

Maya Blackstone

Matsukaze Paper Compilation for Tisch Library

In this document four papers are attached all of which were turned in separately throughout the course of the fall 2015 semester for Professor Baldyga's Ancient Medieval Theatre Class.

Noh Way: Zen Buddhism in *Matsukaze*

Often individuals think of theater and history as separate entities, while they are distinct, historical context has a profound affect on styles and themes in theater. Further, through looking to the past, scholars can uncover new meaning and significance behind old texts. The *Matsukaze* is a famous work of Noh Theater that was written by Zeami during the Muromachi age in Japan. The religion of Zen Buddhism was widespread in Japan during this time. Consequently, Zeami infused the *Matsukaze* with themes of Zen, specifically enlightenment and the emphasis on symbolism in the natural world. Elements of historical context of Zen Buddhism in the Muromachi age drives the reasons behind why these Zen Buddhist themes can be found in *Matsuzake*. Specifically, diminishing use of the written word in Zen and the reduced focus on teaching Zen principles.

Matsukaze is a traditional tale written by Kan'ami Kiyotsugu, and significantly adapted by his son Zeami Motokiyo. Both are two of the most respected ancient performers, theatrical leaders, and playwrights in Japan. Kan'ami lived from 1333-1384 and Zeami lived from 1363-1443 both during the Muromachi period. *Matsukaze* can be considered one of the most famous representations of traditional Noh Theater and it is still performed today. The story of *Matsukaze* follows a priest who meets two girls that share their story of falling in love with exiled poet Yukihiro, and eventually dying of grief over him. In the end of the play *Matsukaze* and Murasame are distraught with grief until Murasame recovers and passes from the mortal world.¹

The Muromachi period in Japan, when the play was written and adapted, took place between 1337-1573. The period in Japan's history can be largely characterized by political

¹ Kiyotsugu, Kan'ami. *Matsukaze*. Print.

and cultural unrest. However, there was a lot of religious progress, specifically Zen Buddhism. Zen Buddhism is an offshoot of Buddhism that focuses on enlightenment through an individual's actions and thoughts. The religion emphasizes meditation practices and adjustment and insight into the way one conducts daily life. The desire is that through the religion, one can reach a better state of being.²

Zen Buddhism was originally brought to Japan by the Zen priesthood of China during trade in the medieval age. Zen appealed to the Japanese, because they wanted to assimilate Chinese values and practices into their society and they looked toward cultural influence as a means to achieve this.³ "When the Japanese of the late Heian period began once again to look admiringly to China and Chinese culture they were inevitably attracted to Zen."⁴ Although at first Zen Buddhism was only embraced by the military class, starting in the thirteenth century it started to have an impact on all aspects of life in Japan, including the arts.⁵ The Japanese were also interested in Zen Buddhism, because it broke off from traditional Buddhism in its rejection of strict philosophy and formal ritual. Instead Zen was seen as a way to integrate religion into daily life. It is important to note however that the Japanese adapted Chinese Zen practices to fit the Japanese lifestyle. Adaptation can also be traced back to communication difficulties between Japanese and Chinese monks when sharing historical teaching values.⁶ This adapted version of Zen Buddhism, in Japan, is what the playwrights were exposed to and the themes in the play originate from this

² Hall, John W., and Toyoda Takeshi. *Japan in the Muromachi Age*. Ithaca: Cornell U, 2001. Print.

³ Ibid, pg 192

⁴ Ibid.

⁵ "Heilbrunn Timeline of Art History." *Muromachi Period (1392–1573)*. The Metropolitan Museum of Art, n.d. Web. 16 Oct. 2015.

⁶ Hall, John W., and Toyoda Takeshi. *Japan in the Muromachi Age* (Pg 317).

adaptation. In addition, the Zen themes infused in the *Matsukaze* should also not be confused with modern Zen Buddhism, because while they share similar characteristic elements, they are not the same. It's also important to the historical context of this play to note that not all of Zen Buddhism is the same. During the Muromachi period, the Rinzaï sect of Zen Buddhism was primarily being practiced.⁷

Matsukaze can be categorized as a Noh play, which first became a popular aspect of theater in the 14th century during the Muromachi age. Noh theatre unlike western theatre focuses primarily on performance as storytelling through movement and symbolism. Specifically illustrating life through visualization. The main playwright of the *Matsukaze*, Zeami was key to shaping Noh into what it is today, through the many traditional Noh works he wrote including the *Matsukaze*.⁸ Zeami also practiced Zen Buddhism and was very devoted to the religious values. Thus many of the principles that Zeami was fond of in Zen Buddhism were infused into his Noh plays. The impact of Zen in Noh is as follows, "The indirect influence of Zen, however cannot be exaggerated. The producers and the actors worked primarily for an audience whose aesthetic standards were those of Zen... their structure, the method and the atmosphere of their presentation were in full accordance with the canons of Zen taste."⁹ (Japanese Journal)

There is no doubt that Zeami infused his Noh texts with Zen principles. Not only because it was his religion, but also because they were well received by individuals at that

⁷ Ibid.

⁸ Moore, Katrina L. *The Joy of Noh Embodied Learning And Discipline in Urban Japan*. N.p.: State U, 2014. Print. (pgs 42-50).

⁹ Tyler, Royall. "Buddhism in Noh." *Japanese Journal of Religion* 14.1 (1987): 19-52. *JSTOR*. Web. 10 Oct. 2015 (pg 19).

time. In addition, through studying the *Matsukaze*, one can see how Zen Buddhist values, themes, and structures are woven into the text.

Elements of Zen Buddhism can be found in themes and structure of *Matsukaze*. For example, the theme of enlightenment in Zen Buddhism is one of the main themes the religion is founded on. The idea is that enlightenment is achieved through ones own efforts, experiences, and intuition. In the *Matsukaze* when the Zen Buddhist priest comes to Suma, he tries to help *Matsukaze* and *Murasame* reach enlightenment. Specifically, through listening to their stories of grief and letting them express their emotions. The priest says, “Tears of attachment to the world? You speak as though you are no longer of the world. *Yukihira’s* poem overcame you with memories.”¹⁰ Here, the priest asks the two women questions and lets them express their emotions of grief. He interacts with them in an understanding and gentle way. He even gives them explanations to their grief, for example when he says “*Yukihira’s* poem overcame you with memories.”¹¹

Zen Buddhism and the idea of enlightenment have historically been thought of as cures for mental illness, which in the play both *Matsukaze* and *Murasame* suffer from. The idea at the end of the play is that through interacting with a Zen Buddhist priest, *Murasame* is able to leave the mortal world behind and finally find peace. This peace in connection with Zen Buddhism can be seen as enlightenment. Just as in daily life one might reach enlightenment through leaving disruptive thoughts behind in meditation. In this way the sense of *Murasame’s* death at the end of the play can instead be seen as enlightenment through Zen Buddhism. In addition, according to scholars “Zen teaches that enlightenment

¹⁰ Kiyotsugu, Kan'ami. *Matsukaze*. Print (Lines 205-207).

¹¹ Ibid.

is achieved through the profound realization that one is already an enlightened being.”¹² In the case of Murasame, her ability to reach enlightenment at the end of the play was through the priest listening to her story, but it was also through her own adjustment to her thinking. This is demonstrated in her criticism of her sister, Matsukaze’s beliefs, which she says only after she has overcome her own madness. She says, “for shame! For such thoughts as these/ you are lost in the sin of passion...”¹³ An aspect of Zen Buddhism and specifically meditation focuses on changing your thoughts so that you can reach enlightenment. This relates to the idea that “one is already an enlightened being” meaning that individuals have the power to reach enlightenment on their own, they simply have to adjust their thinking.

The *Matsukaze* demonstrates how Murasame can reach enlightenment through important practices of Zen Buddhism, while Murakaze is stuck in madness. Zen Buddhism does not take a firm stance on the concept of death or life after one dies. However, *Matsukaze* illustrates the idea that death is simply another stage of enlightenment and another phase beyond reality. This is perhaps a more reassuring way to deal with death and would have quelled the feelings of people interacting with this play.¹⁴

Another element of Zen Buddhism found in the *Matsukaze* is the emphasis on symbolism and the representation of the natural world. In Zen “simplicity and the importance of the natural world generated a distinctive aesthetic, which is expressed by the terms *wabi* and *sabi*.”¹⁵ Symbolism in nature appears throughout the *Matsukaze*, from the

¹² "Heilbrunn Timeline of Art History." *Zen Buddhism*. The Metropolitan Museum of Art, n.d. Web. 16 Oct. 2015.

¹³ Kiyotsugu, Kan'ami. *Matsukaze*. Print (lines 305-307).

¹⁴ Ibid.

¹⁵ Kitagawa, Joseph M. *On Understanding Japanese Religion*. Princeton: Princeton UP,

very title of the play. Matsukaze means “wind in the pines” and Murasame means “autumn rain.”¹⁶ In addition, in terms of the plot of the story both women are also memorialized by the town of Suma in the form of a pine tree. Since, both the spirits of Matsukaze and Murasame and represented by natural elements, it illustrates that this key element of Zen Buddhism. Nature also plays a key role in the narrative and structure of the play. Specifically, the priest inquires about the pine tree and it is as a result of this that he is led to Murasame and Matsukaze to begin with.¹⁷

Nature was also incredibly important to people practicing Zen, so it is in accordance with this that they would want to see natural elements within the play. Further, through the natural elements people could also relate to these themes in the play better, because like nature they were more desirable. In addition, the spirits of Murasame and Matsukaze actually represent the spirit of nature. It can also be inferred that the themes in the story can be extended to all natural elements. Perhaps the idea here is that natural elements were key to reaching enlightenment, and that Buddhism like nature was necessary for survival. Through nature a key element of Zen Buddhism is woven in throughout the story. The historical context of Zen Buddhism in the Muromachi age drives the reasons behind why Zen Buddhist themes can be found in *Matsuzake*. Zen Buddhism by nature is dedicated to helping individuals gain enlightenment through thoughts and actions, instead of by the written word.¹⁸ “Zen by its very nature eschewed use of the written word –that is scriptural exegesis –and stressed instead transmission of its beliefs from person to person

1987. Print. (pg 53).

¹⁶ Kiyotsugu, Kan'ami. *Matsukaze*. Print.

¹⁷ Ibid.

¹⁸ Hall, John W., and Toyoda Takeshi. *Japan in the Muromachi Age*. Ithica: Cornell U, 2001. Print.

or from master to disciple... Impossible for the adherents of Zen even with their strongly “anti-textual” bias to resist the use of writing to pass on the essentials of their creed. ”¹⁹ Because of this innate sense of having to use the written words, authors became more interested in infusing the themes of Zen Buddhism into written texts that could be passed on. However, in order to not go against the very nature of Zen, religious follows, like Zeami, found performance texts to be a way to pass down Zen values through writing. Specifically, texts such as the *Matsukaze* insured that written work would be passed down, but in a way that moved beyond indoctrinated writing and instead also infused performance. In addition, because the Noh intently focused on storytelling through visualization and performance it was an ideal receptacle for this thinking.²⁰

In addition, as time went on Zen priests focused less on teaching the themes and practices of Zen and more on the other needed areas of the religion. As a result, there was an inherent need for devoted members of the religion to teach Zen values and this included playwrights. “In the early years of the Muromachi period much attention was paid to the doctrinal aspects of Zen... As the political and literary functions of Zen priests increased however there was a marked lessening of emphasis on Zen study”²¹“By the mid-fifteenth century Zen teaching had virtually disappeared in the temples and the priests devoted themselves mainly to ceremonial and administrative duties.”²²

¹⁹ Ibid, pg 197.

²⁰ Hall, John W., and Toyoda Takeshi. *Japan in the Muromachi Age*. Ithica: Cornell U, 2001. Print.

²¹ Ibid, 317

²² Ibid, 319

While the text dates this shift to “by the mid-fifteenth century,” there must have been increasing diminishment of Zen Buddhist influence on the written word when Zeami edited the *Matsukaze*. In addition, with priests and temples devoting themselves increasingly to ceremony, practice, and administration, perhaps it became increasingly important for Zen Buddhism to be infused into the written word. Devout Zen Buddhists such as Zeami could have potentially been worried about the impact of diminishing teaching of Zen themes with the loss of individuals faith in the religion. Consequently, by instilling Zen Buddhist ideals into the *Matsukaze*, Zeami gave readers and viewers a way to learn about Zen values, without strictly written text. Modern day media and religion scholar Clive Marsh details theories associated with the understanding of how religion can be presented through media and to a greater extent performance. Marsh’s “Education Model,” expresses the idea that individuals can learn religious values and themes through engaging with performance. In the *Matsuzake*, individuals are exposed to themes of grief, sorrow, death, and how Zen deals with this through enlightenment and themes of nature. In putting themes of the Zen religion into the *Matsukaze*, it made Zen more accessible to all human beings and in this way the people could access religious values in writing and in performance, without adhering to strict religious ceremonies. It also made it more common knowledge so all people could access it.²³

The *Matsukaze* written by Zeami is a classic part of the cannon of Noh Theater. In addition, the spread of Zen Buddhism throughout the Muromachi age, especially in art was an important part of Japan’s history. Zeami infused *Matsukaze* with themes of Zen, specifically enlightenment and an emphasis on symbolism in nature. Historical context of

²³ Marsh, Clive. "Audience Reception Theory." *The Routledge Companion to Religion and Film*, John Lyden. New York: Routledge, 2009. Web.

Zen Buddhism in the Muromachi age, specifically religious writing and teaching practices drive the reasons behind why these Zen Buddhist themes can be found in *Matsuzake*. However, while the historical context can be understood as influencing why these themes are in the play, there is no way to truly know the playwrights intentions. However, through including Zen Buddhist values in the *Matsukaze*, Zaemi spread Zen to individuals who may not have otherwise been exposed to the religion and through the popularity of his writing, he helped to create a lasting impression of the religion that is still around today.

Bibliography

Marsh, Clive. "Audience Reception Theory." *The Routledge Companion to Religion and Film*, John Lyden. New York: Routledge, 2009. Web.

Hall, John W., and Toyoda Takeshi. *Japan in the Muromachi Age*. Ithica: Cornell U, 2001. Print.

"Heilbrunn Timeline of Art History." *Muromachi Period (1392–1573)*. The Metropolitan Museum of Art, n.d. Web. 16 Oct. 2015.

"Heilbrunn Timeline of Art History." *Zen Buddhism*. The Metropolitan Museum of Art, n.d. Web. 16 Oct. 2015.

Kiyotsugu, Kan'ami. *Matsukaze*. Print.

Kitagawa, Joseph M. *On Understanding Japanese Religion*. Princeton: Princeton UP, 1987. Print.

Kitagawa, Joseph M. *Religion in Japanese History*. New York: Columbia UP, 1966. Print.

Moore, Katrina L. *The Joy of Noh Embodied Learning And Discipline in Urban Japan*. N.p.: State U, 2014. Print.

Tyler, Royall. "Buddhism in Noh." *Japanese Journal of Religion* 14.1 (1987): 19-52. *JSTOR*. Web. 10 Oct. 2015.

Examining Masks and Props in *Matsukaze*

In modern literary discourse, the common thought amongst scholars is that the most important part of a play is the text itself. However, looking at the history of aesthetic elements in performance can give readers a unique insight into a text that they might not otherwise know. The *Matsukaze* is a play written by Zeami during the Muromachi age in Japan and is a famous part of Noh theatre. In the *Matsukaze* looking at performance history for props and masks offers insight into the characters and their actions, gives new meaning to stage directions, and illuminates themes in the play. Historical and religious information on masks in Noh: the importance placed on the relationship between performer and character as well as Zeami's own views on aesthetic, gives readers new understanding of *Matsukaze* and Murasame's spirituality and illustrates a contrast between spirituality and madness, which in turn gives new meaning to stage directions. Further, examining the history of props in Noh theatre and specifically Zeami's own opinions can be used to appreciate why certain props are emphasized on stage. Specifically, knowledge on the Pine Tree helps audiences understand *Matsukaze*'s madness at the end of the play, while the cloak brings further awareness to *Matsukaze*'s deep attachment to Yukihiro. Without knowledge on the historical context of both props and costumes in Noh theatre, crucial information and understanding would be missing in a reading of *Matsukaze*.

Before they became crucial to artistic expression, masks were sacred to religion and used as ceremonial objects. The carving of masks was also related to Buddhist and Shinto sculpture, which were key religions in Japan during the Muromachi age.²⁴ As Noh theatre became more formalized after the fifteenth century, in the middle of the Muromachi era,

²⁴ Hoass, Solrun. "Noh Masks: The Legacy of Possession." *The Drama Review* 26.4 (1982): 82-86. Print.

performance context changed from ritual to public. As a result of new plays emerging in this transition, masks began to change. Over time, masks came to be viewed as vital not only for religion, but also as a form of artistic expression in performance.²⁵ Many types of masks evolved over time and masks from the Muromachi period are different from Noh masks today. During the Muromachi period when Kan'ami and Zeami created the *Matsukaze* the main masks used were Bugaku and Gyodo masks. In looking at the aesthetics of Noh masks over time, variation in how masks were made as well as the aesthetic elements that were deemed important can be noted. Masks from earlier in the Muromachi period focus more heavily on anatomical features that derive from popular religious sculpture made at the time.²⁶ Features in masks from the Muromachi age are also generally more stylized and less physically correct than Noh masks created today. In addition, masks in the earlier Muromachi age are more varied due to emphasis on individual expressions.²⁷ The technique most often used in the Muromachi period to make masks was pieced wood. This produced a light-weight mask, to which paint color could be applied directly so as to stand out on the mask; wood masks also bent to facial features and fit on the face well, making it possible to have stylized figures that were not necessarily anatomically correct.²⁸ Even though the Muromachi period saw economic struggle, there was still a great emphasis placed on creating intricate masks for performance and religious purposes. In addition, because masks for Noh theatre were expected to last for a two-hour

²⁵ Choo, Lim Beng. *Another Stage Kanze Nobumitsu and the Late Muromachi Noh Theater*. Ithaca: Cornell U, 2010. Print.

²⁶ Lee, Sherman E. "Noh: Masks and Robe." *The Bulletin of the Cleveland Museum of Art* 62.2 (n.d.): 26-35. Print.

²⁷ Moore, Katrina L. *The Joy of Noh Embodied Learning And Discipline in Urban Japan*. New York: State U, 2014. Print.

²⁸ Brown, Kendall H. *Traditions Transfigured: The Noh Masks of Bidou Yamaguchi*. Long Beach: U Art Museum of California State U, 2014. Print

performance, durable wooden masks were very innovative. Masks have a rich history in Noh theatre and featured prominently in *Matsukaze*.

Zeami's writing offers insight into his thoughts on the connection between performer and mask as well as the aesthetic significance he placed on masks in his plays. The connection between actor and character in performance is a very important convention of Noh theatre. In Noh, the actor brings to life the character they portray, "breathing into the part both spirit and expression."²⁹ However, there is also a crucial emphasis on the "dissolution of personality," specifically expressing character without letting the individual personality of the performer interfere.³⁰ Zeami's views on masks, can be seen in his *Fushikade*, a series of "seminal treatise" he wrote about his views on Noh. Here, Zeami writes how he wished to focus on overall spirit in performance, rather than actor technique and outward mannerisms, specifically mood through spectacle. The treatise explores the idea that masks conceal individual identities of actors yet project attributes of character, creating a more uniform and emotionally powerful performance.³¹ The function of the mask becomes extremely important here, because it turns all performers into distinct characters and creates a standard for the performers, but with unified sentiments throughout. In Zeami's words, "from the audience's point of view it promotes a double distancing: it distances actor from character and character from reality. Yet it heightens rather than diminishes emotion."³² The mask creates a situation in which

²⁹ Lamarque, Peter. "Expression and the Mask: The Dissolution of Personality in Noh." *The Journal of Aesthetics and Art Criticism* 47.2 (1989): 157.

³⁰ Brown, 16.

³¹ Rimer, Thomas, and Yamazaki Masakazu. *On the Art of the No Drama The Major Treatises of Zeami*. Princeton: Princeton UP, 1984. Print.

³² Motokiyo, Zeami. *The Spirit of Noh: A New Translation of the Classic Noh Treatise the Fushikaden*. Trans, William Scott Wilson. Boston: Shambhala, 2013. Print, 162.

emotion is always present and represented strongly throughout the performance, no matter how an individual actor performs on stage.

In the *Matsukaze*, masks could have been used as a way to heighten illusion and enhance Matsukaze and Murasame's image of spirituality. Since masks were a way to heighten performance and create emotion in characters without bringing in qualities of human performers, they offered a way to increase the illusion in performance. Specifically, masks added a mysterious quality that makes Matsukaze and Murasame not seem human, because masks the performers wear do not resemble real people. In turn, this heightens their resemblance to spiritual figures, because they are unlike what the audience sees in real life. The specific type of mask that historically the actor playing Matsukaze would have worn was the Wakaonna, and Murasame would have worn the Ko'omote or Tsure mask.³³ A stage direction in *Matsukaze* reads, "Murasame enters and comes down the brideway as far as the first pine. She wears the tsure mask. Matsukaze follows her and stops at the third pine. She wears the wakaonna mask."³⁴ Both of these similar masks show stylized versions of women, with extremely feminized features: bold red lips and dark outlined eyes. Their other facial features are disproportional with large noses, prominent chins and long foreheads. The affect of this is women with beautiful and accentuated feminine features, but with other facial features that seem incorrect.³⁵ On the surface these feminine masks seem beautiful, but at the same time, they do not resemble the real performers who wear

³³ Terasaki, Etsuko. *Figures of Desire: Wordplay, Spirit Possession, Fantasy, Madness, and Mourning in Japanese Noh Plays*. Ann Arbor: U of Michigan, 2002. Print.

³⁴ Zeami, Kan'ami. *Matsukaze*. Trans. Royall Tyler. Print, 143.

³⁵ Vollmann, William T. *Kissing The Mask: Beauty, Understatement and Femininity in Japanese Noh Theater*. New York: HarperCollins, 2010. Print

them, creating a tension between illusion and reality.^{36 37} Further, because the figures are unlike real people, the audience is more likely to associate them with the divine, whose images are also not representative of real people.

Stage directions illustrate how masks were worn in performance and offer new understanding of the characters, specifically Matsukaze and Murasame's connection to spirituality and the relationship between madness and piety. Since Noh masks originated from religious practice, it was considered honorable, even sacred to perform in masks. At the beginning of *Matsukaze*, before Matsukaze and Murasame are enthralled in madness there are many stage directions that say "they look down again"³⁸ or "they hide their faces"³⁹ but there is no direct reference to the masks they presumably wear.⁴⁰ Later in the play when Matsukaze falls into madness, commiserating over her deep longing and sadness, the stage directions change to specifically referencing masks. Directions in *Matsukaze* say, "Matsukaze looks down, shading her mask."⁴¹ The shift in referring to the face with a mask is important here, since masks can be seen as religiously sacred, when Matsukaze shades her face in shame, it is because she is embarrassed of her insanity in a religious context. Since masks are so interconnected to actor this could illustrate how the performer is disassociating the religious sacredness of the mask from Matsukaze's madness. If the masks are what originally paint the sisters as enlightened beings, then it is Matsukaze, hiding her mask in shame that disassociates madness from divinity. Perhaps this is to show that at the

³⁶ *Waka-Onna*. Search Collections. Victoria and Albert Museum. Web. 13 Nov. 2015.

³⁷ *And Ko-omote Mask for a Noh Drama: Japan: Edo Period (1615–1868)*. The Collection Online. The Metropolitan Museum of Art. Web. 14 Nov. 2015.

³⁸ Motokiyo, 144.

³⁹ *Ibid.*

⁴⁰ *Ibid.*

⁴¹ *Ibid.*, 146.

beginning of the play *Matsukaze* is sacred, but no longer so after madness takes hold. This is especially relevant when looking at how stage directions do not say that Murasame covers her mask, proving that she is the true enlightened and divine being, because she is able to escape from insanity.

The history of props in Noh theater and Zeami's opinions on them can give readers insight into why certain props appear in *Matsukaze* and the Noh prop conventions during the Muromachi age. While props in Noh are minimal, the ones that appear are very important. As historian Mae Smethurst notes, "since *Matsukaze* is performed, the poetry is brought alive visually by the actors on stage, their gestures, and the props, which being few in number, help in turn to emphasize the words"⁴² On the classic Noh stage there are very large realistic props, such as the pine tree and the brine cart in *Matsukaze*, these aesthetic elements can be considered props, because in Noh theatre conventional scenery and set pieces were not used. Noh Theatre employs the use of *tsukurimono* (made things). Props are not always realistic, but can also be symbolic in order to convey the story, and these props normally suggest actual objects.⁴³ A lot of what one might think of as part of costume pieces can also be viewed as props. For example, the most common prop in Noh is the fan and many different characters in a Noh play can be seen holding fans. Zeami's treatise, the *Fushikade*, provides information on how Zeami viewed props.⁴⁴ Zeami notes in the *Fushikaden* that "with the simplicity of the stage and its props concentrating the focus into

⁴² Smethurst, Mae. *The Artistry of Aeschylus and Zeami*. Princeton: Princeton Up, 1989. Print, 159.

⁴³ Houseal, Joseph. *Noh - Core Of Culture*. Web. 14 Nov. 2015.

⁴⁴ Nearman, Mark. "Feeling in Relation to Acting: An Outline of Zeami's Views." *University of Hawai'i Press*. 1.1 (1984): 1-12. Print.

the actions and speech of the character.”⁴⁵ This basically notes that while the focus is on actions and speech of the actors using simple props on stage can add to the character’s speech and overall performance. With Zeami’s focus on overall stage narrative coming from performance it’s no surprise that the props he discusses are used to enhance already key performance elements and that most of Zeami’s opinions on props fall in line with the minimal props used during Noh theatre in the Muromachi age.

The pine tree, a prop, in *Matsukaze* provides insight into Matsukaze’s longing for Yukihiro and explains her madness at the end of the play. This can be understood through applying historical context of props in Noh to stage directions in *Matsukaze*. For example, a pine tree is always on stage during *Matsukaze* as indicated by the stage directions. The very first stage direction in *Matsukaze* reads, “the stage assistant places a stand with a pine sapling set into it at the front of the stage. The priest enters and stands at the naming place...” The pine tree is the central symbol of the play referenced even in the name *Matsukaze*, which means, “wind in the pines.”⁴⁶ From knowledge on minimal props on stage and Zeami’s own opinions on simplicity to highlight character action, it can be noted how in *Matsukaze*, props act both as symbols and as key features to advance the plot of the play. For example, at the beginning of the play the pine tree is on stage for symbolic purposes as well as to predict the rest of the play and prepare the audience. Later, the pine tree directly functions as a key feature of the plot. Specifically, when Matsukaze is overcome with insanity and embraces the tree in her madness, the prop directly illustrates her insanity. As Mae Smethurst notes, “The name of the character Matsukaze and the

⁴⁵ Motokiyo, Zeami. *The Spirit of Noh: A New Translation of the Classic Noh Treatise the Fushikaden*.

⁴⁶ Zeami, *Matsukaze*.

setting of the play, which the audience can see represented by the tree, become fused. The repeated references to pine trees within the rongi help to prepare the audience for this finale and for the added dimension of meaning in it and the other passages of the no in which a pine tree figures prominently."⁴⁷ In other instances props serve a more functional role in *Matsukaze*. For example the brine cart that the sisters are seen using on stage seems to serve no other role except to help set the scene and illustrate action on stage. One stage direction in *Matsukaze* reads, "Murasame kneels before the brine cart and places her pail on it."⁴⁸ The cart helps establish location and gives the sisters a purpose on stage, aiding the action. Props in *Matsukaze* both function in the traditional sense to create a sense of space, but also to show how *Matsukaze* is attached to Yukihiro and establish the theme in the play of attachment and longing.

Costumes can be seen as unconventional props in *The Matsukaze*, specifically Yukihiro's robe, which *Matsukaze* holds on stage throughout the play.⁴⁹ The robe's presence in the play and historical context about costumes, illustrates the deep connection *Matsukaze* feels toward Yukihiro, both emotionally and biologically. This in turn helps audiences predict and recognize *Matsukaze*'s madness at the end of the play. When Yukihiro leaves *Matsukaze* and Murasame before the start of the play he leaves them his hunting robe or cloak as a memento. While mementos are usually a way to preserve a memory, for *Matsukaze* the robe becomes a part of her and she brings the inanimate object to life, which in her mind physically represent Yukihiro.⁵⁰ In this way, Yukihiro is always

⁴⁷ Smethurst, 159.

⁴⁸ Zeami, 145.

⁴⁹ Ibid.

⁵⁰ Bethe, Monica. "The Use of Costumes in No Drama." *Art Institute of Chicago Museum Studies* 18.1 (1992): 6-9. Print.

present in Matsukaze's mind and contributes to her ultimate insanity over the pine tree. Since Matsukaze already saw Yukihiro's presence in his clothing, her understanding of the pine tree, another inanimate object, representing him was not a huge leap in her reality. Historical costume conventions in Noh of the robe in connection to stage directions further help viewers understand the importance Matsukaze places on Yukihiro's robe and how it contributes to her ultimate madness. In *Matsukaze*, many stage directions center on the robe, specifically, "She looks at the cloak..." "She places the cloak in her lap..." "She lifts the cloak..." "She stares at the cloak..."⁵¹ In performance, the stage directions illustrate how knowledge and handling of the cloak would have been all consuming.

Cloak conventions in Noh theatre can also be used to better understand elements of *Matsukaze*. As historian, Ashley Tyte notes, the cloak that Matsukaze most likely wears is a "happi—men's cloak with double-width sleeves and front and back panels joined by a strap at the hem"⁵² Costumes worn in Noh were very limited and one might see many costume combinations used to express different roles, and highlighting only key features.⁵³ Since, costumes were so limited, the cloak that Matsukaze holds can automatically be identified as not her own and connected to Yukihiro. In addition, in Noh theatre, costumes can be so connected to characters that they're seen as "housing of the individual characters of the Noh"⁵⁴ It would have been very evident to early audiences viewing *Matsukaze* that the robe belonged to Yukihiro. Since historically costumes were the very limited, knowledge on how Matsukaze's robe would have been different from Yukihiro's as well as the stage

⁵¹ Zeami, 146.

⁵² Tyte, Ashley Milne. *Sculpture in Silk: Costumes from Japan's Noh Theater*. New York City: Art Capital Group, 2003. Print. 10.

⁵³ *Ibid*, 12.

⁵⁴ *Ibid*, 18.

directions that show her always with the robe, illustrate the great extent of Matsukaze's attachment to Yukihiro throughout the play. Matsukaze's constant grasp of the robe and obsession with it on stage can also be seen as sexualized. As Etsuko Terasaki notes, "In Matsukaze's case, they become a part of her Yukihiro fetish, the materialization of displaced erotic objects, and substitutes for his sexuality. In her fantasy, the image of her lover becomes fully present in her nightly wearing of his robe."⁵⁵ A stereotype in popular culture today is lovers wearing one another's clothing, to remind them of each other in their absence. This modern day convention can even be applied to Noh theatre with Matsukaze keeping the cloak to remind her of a lover. Biologically, we store pheromones in clothes, so Matsukaze fixation with Yukihiro's clothing might have originally been biologically linked. While there was no science behind this in the Muromachi age in Japan, the idea could still have been intrinsically felt by Zeami and subconsciously included in the play. Since Matsukaze holds Yukihiro's clothing and thinks about him as alive through the object, her later madness can be better seen as more gradual.

If one reads *Matsukaze*, and doesn't know the historical context of Noh masks and props during the Muromachi age, then they would have limited understanding of character, stage direction and overall themes in *Matsukaze*. Historical and religious information on masks in Noh illuminates Matsukaze and Murasame's spirituality and illustrates tension between spirituality and madness, also enhancing stage directions. Historical information on props in Noh, specifically Zeami's opinions can be used to see why the Pine Tree and cloak are featured on stage and how they help audiences understand Matsukaze's madness

⁵⁵ Terasaki, 257.

and bring further awareness to Matsukaze's deep attachment to Yukihiro. Overall, one's interpretation on the *Matsukaze* changes if they know historical conventions; the play actually becomes more realistic, because one knows more about the characters and their motivations. Specifically, why Matsukaze and Murasame can be seen as divine beings and also explanation for Matsukaze's madness at the end of the play. The play also becomes less spiritual, because conventions on stage such as Matsukaze embracing the pine tree, as well as Matsukaze and Murasame's otherworldly looks in masks, can be explained through looking at historical Noh prop conventions at the time. In this way, historical information actually makes many of the themes and choices in the play seem more logical and deliberate.

Bibliography

Bethe, Monica. "The Use of Costumes in No Drama." *Art Institute of Chicago Museum Studies* 18.1 (1992): 6-9. Print.

Brown, Kendall H. *Traditions Transfigured: The Noh Masks of Bidou Yamaguchi*. Long Beach: U Art Museum of California State U, 2014. Print.

Choo, Lim Beng. *Another Stage Kanze Nobumitsu and the Late Muromachi Noh Theater*. Ithaca: Cornell U, 2010. Print.

Hoass, Solrun. "Noh Masks: The Legacy of Possession." *The Drama Review* 26.4 (1982): 82-86. Print.

Houseal, Joseph. *Noh - Core Of Culture*. Web. 14 Nov. 2015.

Ko-omote Mask for a Noh Drama: Japan: Edo Period (1615–1868). The Collection Online. The Metropolitan Museum of Art. Web. 14 Nov. 2015.

Lamarque, Peter. "Expression and the Mask: The Dissolution of Personality in Noh." *The Journal of Aesthetics and Art Criticism* 47.2 (1989): 157-68.

Lee, Sherman E. "Noh: Masks and Robe." *The Bulletin of the Cleveland Museum of Art* 62.2 (n.d.): 26-35. Print.

Moore, Katrina L. *The Joy of Noh Embodied Learning And Discipline in Urban Japan*. New York: State U, 2014. Print.

Motokiyo, Zeami. *The Spirit of Noh: A New Translation of the Classic Noh Treatise the Fushikaden*. Trans, William Scott Wilson. Boston: Shambhala, 2013. Print.

Nearman, Mark. "Feeling in Relation to Acting: An Outline of Zeami's Views." *University of Hawai'i Press*. 1.1 (1984): 1-12. Print.

Rimer, Thomas, and Yamazaki Masakazu. *On the Art of the No Drama The Major Treatises of Zeami*. Princeton: Princeton UP, 1984. Print.

Smethurst, Mae. *The Artistry of Aeschylus and Zeami*. Princeton: Princeton Up, 1989. Print.

Terasaki, Etsuko. *Figures of Desire: Wordplay, Spirit Possession, Fantasy, Madness, and Mourning in Japanese Noh Plays*. Ann Arbor: U of Michigan, 2002. Print.

Tyte, Ashley Milne. *Sculpture in Silk: Costumes from Japan's Noh Theater*. New York City: Art Capital Group, 2003. Print.

Vollmann, William T. *Kissing The Mask: Beauty, Understatement and Femininity in*

Japanese Noh Theater. New York: HarperCollins, 2010. Print.

Waka-Onna. Search Collections. Victoria and Albert Museum. Web. 13 Nov. 2015.

Zeami, Kan'ami. *Matsukaze*. Trans. Royall Tyler. Print.

A Production History of *Matsukaze*

Using standards of Noh performance in the Muromachi era and Zeami's own opinions it is likely that the original production of *Matsukaze* was performed for the elite, revived a great deal in its own time, and performed to similar standards of Noh seen today. Before the 21st Century *Matsukaze* was revived primarily in Japan, where standards of Noh were explicitly followed. Now due to the Internet and popularity of international performances, *Matsukaze* has been produced often in the 21st century, especially gaining popularity in the United States. *Matsukaze* is now performed at festivals and used for education. While, most productions remain faithful to the original, subsequent revivals alter the material. Specifically, the 2011 Opera by Toshio Hosokawa changes ensemble experience, sound, and technical production elements to capture the audience's attention. This creates a version of *Matsukaze* that stresses alternate characteristics of women as strong and divine, making *Matsukaze*'s madness at the end of the story more difficult to understand. Alternatively a production of *Matsukaze* in 1989 at the University of Manoa maintains original staging, costume, and performance conventions, altering only casting choices. While this production attempts to remain traditional, the performance location adds an emotional component, changing the way the audience and performers feel at the end of the play. Throughout history, productions of *Matsukaze* are contingent on the societal conventions that surround them, and while productions in the 21st century may try to remain traditional, they cannot in the constantly evolving and politically motivated world of today.

There is limited information available on the first performance of *Matsukaze* and it is even impossible to date when and where the first performance occurred. However, from

what scholars understand about performance conventions of early Noh during the Muromachi era as well as Zeami's own performance guidelines there is a lot that can be speculated about this performance. According to scholars early Noh developed out of dance, the dancers became actors and the chorus appeared later.⁵⁶ There is early evidence that Kan'ami intended for *Matsukaze* to be performed as a dance and when Zeami adapted it he staged it in traditional Noh style before the first performance. Musicians were an important part of early Noh performance and would have been key to the original production. Musicians sat on stage and provided accompaniment to the text of the play in early productions.⁵⁷ The first production of *Matsukaze* may also have been staged in the round or at least with an audience on three sides.⁵⁸ Masks, props and costumes would also have been present in the original production of *Matsukaze*. Zeami wrote in his *Fushikaden* treatise about how he valued masks and props, but did not think these elements were as important as feeling and mood generated in performance. In addition, it is documented that in its earliest years the costumes for Noh were very plain, until the aristocracy adopted Noh theatre and wealthy patrons provided their actors with elaborate and expensive costumes.⁵⁹ In the first production of *Matsukaze* costumes would likely have been more simple than today. In addition, according to records, early *Matsukaze* performances occurred at varying times and were adjusted to the demands of the specific audiences and

⁵⁶ Inoura, Yoshinobu, and Toshio Kawatake. *The Traditional Theater of Japan*. Tokyo: Japan Foundation, 1981. Print, 83.

⁵⁷ Deal, William E. *Handbook to Life in Medieval and Early Modern Japan*. Oxford: Oxford UP, 2006. Print, 274.

⁵⁸ Inoura, 77.

⁵⁹ Cavaye, Ronald, Paul Griffith, and Akihiko Senda. *A Guide to the Japanese Stage From Traditional to Cutting Edge*. Tokyo: Kodansha International, 2004. Print, 175.

changed often due to weather.⁶⁰ The unpredictability of performance during the Muromachi era directly conflicts with the strict nature of Noh performances done in Japan now.

The first production of *Matsukaze* was most likely performed just for the elite and it is not known how this first audience reacted. Zeami's plays have also been documented as being performed for the shogun and this gave Noh and Zeami great prestige.⁶¹ In contrast, there were illegal Noh street performances happening in the Muromachi age and one can speculate that as a popular play in the Noh cannon of literature, *Matsukaze* might have been performed in more casual settings as well, but not until it became more popular. Scholar Peter Atnott says, "Noh among the common people, which thrived chiefly among farming and fishing communities, were mostly plays at temples and shrines transformed and inherited over the years."⁶² While there are no records, scholars can speculate that *Matsukaze* was revived a great deal during its time. According to Zeami's own thoughts in the *Fushikaden*, "if a performance has not been seen for a long time, it will once again be perceived as being unique"⁶³ meaning Zeami believed in reviving his plays, because he felt that if enough time passed they would be new again to the audience. While there is almost no information about how *Matsukaze* in particular was received by audiences, Noh was popular amongst the elite and it is expected that, because *Matsukaze* was performed and the story passed down, it was well liked by audience members.

⁶⁰ Rath, Eric C. "Legends, Secrets, and Authority: Hachijo Kadensho and Early Modern Noh." *Monumenta Nipponica* 54.2 (1999): 169-94. Print, 172.

⁶¹ Cavaye, 165.

⁶² Arnott, Peter. *The Theatres of Japan*. New York: Macmillan, 1969. Print, 49.

⁶³ Motokiyo, Zeami. *The Spirit of Noh: A New Translation of the Classic Noh Treatise the Fushikaden*. Trans, William Scott Wilson. Boston: Shambhala, 2013. Print.

After the initial performance of *Matsukaze*, scholars know that revivals were performed often in Japan in the traditional Noh fashion along with other plays written by Zeami. Since then, *Matsukaze* was revived especially for educational purposes in Japanese classrooms and in traditional Noh performance schools, because it has always been regarded as a great example of Zeami's work. While the play has been consistently performed in Japan, before the 21st century, there are no records of *Matsukaze* being performed outside of Japan and the play was not well known worldwide before the 21st century.⁶⁴ Now, in the 21st Century, *Matsukaze* is experiencing a popularity rebirth, especially outside of Japan. This could be because the story focuses on women and theatergoers today are more interested in seeing women on stage, even if men still traditionally play the roles. *Matsukaze* may also get revived more in the 21st century, because information about the play and Noh standards of performance are now readily available on the Internet. In honor of the 2011 *Matsukaze* Opera composed by Toshio Hosokawa originally in Germany, *Matsukaze* and Noh theatre in general are taught more in schools internationally.⁶⁵ For example there was a Noh production of *Matsukaze* taught at the Kita International School in Berlin Germany, where students learned about classic Noh through performing *Matsukaze*.⁶⁶ In addition the theater Kiel did a lot of subsequent work with *Matsukaze* after the opera performed in Germany. Besides the Berlin opera version,

⁶⁴ Arnott, 48-64

⁶⁵ Inoura, 92-95

⁶⁶ *Noh Learning*. News. Kita International School, 2012. Web. 4 Dec. 2015.

The Croatian National Theater Rijeka produced *Matsukaze* in Europe in 2006, directed by Nenad Glavan.⁶⁷

Over time, *Matsukaze* has been produced in a variety of different venues and since *Matsukaze* is so short, it is rarely done by itself and usually as part of larger festivals focusing on Noh theatre. For example the largest and most recent production that traveled around was the Toshio Hosokawa opera version, which played at the Spoleto Festival in Charleston South Carolina festival here in America.⁶⁸ There is also an annual Firelit Noh festival in Tokyo each year,⁶⁹ where an outdoor stage is lit by fire.⁷⁰ *Matsukaze* is also produced at colleges and universities across America and in Japan, such as the production of *Matsukaze* at the University of Hawaii Manoa Kennedy theatre in 1989.⁷¹

In the last 5-10 years, revivals of *Matsukaze* have performed fairly often exclusively in America. There is a significant three-week Noh training program at Bloomsburg University in Pennsylvania. This is a summer three-week intensive, performance-based training program in Noh culminating in a final performance and for the past few years, the program studied and performed *Matsukaze*.⁷² Other significant productions in America include *Matsukaze* performed at Loyola Marymount University on September 20th 2012, another example of a university venue. *Matsukaze* was performed as part of a series of events

⁶⁷ Yiorgos, Vassilandonakis. *Opera Matsukaze Shines*. The Post and Courier, 25 May 2013. Web. 2 Dec. 2015.

⁶⁸ *Spoleto Operas: Short, Visually Stimulating, vibrantly sung*. The Charlotte Observer, 27 May 2013. Web. 2 Dec. 2015.

⁶⁹ Chu, Gabrielle Y. *Firelit Noh*. Temple University, 12 Oct. 2015. Web. 4 Dec. 2015.

⁷⁰ *Zojo-ji Temple Takigi Noh (Firelit Noh)*. Tokyo Travel Guide. Go Tokyo. Web. 4 Dec. 2015.

⁷¹ *Past Performances*. University of Hawaii Manoa, Web. 04 Dec. 2015.

⁷² *Noh Training Project*. Bloomsburg Theatre Ensemble. Bloomsburg University. Web. 4 Dec. 2015.

linked to the “return to sea” exhibition focusing on salt, a traditional symbol of purification and mourning.⁷³

Overall, productions of *Matsukaze* in Japan remain faithful to Noh standards. The Japan Arts Council and specifically National Noh Theatre as well as the extensive amount of literature on Noh theater performance techniques help individuals follow performance techniques often found in Noh.⁷⁴ In addition, The Kanze School is an ancient theater school named after Kan’ami started in his time and still operating today. Their productions use only professionally trained Noh actors who devote their lives to learning the art of both modern and ancient Noh. *Matsukaze* is performed frequently at The Kanze School with great accuracy, because it is one of Kan’ami and Zeami’s most distinguished works.⁷⁵ Composer Toshio Hosokawa began his contemporary operatic adaptation of *Matsukaze* in 2011 the production was commissioned by the Théâtre Royal de la Monnaie in Brussels and performed in Luxembourg, Warsaw and at the Berlin State Opera as well as America at the Lincoln Center Festival and the Charleston Spoleto Festival.⁷⁶ While the production adapts the basic storyline of *Matsukaze*, it completely differs from the classic conception of Noh theatre in performance.⁷⁷ In an interview with the New York Times, Hosokawa explained the rationale behind his conception, saying, “I wanted to create Noh theater

⁷³ *Matsukaze Ignites a Spirit of Collaboration in CFA*. LMU College of Communications and Fine Arts, Loyola Marymount University, 28 Sept. 2012. Web. 04 Dec. 2015.

⁷⁴ Arnott, 15-20.

⁷⁵ Ayako, Takahashi. *All Change for Kanze Noh Theater*. Culture. The Japan Times, 18 Mar. 2015. Web. 2 Dec. 2015.

⁷⁶ Zerbinetta. *Ethereal New Opera Matsukaze at Lincoln Center Festival*. Reviews.

⁷⁷ Paulk, James. *Review: World-class opera, chamber music highlight cultural feast at Spoleto Festival USA*. Arts ATL, 5 June 2013. Web. 3 Dec. 2015

completely anew...Noh, the way one sees it today, is actually rather boring. It has become a kind of museum piece, performed for too long without change.”⁷⁸

Hosaokawa does not directly change the plot of *Matsukaze* and the basic structure remains the same, however unique casting and staging choices are not faithful to the original production, alluding to different themes and structures within the play. In a traditional staging of *Matsukaze*, there are only three main characters on stage, Murasame, Matsukaze and the Priest as well as a chorus, which remains distinctly separate.⁷⁹ In the opera version there was a large chorus on stage that moved and interacted with each other and the characters on stage, creating an ensemble feeling. There were also a variety of instruments and a small choir on stage during the opera, which differs from the original production staging.⁸⁰ In traditional performances of *Matsukaze*, there’s a single pine tree on stage, along with a brine cart and very few props, because Zeami did not consider spectacle important.⁸¹ According to the New York Times review, Robin William says, “toward the end of the opera hundreds of long pine needles fall quickly from the sky as the sound of a howling storm sweeps through.”⁸² Here, theatrical images and sound combine to show the terrifying power of nature and beauty within it through sensory connection and visual aid, which was not illustrated in the original. Another visual element in the production is the giant spider web that takes up the entirety of the set and is always present on stage, which the performers climb. In this way, the performance and technical

⁷⁸ Robin, William. *Haunting Unpredictability*. New York Times, 4 Aug. 2011. Web. 2 Dec. 2015.

⁷⁹ Rimer, Thomas J, and Yamazaki Masakazu, trans. *On the Art of the No Drama The Major Treatise of Zeami*. Princeton New Jersey: Princeton UP, 1984. Print.

⁸⁰ *Matsukaze*: Sasha Waltz. Dir. Toshio Hosokawa, 2011. Film.

⁸¹ Hare, Tom, trans. *Zeami Performance Notes*. New York: Columbia UP, 1983. Print.

⁸² Robin, William. *Haunting Unpredictability*. New York Times, 4 Aug. 2011. Web. 2 Dec. 2015.

elements that Hosokawa adds also change the mood of the piece.⁸³ The web gives Matsukaze and Murasame powers to climb that they don't have in the written version, ignoring the written stage directions. In addition, the web makes the women seem stronger as individuals and less dependent on Yukihiro, because it illustrates them having immense power and movement instead of weeping stagnantly. The staging on the web also changes the nature of Matsukaze's madness at the end of the play, making it more difficult to understand.⁸⁴ Since the set piece depicts the sisters as having supernatural and strong abilities on stage they seem more spiritual and divine. This makes Matsukaze's subsequent fall into madness unexpected and confusing, because if she was seen as so powerful seconds before then there's no explanation for her demise. This may make audience members might feel less emotionally connected and sorrowful for Matsukaze at the end of the play.

The opera version of *Matsukaze* represents an important shift in Noh adaptation. Director Toshio Hosokawa wanted to make *Matsukaze* more exciting and appealing to modern audiences and felt that staying within the firm context of Noh was too constricting for the piece. Through adaptation especially in ensemble and set as well as adding music, Hosokawa made the story more versatile attracting a new audience.⁸⁵ In addition, in expanding the text through scenic elements not found in Noh, Hosokawa reinvented existing themes within the play. This production is extremely important, because it illustrates how adaption can be made more interesting to fit an evolving modern audience,

⁸³ Ibid.

⁸⁴ Schmid, Rebecca. *German Premiere of 'Matsukaze' Ends the Season at the Staatsoper*. National Public Radio, 22 July 2011. Web. 2 Dec. 2015.

⁸⁵ Robin, William. *Haunting Unpredictability*. New York Times, 4 Aug. 2011. Web. 2 Dec. 2015.

constantly fixated with spectacle and technology. It is difficult today to engage modern audiences with classical theater of the past and Hosokawa does so in a striking and creative way, generating an important balance between authenticity and ingenuity.

According to both audience members and reviewers across the board the most striking element of the show was the operatic music. The Talea ensemble especially was given great reviews consistently and even those who did not completely enjoy the production elements found joy in the music.⁸⁶ There were however some negative reviews of elements in the production. Corinna da Fonseca-Wollheim found fault with both costumes and staging saying, “the gauzy white gowns of the sisters are standard Halloween issue. Little thought seemed to have been given to the mad scene’s dance, leading to some inadvertently cheerful galloping.”⁸⁷ Audience members also gave mixed reviews especially at the Spoleto Festival. According to James Paulk, “audience reaction was quite mixed. Ovation inflation has definitely arrived here, but it’s still possible for something not to get a standing ovation, and this was one of those nights.” However, the production did go on to continue touring and it brought together audiences that might not have seen *Matsukaze* under other circumstances.⁸⁸

In 1989 the University of Hawaii Manoa drama department staged a series of Noh plays as part of a yearlong program. The plays focused on Noh and Kyogen and included, *The Pining Wind*, *Buaku the Bold*, and *Tricked by a Rhythm*. Norura Shoand directed the

⁸⁶ Sharbaugh, Patrick. *Matsukaze Mends Ancient and Contemporary, East and West –and Pulls a Japanese Noh Classic into the Modern era*. Charleston City Paper, 22 May 2013. Web. 3 Dec. 2015.

⁸⁷ Wollheim-Fonseca, Corinna. *Unrelenting Grief Take Root, Then Mends –Matsukaze an Opera of Love and Mourning*. New York Times, Review, 19 July 2013. Web. 2 Dec. 15.

⁸⁸ Paulk, James. *Review: World-class opera, chamber music highlight cultural feast at Spoleto Festival USA*. Arts ATL, 5 June 2013. Web. 3 Dec. 2015

production; Joseph D. Dodd designed the set with costumes by Reiko Brandon.⁸⁹ The yearlong program focused on teaching students the conventions of Noh and Kyogen theatre and authentically staging plays of the students' choice, first at the University of Hawaii with a three-week run in late April and early May of 1989 and then with an international tour. While a yearlong program, focusing on a style of Asian theater happens every year, it is not every year that a production goes on to tour internationally and gains critical acclaim as this production of *Matsukaze* did in 1989.⁹⁰

Elizabeth Wichmann-Walczak, the current head of the Asian performance studies program at the University of Hawaii attended this performance many times and remembers *Matsukaze* well. In fact most of the faculty at the University remember the production and call it "the most respectable and traditional performance they've seen at the university ever." The staging, set, and scenery in the production remained completely faithful to traditional Noh performance. In addition, traditional masks and costumes were imported directly from Japan. The Kennedy theater stage at the University of Hawaii was converted into a traditional Noh stage. The theater has a large floor with a drop that sank to the auditorium level, creating a square. There was also a traditional *hashigakari* (bridgeway) built partly on the stage and into the orchestra. According the Professor Wichmann-Walczak the set looked "completely authentic." The students' performance in the traditional Noh style was also extremely authentic. The students spent the entire school year in training, rehearsal and later performance of Noh. Casting for this production of *Matsukaze* was the only aspect that did not follow traditional standards.

⁸⁹ *Past Performances*. University of Hawaii Manoa, Web. 04 Dec. 2015.

⁹⁰ Brandon, James R. "Performance Training in Japanese No and Kyogen at the University of Hawai'i." *Theatre Topics* 3.2 (1993): 101-20. Print.

Matsukaze was double cast with an all male cast and then all female cast. When the male cast performed, the females played the chorus and vice versa. This was a unique choice made because the performance was not only for the public, but firstly as an educational opportunity for the students. ⁹¹

Contrast in vocal ranges and the choice to provide programs stood out for audience members even thirty years later. There was more vocal pitch in the production than one might expect from an amateur performance. The pitches were farther apart than in a professional performance, but still stylized and melody was so strong that it was very difficult to understand English, the same as how difficult it is to understand the Japanese in other productions. The class also made the unusual choice to give each audience member a script of the play at the start of show. Originally Wichmann-Walczak thought this would be distracting, but instead felt the literature beautifully combined the experience of savoring poetry and appreciating a theatrical experience of sound and visual elements: creating a very multi-dimensional experience. Both the reviews in the student paper and in Hawaii were great and the audiences were close to full for all of the performances. ⁹²

Students at the University did not face as much difficulty with the material as expected, but there were emotional factors that influenced their performance. It was difficult for some native Hawaiian students to tackle a traditional Japanese play in Post World War II Hawaii. The University of Hawaii at Manoa, Kennedy theatre is less than an hour away from the site of the Japanese bombings at pear harbor during World War II. The production took place only forty-nine years after the bombings and for many of the students the attack was in their immediate family members' memories. According to

⁹¹ Wichmann-Walczak, Elizabeth. Personal interview. 1 December 2015.

⁹² Ibid.

Professor Wichmann-Walack while the students were very invested in Japanese theatre from a scholarly perspective, the emotional component presented a challenge to studying the material.⁹³ This is especially, because *Matsukaze* deals so closely with mourning and longing, an emotionally charged feeling for some of the students in the wake of the bombing. Wichmann-Walack said in a phone interview,

Many of our students looked at the Japanese as enemies, and it was difficult for them to grasp that ancient Japanese characters were human. Japanese mourned too, they were not just these foreign people students were taught to be scared of. Realizing this was difficult emotionally for many. It was a shift for both the members of the ensemble and even some of the audience members.⁹⁴ This production was extremely important not simply because of the emotional vulnerability felt by both actors and audience, but the challenge it presented to all involved in creating an authentic performance. In addition, at the end of *Matsukaze*, traditionally audience members are left with a sad and empathetic feeling toward *Matsukaze*. However, not all native Hawaiians felt this way, some left still feeling angered at the Japanese and conflicted over whether to feel sorrowful and why they felt emotional for *Matsukaze*, if at all. Even though the production was staged as authentically as possible, the performance setting changed the way viewers felt, and intrinsically altered the piece.⁹⁵

It is tempting to speculate that the original production of *Matsukaze* was performed and revived for the elite with similar standards of Noh seen today in Japan. In the 21st century *Matsukaze* was performed more frequently, especially in the United States at

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

festivals and for educational purposes. Most productions, especially in Japan remain faithful to original Noh performance conventions. However, the 2011 Opera by Toshio Hosokawa transformed the image of Matsukaze and Murasame as strong and divine individuals, making Matsukaze's madness at the end of the story more difficult to understand. Alternatively a production of *Matsukaze* in 1989 at the University of Manoa maintained original staging, costume, and performance conventions, but performing *Matsukaze* in Hawaii, added an emotional component, challenging the somber mood traditionally felt at the end of the piece. Perhaps a comparison can be made between all productions of *Matsukaze* staged during the 21st century outside of Japan, even those almost thirty years apart. Regardless of whether staging choices are kept authentic or challenged completely, productions of *Matsukaze* staged now, especially in the western world create different themes and undertones than felt in original and traditional productions. Through the knowledge of staging choices and reception of these two recent revivals it becomes apparent that there is no way to stage a completely authentic adaptation of *Matsukaze* outside Japan.

Bibliography

Arnott, Peter. *The Theatres of Japan*. New York: Macmillon, 1969. Print.

Ayako, Takahashi. *All Change for Kanze Noh Theater*. Culture. The Japan Times, 18 Mar. 2015. Web. 2 Dec. 2015.

Brandon, James R. "Performance Training in Japanese No and Kyogen at the University of Hawai'i." *Theatre Topics* 3.2 (1993): 101-20. Print.

Cavaye, Ronald, Paul Griffith, and Akihiko Senda. *A Guide to the Japanese Stage From Traditional to Cutting Edge*. Tokyo: Kodansha International, 2004. Print.

Chu, Gabrielle Y. *Firelit Noh*. Temple University, 12 Oct. 2015. Web. 4 Dec. 2015.

Deal, William E. *Handbook to Life in Medieval and Early Modern Japan*. Oxford: Oxford UP, 2006. Print.

Hare, Tom, trans. *Zeami Performance Notes*. New York: Columbia UP, 1983. Print.

Inoura, Yoshinobu, and Toshio Kawatake. *The Traditional Theater of Japan*. Tokyo: Japan Foundation, 1981. Print.

Matsukaze Ignites a Spirit of Collaboration in CFA. LMU College of Communications and Fine Arts, Loyola Marymount University, 28 Sept. 2012. Web. 04 Dec. 2015.

Matsukaze: Sasha Waltz. Dir. Toshio Hosokawa, 2011. Film.

Motokiyo, Zeami. *The Spirit of Noh: A New Translation of the Classic Noh Treatise the Fushikaden*. Trans, William Scott Wilson. Boston: Shambhala, 2013. Print.

Noh Learning. News. Kita International School, 2012. Web. 4 Dec. 2015.

Noh Training Project. Bloomsburg Theatre Ensemble. Bloomsburg University. Web. 4 Dec. 2015.

Past Performances. University of Hawaii Manoa, Web. 04 Dec. 2015.

Paulk, James. *Review: World-class opera, chamber music highlight cultural feast at Spoleto Festival USA*. Arts ATL, 5 June 2013. Web. 3 Dec. 2015

Rath, Eric C. "Legends, Secrets, and Authority: Hachijo Kadensho and Early Modern Noh." *Monumenta Nipponica* 54.2 (1999): 169-94. Print.

Rimer, Thomas J, and Yamazaki Masakazu, trans. *On the Art of the No Drama The Major Treatise of Zeami*. Princeton New Jersey: Princeton UP, 1984. Print.

Robin, William. *Haunting Unpredictability*. New York Times, 4 Aug. 2011. Web. 2 Dec. 2015.

Scmid, Rebecca. *German Premiere of 'Matsukaze' Ends the Season at the Staatsoper*. National Public Radio, 22 July 2011. Web. 2 Dec. 2015.

Sharbaugh, Patrick. *Matsukaze Mends Ancient and Contemporary, East and West –and Pulls a Japanese Noh Classic into the Modern era*. Charleston City Paper, 22 May 2013. Web. 3 Dec. 2015.

Spoletto Operas: Short, Visually Stimulating, vibrantly sung. The Charlotte Observer, 27 May 2013. Web. 2 Dec. 2015.

Yiorgos, Vassilandonakis. *Opera Matsukaze Shines*. The Post and Courier, 25 May 2013. Web. 2 Dec. 2015.

Wichmann-Walczak, Elizabeth. Personal interview. 1 December 2015.

Wollheim-Fonseca, Corinna. *Unrelenting Grief Take Root, Then Mends –Matsukaze an Opera of Love and Mourning*. New York Times, Review, 19 July 2013. Web. 2 Dec. 15.

Zerbinetta. *Ethereal New Opera Matsukaze at Lincoln Center Festival*. Reviews.

Zojo-ji Temple Takigi Noh (Firelit Noh). Tokyo Travel Guide. Go Tokyo. Web. 4 Dec. 2015.

Matsukaze at Manzanar

Matsukaze at Manzanar is a ten-minute play written by Justine Nakase. The play was written in 2004 and while it has been notable performed only a few times it offers an interesting adaptation of *Matsukaze* that takes great liberties with the original Noh piece. The basic plot of *Matsukaze at Manzanar* looks at the internal struggle and strength of a Japanese family living at the internment camp Manzanar during World War II. This is seen in the perspective of a traveler to the camp. Camp Manzanar was also a historical site of one of the most famous Japanese internment camps during World War II. In 1942, the United States government ordered more than 110,000 Japanese people to move to the camp, located in California, where they were detained away from their own lives.⁹⁶

The play follows the same basic characters of the original *Matsukaze* by Zeami. There is a character playing Matsukaze, another actor plays Murasame, and then there is also a chorus. However unlike traditional Noh casting, in *Matsukaze at Manzanar* an actor plays Yukihiro and there is another actor who is the narrator. In addition, unlike the traditional *Matsukaze*, females play the roles of Matsukaze and Murasame. In addition, unlike the traditional version there is no priest. Further, *Matsukaze at Manzanar* takes original liberties with the cast, in their version a 64-year-old woman plays Matsukaze and a 24-year-old woman plays Murasame, instead of in traditional *Matsukaze* where it is implied in the script that as sisters, Matsukaze and Murasame are of similar ages. In the description of *Matsukaze at Manzanar* the author also does not discourage double casting for Yukihiro, Matsukaze and Murasame. It might seem from this initial description that the influence of Noh and specifically *Matsukaze* is limited, but this is not the case. In the description, it notes

⁹⁶ United States. National Park Service. "Manzanar National Historic Site." *National Parks Service*. U.S. Department of the Interior, 06 Dec. 2015. Web. 12 Dec. 2015.

how the themes and names are taken from Japanese Noh *Matsukaze* and that elements of Noh theatre are influenced and involved in the staging of the play.

In *Matsukaze at Manzanar* there are no props or traditional Noh stage, this is different from traditional adaptations of *Matsukaze* where a brine cart is on stage and a single pine tree representing the spirit of Yukihiro takes center stage. The location also changes from the traditional, because it is set in the desert of California, where the actual Manzanar camp was. Both *Matsukaze* and *Matsukaze at Manzanar* start with a description of the setting of the play, for example in *Matsukaze* the priest says, "I have hurried, and here I am already at the Bay of Suma in Settsu province... How strange! That pine on the beach has a curious look." *Matsukaze at Manzanar* also illustrates the setting in the first lines, but one that is very different, specifically the chorus in this case says, "Mesa mist in the mornings. The sun rises up and wanders the broken stones. Sage and shrub gray with the light of dawn." Then the narrator says, "I'm drifting through the desert, a world of shrubs, sand and sky." In both versions the location is illustrated very early on, but by two different types of narrators and in addition there is a great contrast drawn between the two locations when compared together.

In addition to location and casting of characters, there are definite changes in structure in *Matsukaze and Manzanar* that change the way the audience might perceive the play. For example, this rendering of *Matsukaze* is not done with traditional Noh staging, such as masks, props, hand gestures, chanting, among other main elements in Noh. It's difficult to speculate without seeing a staging of the play, but in the written text there is no instructions or specifications for spectacle in the play, leading to the supposition that spectacle, such as music and lights were not in the production. In addition, instead of taking

up the full time span that *Matsukaze* takes up when staged with Noh, this play is short and only supposed to run at about ten minutes. The structure and plot of the play also call for more movement in the setting, specifically the family of characters Matsukaze, Murasame, Yukihiro and the narrator are supposedly taking a driving road trip to the internment camp at Manzanar and part of the narration actually takes place when they're in the car.

The plot and language in *Matsukaze at Manzanar* are completely different from the traditional production of *Matsukaze* and as a result the meaning is completely different. The language in *Matsukaze at Manzanar* is very contemporary and colloquial. For example Murasame says, "Yuki? Yuki, is that you?... I had a dream, Yuki. I dreamt that you were going" when Murasame shortens Yukihiro's name to Yuki it illustrates an example of the modern and casual conversation in *Matsukaze at Manzanar* and it illustrates the very informal way that the characters address others.⁹⁷ Whereas, while *Matsukaze* is translated into English, the English translation is much more formal, such as when Matsukaze says, "And on our long walks to the village we've no companion but the moon. Our toil, like all of life is dreary."⁹⁸ Even though Matsukaze is describing her life casually here the language used is more official, such as the word "companion" or the word "toil."⁹⁹ The difference in the language in both version is contrasting and both alternate phrasing style emphasizes and setting a different and alternative mood for each text. However, even though the phrasing in *Matsukaze at Manzanar* is more casual and modern sounding it does not deemphasize the heavy nature of the story and the horrible situation that the family is in.

⁹⁷ Nakase, Justine. *Matsukaze at Manzanar*. N.p.: MMIV, 2004. Print.

⁹⁸ Zeami, Kan'ami. *Matsukaze*. N.p publisher. Trans. Royall Tyler. Print.

⁹⁹ Ibid.

Instead, it makes the story more contemporary, highlighting just how recent the internment of Japanese people was in this country.

While language and basic staging as well as plot structure are very different in *Matsukaze at Manzanar*, certain highlighted themes in the production can be clearly related to themes in *Matsukaze* and also tied back to issues in the internment camp. For example Matsukaze, who is played by an older woman, frequently asks throughout the play where Yukihiro is and she is told that he has gone off to fight in war. Specifically, “Yuki? Yuki, is that you?... How can he fight this war? How can he defend a country that has turned its back on him?”¹⁰⁰ This quote is very interesting, because it relates both to the situation in the United States during when this play takes place, which is that Japanese Americans should not have been expected to fight in a war for a country that turned its back on them. In addition, the quote can also be related to the theme in *Matsukaze* of Yukihiro going away and Matsukaze’s longing for his return, which the audience knows will not happen. In this way, perhaps the connection implies that Yukihiro in *Matsukaze at Manzanar* will also never return from his journey. In this way, knowledge on the authentic *Matsukaze* may allude to further hidden themes in *Matsukaze at Manzanar*. Later, readers of *Matsukaze at Manzanar* find that Yukihiro does in fact die, “on the fourth of July, we received a letter telling us that he had died. Drowning in the sea of my grief...I choked on the desert air like water.”¹⁰¹ Here the mention of water directly correlates to the water and salt in *Matsukaze* and the tears that Matsukaze sheds for Yukihiro all of those years in the Bay of Suma. In addition, the connotation of Yukihiro’s death on the fourth of July, America’s independence day, implies that America is what ultimately kills Yukihiro.

¹⁰⁰ Nakase, Justine.

¹⁰¹ Ibid.

However, then there are themes in *Matsukaze at Manzanar* that completely differ from *Matsukaze*, for example, the quote from the narrator, “my parents move on, but I cannot go. I am in shock. Just because people were not killed here does not mean that people did not die.”¹⁰² This theme of death and the horror of Manzanar are particularly important and highlighted in the production, which is very important. In *Matsukaze* there is very little emphasis on family dynamics, loyalty or sadness, even between the two sisters. However, in *Matsukaze at Manzanar* especially due to the location and time period, these themes are emphasized.

Matsukaze at Manzanar is meant to have a completely different effect on the audience. Its function is to highlight the injustice of the internment camps, specifically Manzanar and the brutal nature of the war on Japanese people, specifically through highlighting the emotional struggle of one particular family. Both *Matsukaze* and *Matsukaze at Manzanar* are technically period pieces, but while they both illustrate life in the past, since *Matsukaze at Manzanar* was created recently, it takes the lens of the present to highlight injustices in the past. The effect of Noh and *Matsukaze* is supposed to be peaceful and introspective. In contrast, *Matsukaze at Manzanar* is an emotionally thrilling piece, meant to anger the audience and make them feel vulnerability and sadness for the characters.

Matsukaze at Manzanar takes similar characters and themes to the *Matsukaze*, drastically changing setting, plot and language. The production resembles Noh *Matsukaze*, especially using appropriate themes to emphasize the purpose of the play, specifically the Japanese internment camp and the struggle and internal conflict that Japanese Americans

¹⁰² Ibid.

faced in this country during World War II. Illustrating that while the emphasis in both pieces are completely different there are universal themes and structures present in the *Matsukaze* that can be used to highlight drastically different subjects.

Bibliography

United States. National Park Service. "Manzanar National Historic Site." *National Parks Service*. U.S. Department of the Interior, 06 Dec. 2015. Web. 12 Dec. 2015.

Nakase, Justine. *Matsukaze at Manzanar*. N.p.: MMIV, 2004. Print.

Zeami, Kan'ami. *Matsukaze*. N.p publisher. Trans. Royall Tyler. Print.