first - was used after the absolution of sins. The audience for the morality play may have been less willing to suspend its disbelief and accept that Everyman could join the angel choir with the same face he wore while living a life of worldly pleasure with his Courtesan.

Although the Everyman mask used was quite different from Kantan-otoko, the debt is there. As the former had to be a half mask, none of the expressiveness of the half-open mouth showing strong teeth was available. The expression had to be concentrated in the eyebrows and eyes; the upward line of the brows toward the middle, questioning and worried, balanced by the slight raising of one eyebrow on the left side, slightly protruding eyelids, that were polished to bring out the darker red of the mask for emphasis, thus giving a touch of the blasé, and a very deliberate use of asymmetry in the shape of the eyes.

No theatre can afford to pay a mask maker a month's wages just to make one mask for one production. Therefore it is unthinkable to use masks made according to traditional Noh mask making technique for contemporary theatre, except in the case of a very extended season or in the case where an available Noh mask already fits the particular play.

The experiment not only with transferring mask principle, and type characteristics from Noh masks to the Everyman masks, but also with applying Noh mask making technique, suggests that there are as yet unexplored possibilities in both. Gofun and nikawa, as well as the colour pigments, Indian ink and mica powder, were used in the same way they would have been applied to Noh masks on a base of gypsona, gypsona and tissue

paper with glue, or just a papier mache base. This method was used with some of the Everyman masks and worked in the case of Everyman and Faith, which were quite solid masks. The mask could not support a little over a week of wear if the base was too thin; it tended to bend under pressure, as in the case of the Courtesan mask.

The alternating sanding and painting process for Noh masks was used and the masks were polished with felt at the end. In cases where the gypsona or papier mache base had not dried properly before the mask was painted, seepage occurred and left a stain on the face of the mask much like that of resin from the wood on the Noh mask. If the mask were bent or subjected to pressure, the gofun would easily crack and chip. The conclusion must be that it is not practical to apply Noh mask painting technique to this type of mask base unless the masks are to be worn only for a short time. Given more time, the experiments should have been made with more solid materials.

The Everyman experience suggests, finally, that even in Western theatre, if types are a part of the concept, an inspiration from Noh masks is not as far-fetched as one might think, and that the expressions in the Noh mask are more universal than exotic.

ALPHABETICAL LIST OF MAIN MASK TYPES¹

AKUJŌ	'ferocious old man' This type is characterized by prominent nose and wide-open mouth, may appear frightening but is worn by deities on the whole benevolent to man and not by demons of an evil nature. Subtypes include Ō-akujō, Hanakobu-akujō, Myōga-akujō etc.
AYAKASHI	'strange warrior' mask with strong expression, gold on teeth and brass eyes, used for ghosts of warriors, subtypes: Ryō-no-ayakashi, Sūji-ayakashi etc.
BESHIMI	'tightlipped' demon mask with bulging eyes and large mouth closed tightly. Several subtypes; distinguish particularly between the 'large' Ō-beshimi, used for <u>tengu</u> roles and other such demons, and the more dangerous 'small' Ko-beshimi, used for the King of Hell; other subtypes Kuro-beshimi, Chōrai-beshimi, Kumasaka etc.
CHŪJŌ	young man's mask, pale and refined features, subtle expression like many young women's masks.
DEIGAN	'gold dust in the eyes' originally a mask for a female deity, characterized by gold on teeth and in eyes and tangled hair along the sides; used mainly for ghosts or vengeful spirits of women.
DŌJI	young boy with supernatural qualities.
FUDŌ	deity mask representing Fudō Myō-ō.
FUKAI	'deep well' mature woman's mask.
FUSHIKI-ZŌ	a variant of the Zō-onna which has become a type in itself, the special young woman's mask for the Hōshō school.
HANNYA	female demon or vengeful spirit; ferocious open mouth with fangs, golden horns; brows hanging down over brass eyes.
HASHIHIME	'the princess of the bridge' spirit of a vengeful woman.
HATACHI-AMARI	young man's ghost mask, used in <u>Fujito</u> .

¹ Names are translated only where meaningful in abbreviated form. For fuller treatment of some names, see Appendix I. Some masks are listed only by basic type (such as Akujō, Jō, Beshimi etc.) and not subtype.

HEITA	man's mask used for famous warrior roles.
JIDŌ	young boy with supernatural qualities.
JŌ	'old man' generally realistic old man's face with wrinkles and attached hair for hair, beard etc. Usually used in <u>mae-jite</u> roles in <u>waki-mono</u> . Several subtypes including Ko-jō, Sankō-jō, Warai-jō, Mai-jō, Akobu-jō, Asakura-jō, Ishiō-jō, Shiwa-jō etc.
KAGEKIYO	blind old warrior's mask, used only in <u>Kagekiyo</u> .
KANTAN-OTOKO	young man's mask used mainly in <u>Kantan</u> , but also for some deities in 'god plays'.
KASSHIKI	'temple acolyte' young beautiful boy's mask used for temple assistants characterized by fringe in various styles depending on subtype, Ō-kasshiki, Ko-kasshiki etc.
KO-OMOTE	'little mask' Young woman's mask with full, youthful face; used by all schools, but special for Komparu and Kita schools.
KUROHIGE	'black beard' used mainly for dragon gods.
MAGOJIRO	young woman's mask of more elegant, refined appearance; Kongō school's special woman's mask.
MANBI	very full young woman's mask with sensual, coquettish quality.
NAMINARI	vengeful spirit of woman not fully transformed into a demon.
OKINA	deity mask, smiling old man, predates other Noh mask types, worn only in Okina dance.
ŌMI-ONNA	young woman's mask with small, narrow eyes and a hint of the ominous.
RŌ-JO	'old woman' beautiful features suited to Ono-no Komachi.
RYŌ-ONNA (RYŌ-NO-ONNA)	'spirit woman' mask with strong expression used for ghosts of women.
SAMBASŌ	also called Kokushiki-jō, resembles the Okina and is used in the Sambasō dance which follows the Okina.
SEMIMARU	Blind young boy's mask used in play of that name.
SHAKUMI	mature woman's mask, often used for a mother, grieving over a lost child.

SHIKAMI	ferocious demon mask.
SHISHIGUCHI	'lion's mouth' used only in <u>Shakkyō</u> for lions.
SHŌJŌ	red-faced, smiling young boy's mask used mainly in play of the same name.
TENJIN	'god of heaven' deity mask of frightening appearance.
TOBIDE	'popping out' demon mask with popping eyeballs and open mouth; used for fox spirit, spirit of death; subtypes: O-tobide, Ko-tobide, Dei-tobide, Saru-tobide etc.
UBA	'old woman' with gentle expression and downcast eyes.
WAKA-ONNA	'young woman' Kanze school's special young woman's mask, replacing Fukai used earlier in women's roles.
YAMAMBA	'mountain hag' fearsome old woman's mask used in the play of that name.
YASE-ONNA	'emaciated woman' used mainly for ghosts of women; no gold in eyes or on teeth, but hollow-cheeked and old appearance.
YASE-OTOKO	'emaciated man' used for male ghosts as in <u>Kayoi Komachi</u> .
YOROBOSHI	poor, blind boy's mask used in play of that name.
ZŌ-ONNA	young woman's mask often used for female deities or celestial beings. A variant which has become a type in itself, the Fushiki-zō, is the Hōshō school's special young woman's mask.

ALPHABETICAL LIST OF JAPANESE TERMS

- Biwa-hōshi blind bards who performed dramatic recitations in shrines and temples, accompanying themselves on a stringed instrument (biwa),
- Bugaku ceremonial dances performed to classical court music (gagaku); masks are used for some dances.
- chūkan hyōjō literally 'intermediate expression', a term used to describe the young men's and women's masks.
- chūsaku 'the middle masters': Aiwaka, Jiun-in, Miyano, Zairen, Kichijō-in, Chion-bō, Taiko-bō (teacher of Zekan).
- Dengaku songs, dances, mime and acrobatics originally connected with rice-planting rites; popular from the Heian period; a dramatic element of nō was added and it became one of the sources of Noh; still exists in farming communities.
- deshi 'disciple' or 'apprentice'.
- Ennen literally 'long life'; varied entertainments performed at shrines and temples after the religious ceremonies; eventually included nō plays.
- furubi brown liquid containing soot (susu) used in the final stages of the painting process on Noh masks.
- Furyū spectacular processions that formed part of Ennen; in late Muromachi period a very popular group dance around a large prop.
- gakuya the dressing room where actors put on costumes and masks.
- Gigaku bawdy, masked mime, often parodies on clerics or aristocrats, imported from China in the 7th century and performed at temple festivals.
- hakushiki-jō the white-coloured Okina mask.
- hana 'the flower', a term referring to the unexpected in the actor's art; aesthetic ideal emphasized in Zeami's early years.
- haniwa clay figurines found in the burial mounds of the Tumulus period in Japan.
- hitamen the bare or unmasked face, which does not change expression throughout a play, treated as a mask category in Noh; also refers to plays where shite is unmasked.

<u>honmen</u>	the model mask for a type which later <u>utsushi</u> masks are based on; most <u>honmen</u> were made by the end of the Muromachi period.
<u>jissaku</u>	'the ten masters', mask makers of the Kamakura and Muromachi periods, accredited with many of the <u>honmen</u> ; they are: Nikkō, Miroku, Yasha, Bunzō, Koushi, Shakuzuru, Tatsuemon, Himi, Echi, and Sankō (or Tokuwaka).
Kagura	shrine dance said to originate with dance performed for the sun goddess Amaterasu, which made her reappear from the cave where she had hidden herself in anger; also used of varied mime and dance performed in shrines and rural ritual today.
<u>kammurigata</u>	the black painted 'crown' on some masks, such as Tenjin, or Ō-bashimi, making it look as if the rim of a headdress is part of the mask.
<u>kazura-mono</u>	'wig play' or woman play, third group of Noh plays.
<u>kami-asobi</u>	'entertaining the deity'; performance for that purpose.
<u>kamigoto</u>	performance in honour of a deity.
<u>karagoto</u>	Noh play in which a foreigner, usually a Chinese, appears.
<u>kiri-ago</u>	the cut-off chin found on the Okina types only among Noh masks.
<u>kiri-nō</u>	Noh plays of the fifth category with demons appearing.
<u>kirishitan-nō</u>	Noh plays used by missionaries to present Christianity at the end of the 16th century; more like Kabuki than the Noh of today.
<u>ko-kata</u>	role played by a child actor, although usually a role of an adult such as Yoshitsune; unmasked.
<u>kosaku</u>	'the old masters', mask makers of the mid- and late Muromachi period; Hannya-bō, Shinkaku, Tōgō, Chiyowaka, Hiko-ishi, Tora-akira, Tōgetsu.
<u>kokushiki-jō</u>	the black Okina mask, also called Sambasō.
<u>kurai</u>	'degree' or 'level' of dignity; may refer to a mask, a role in a Noh play or an actor's performance.
Kyōgen	the comic plays performed in between Noh plays; also refers to actors who perform these and the <u>ai-kyōgen</u> part in between the two parts of a Noh play, explaining the context or giving additional information about the <u>shite</u> .
<u>mae-jite</u>	the <u>shite</u> , main actor, in the first part of a Noh play.

<u>matsuri</u>	a festival, in this context connected with a shrine or temple.
<u>men-ate</u>	paper or cotton was attached to the back of the mask to help it fit the actor's face or give the right angle of the mask to the face.
<u>miko</u>	a female shaman or priestess in a Shinto shrine.
<u>monogurui</u>	madness plays, the fourth category of Noh plays.
<u>monomane</u>	'imitation', the realistic style of Noh which characterized Yamato Sarugaku style of Kan-ami.
<u>nikawa</u>	animal-based glue used in Noh mask making; mixed with the white chalky powder <u>gofun</u> for the basic paint.
<u>nikushiki-jō</u>	the flesh-coloured Okina mask.
<u>nochi-jite</u>	the <u>shite</u> , main actor, who appears in the second part of a Noh play, usually the same character as the <u>mae-jite</u> , but not always; sometimes the <u>shite</u> revealed in a different form or an altogether different character.
<u>omote</u>	'surface' or 'face'; term used to refer to the mask in Noh.
<u>onryō</u>	vengeful spirits of the dead.
<u>otabisho</u>	the place where a deity is brought and temporarily entertained on a shrine and temple festival occasion.
<u>rokusaku</u>	'the six masters', mask makers of the Muromachi period, following the <u>jissaku</u> , and like them responsible for many of the original <u>honmen</u> ; they are: Zōami, Chigusa Fukurai, Hōrai, Shunwaka, Ishiōhyōe (the latter according to <u>Kamenfu</u> is the same as Fukurai, and Sankōbō the sixth) <u>Ono Deme Kadenshō</u> .
<u>sabi</u>	aesthetic concept suggesting the pleasure evoked by that which is old, faded or worn, giving a sense of desolation; in terms of mask making technique, an antique look.
<u>senyōmen</u>	masks that are special to a role for a particular school of Noh.
<u>setsubun</u>	the parting of the seasons, beginning of spring, celebrated by exorcism of demons the 4th. of February in many places.
<u>shiki samba</u>	'the three ceremonies' performed on ceremonial occasions at the beginning of a Noh play; they consist of chanted auspicious words and three dances by Senzai, Okina and Sambasō.
<u>shinasaku-men</u>	new Noh mask type, not one of the existing types.

<u>shinsaku-nō</u>	new Noh libretto, not a part of the traditional repertory of plays.
<u>shirabyōshi</u>	a dance performed by a female dancer in male attire, popular in the Kamakura and Muromachi periods; <u>Kusemai</u> probably derived from the dance.
<u>shishi-gashira</u>	'lion's head'; a mask covering the head, used in the lion's dance introduced from China with Gigaku in the 7th century.
<u>shishi-mai</u>	'lion's dance' introduced from China with Gigaku; performed in <u>matsuri</u> today in various versions all over Japan.
<u>shite</u>	the main player in a Noh play, usually masked except where playing an ordinary man.
<u>shugendō</u>	a mixture of esoteric Buddhism and Shinto, as well as yin-yang magic practices, which appeared all over Japan with the <u>yamabushi</u> , mountain ascetics, from the Heian period onward.
<u>shura-mono</u>	'warrior plays', the second group of plays (also called man-plays) where <u>shite</u> is the ghost of a warrior killed in battle, who returns from the world of the Ashura, tells of his torment and relives the battle.
<u>soboku</u>	a quality of simplicity and artlessness.
<u>sumi</u>	Indian ink, used in Noh mask painting.
<u>taikō-nō</u>	Noh plays commissioned by Hideyoshi, celebrating his greatness and often performed by himself; more like Kabuki than Noh of today.
<u>takigi-nō</u>	'torchlight' Noh performed outdoors at night; still performed annually at some shrines and temples.
<u>ta-ue</u>	'rice-transplanting' in spring, an occasion for special annual rites, song and dance, which is the origin of Dengaku.
<u>tengu</u>	mythical creature said to fly through the air and kidnap people, originally pictured as a birdlike character with a long beak; in Noh he wears an <u>ō-beshimi</u> mask and may be a demon who tries to obstruct Buddhism, but not necessarily a dangerous creature.
<u>tsuina</u>	rites of exorcism imported from China and performed at Buddhist temples, often with devil masks.
<u>tsure</u>	'follower', an actor accompanying either <u>shite</u> or <u>waki</u> (thus <u>shite-zure</u> or <u>waki-zure</u>)
<u>urushi</u>	lacquer, commonly used on the back of Noh masks.

- utsushi (or utsushi-men) 'copy', a mask carved with another mask as a model; most masks from the end of the Muromachi period were of this kind, as opposed to honmen (model masks).
- waki the 'side' or supporting player in Noh, who acts as a foil for the main player; he is often a travelling priest.
- waki-nō 'god plays' in which Shinto deities appear, the first group of Noh plays, performed first in a five-part program of Noh.
- washi very strong, resistant rice paper, sometimes glued on to the surface of Noh masks to prevent seepage of resin or give a softer base for painting.
- yake-in the seal burned into the back of the mask with the mask maker's name.
- yamabushi 'mountain ascetics' or priests who practised shugendō, a mixture of magic, esoteric Buddhism and Shinto rites.
- yūgen Zeami's ideal of beauty in Nō, denotes variously 'elegant beauty', 'a deep and mysterious beauty', its highest degree epitomized in the Zen text quotation 'In Shinra the sun shines at midnight'.

JAPANESE HISTORICAL PERIODS (approximate dates)

Nara	710 - 794
Heian	794 - 1185
Kamakura	1185 - 1333
Muromachi	1336 - 1568
Momoyama or Azuchi-Momoyama	1568 - 1600
Edo	1600 - 1868
Meiji	1868 - 1912

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