

CARRIE J. PRESTON

Modernist Latitudes

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Modernist Latitudes aims to capture the energy and ferment of modernist studies by continuing to open up the range of forms, locations, temporalities, and theoretical approaches encompassed by the field. The series celebrates the growing latitude ("scope for freedom of action or thought") that this broadening affords scholars of modernism, whether they are investigating little-known works or revisiting canonical ones. *Modernist Latitudes* will pay particular attention to the texts and contexts of those latitudes (Africa, Latin America, Australia, Asia, Southern Europe, and even the rural United States) that have long been misrecognized as ancillary to the canonical modernisms of the global North.

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LEARNING TO KNEEL

NOH, MODERNISM, AND JOURNEYS IN TEACHING



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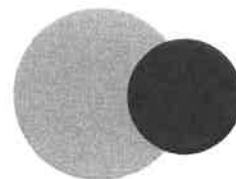


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COVER IMAGE: DANCER MICHIO ITO AS "THE HAWK" IN W. B. YEATS'S PLAY, "AT THE HAWK'S WELL," 1916. MAKER: ALVIN LANGDON COBURN © GEORGE EASTMAN HOUSE, INTERNATIONAL MUSEUM OF PHOTOGRAPHY AND FILM (DIGITAL POSITIVE FROM NITRATE ROLLFILM NEGATIVE)
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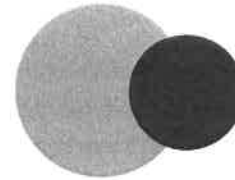
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PREFACE

LEARNING TO KNEEL TELLS THE STORY OF THE FASCINATION that Japanese noh drama held for European and American artists of the early twentieth century—and for me studying noh precisely a century after it was introduced to the artistic movement called “modernism.” As I took lessons in noh chant, dance, and drumming; began writing plays based on noh models; and choreographed dances with gestures toward noh movement, I realized I was replicating many of the stories typically told about how modernist artists learned about noh. These stories usually include a pedagogical scene in which “Western” students of noh, like me, become captivated by the ancient form of theater and by their teachers and collaborators in the transnational lesson. We train, study, translate, adapt, perform, and ultimately teach something we call noh, usually with some recognition that we are failing our teachers. We misunderstand aspects of the noh theater and its history or find ourselves using noh to teach aesthetic or political lessons other than those we intend. We sometimes exaggerate our knowledge, determine we hate

studying noh, decide we miss it too much, and return more or less humbly for more training. Scholars of cultures call the experience “orientalism” and point to variations of my fascinations, lessons, misunderstandings, and misrepresentations in nearly all of the “West’s” engagements with the “East.”¹ Orientalism so persistently influences our thought and language that even though I have tried to abandon the terms “West” and “East” (and I will drop the scare quotes now), I have found no accurate replacements.

The repetition of a story is built into the conventional structure of many noh plays: First an elderly couple (Nishikigi, Takasago), grieving mother (Sumidagawa), student (Tanikō), or another average person relates the story of an interesting place to a traveler, often a monk on a religious journey. This first teller, called the *shite*, mysteriously disappears. In the interlude, the *ai* actor tells the story again in the style of *kyōgen* speech and performance, a more comedic and colloquial theater, at least by the standards of Japan in the Muromachi period (1392–1573). Finally, the *shite* returns to the stage in the second act as the ghost of the story’s protagonist and reenacts the events.

In keeping with noh’s practice of retelling stories in different styles and tenses, this book draws from several different writing conventions. I tell the story of my experience taking noh lessons in a style that might range from the ethnographic field note to the memoir. I describe what I learned about noh’s pedagogical practices and how the experience of training in noh affected my work as a professor of modernism, transnational performance, and gender and sexuality studies. The stories of my cast of noh modernists—Ezra Pound, W. B. Yeats, Itō Michio, Bertolt Brecht, Benjamin Britten, and Samuel Beckett—are told using biographical and historical research, literary-critical approaches, and performance studies. My engagement with theories of gender, sexuality, and postcolonialism are occasionally placed in that other scholarly genre, the note, in order to maintain the book’s focus on its central methodology: pedagogy, or the journeys of learning and teaching.

I use these various styles and approaches in an attempt to reach several audiences, in the same way that noh’s combination of music, dance, ritual, and comedy was designed for wide appeal, just as its most famous actor and theorist Zeami Motokiyo (ca. 1363–ca. 1443) strategized in *Performance Notes*.² My hope is that this book will be of some use to scholars of modernism, noh, gender and sexuality, and Japanese studies, as well as to readers with a general interest in these topics and to performers, poets, dancers, and teachers. Some readers will be most engaged by the personal stories. Scholars might find the (many) notes detailing research and sources to be most useful. Japan

specialists might be concerned that I do not use the scholarship on noh written in Japanese, which I did not because I cannot read the language. I learned enough spoken Japanese to enable me to take noh lessons, follow dance choreography, and conduct interviews with some assistance, as well as stumble through daily life in Tokyo. But I did not learn to read scholarly literature and thus had to rely on translations and my teachers’ generosity. I try—but fail—to console myself with the excuse that at least I was able to learn the dances, chants, and drum patterns and thus can discuss them from the perspective of someone who sweated over them. Clips of my own performances of dances discussed in this book (marked in the text as [Clip]) can be found at <http://sites.bu.edu/learningtokneel/>, along with sound files and other supplementary material.³

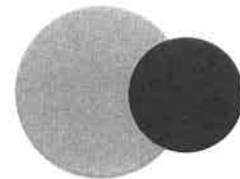
Failure, but really our shallow conception of failure and success, is a major topic of *Learning to Kneel*. Many accounts of noh and modernism focus on Euro-American artists’ failures to fully understand noh and other elements of Japanese culture: Ezra Pound’s knowledge of Japanese was probably as limited as mine when he published his influential and often beautiful translations of noh plays and classical poetry; William Butler Yeats failed to use his noh-inspired plays to unambiguously reject British colonial rule and build a certain kind of Irish nation; Itō Michio failed to merge his notion of Eastern and Western arts into an aesthetic that could promote peace; Bertolt Brecht revised his play based on noh at least three times but still could not manage to create a production that would teach student-actors the values of a proletarian revolution; Benjamin Britten and his librettist, William Plomer, scrapped titles and settings in their attempts to find the right relation to their noh source and the right form for a serious drag Christian parable; and Samuel Beckett failed to conceal the influence of Japanese theater and to remain the ghostly director of his plays forever. In focusing on these failures, we seem to imply that we can know our own cultures and art forms, an assumption that is based on a very narrow definition of knowing and equally thin definitions of failure and success.

“We learn best from our failures” is one of those clichés that is all the more infuriating for its practicality. Nonetheless, I will not learn to perform Hagozō’s *kiri* dance perfectly by failing and trying again. Zeami’s famous pedagogical notes have taught me that I needed to train in noh for a lifetime before writing this book. My best noh teachers learned from teachers who trained their entire lives but still claim not to understand noh completely. The emphasis on learning and training in noh pedagogy and my own humbling

experience as a noh student challenged my assumptions about failure, success, and mastery. As I knelt and bowed in front of my teacher, I addressed him with the honorific “sensei” (teacher), and I began to question my interest in subversive art (noh did not strike me as that) and the emphasis on subversion in popular and scholarly ideas of what it means to be a person. We often assume that to be an interesting, un-duped, or whole human being is to reject convention and rejoice in uniqueness: Be yourself. Think outside the box. Just say noh. (I promise not to use that bad pun again in this book.) These slogans are powerful, as are the gender and postcolonial theories that emphasize forms of agency based on the subversion of the many misogynistic, racist, homophobic, and ethnocentric laws and practices of imperialist and neoimperialist states. But noh lessons led me to reconsider my assumptions about subversion and submission. The similarity of popular clichés and critical theories suggests that celebrations of subversion can be twisted into advertisements for buying our unique style.

Noh lessons also taught me that I tend to ignore the importance of authority and expertise in teaching and learning and to devalue seemingly conservative traditions from around the world. Few of us manage to live primarily in the realm of subversion. There are pleasures in submission—dangerous pleasures, to be sure—as my story of modernist noh’s entanglement with fascism emphasizes. But that story also reveals the danger of ignoring the appeal of submission. Gender theory warns that my focus on submission will seem retrograde and conservative. Postcolonial theory points out that orientalism clouds my perspective on a cross-cultural pedagogical scene that inevitably serves empire. By focusing on the collaborative work of teaching and learning noh, I hope to avoid the critical habits that lock me into common assumptions about failure versus success, submission versus subversion, cultural appropriation versus multiculturalism, and others.

With my tremendous gratitude, this book is for the teachers I could never quite honor enough.



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The students and family of Itō Michio generously shared his legacy and taught me his technique and repertory. Ryutani Kyōko and Komine Kumiko

welcomed me into their studio and gave me private lessons, followed by Itō technique and repertory classes with the Repertory Dance Theatre, directed by Linda C. Smith. Itō's granddaughter, Michele, shared her indispensable archives, answered numerous questions, and arranged a helpful interview with her mother, the dancer Hanayagi Wakana. Mizuki Waka and Mizuki Makito invited me into their school of *nihon buyō* (Japanese dance) in Tokyo. Itō scholars Takeishi Midori, Mary-Jean Cowell, and Kevin Riordan shared research and resources. Maki Kato, director of the 2007 NHK documentary *Itō Michio*, granted an informative interview. I received an excellent lesson in eurhythmics from Lisa Parker.

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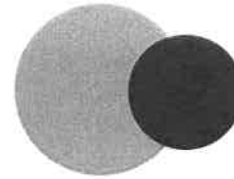
My students have always been my teachers as well. I offer my thanks to those in two semesters of *Modernist Exoticisms* for learning about *noh* with me and deepening my understanding of pedagogy. I am also grateful for two seminars at the Mellon School of Theater and Performance Research at Harvard, and thank its director, Martin Puchner, and its executive director, Rebecca Kastleman.

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INTRODUCTION TO NOH LESSONS

THE FIRST THING I LEARNED ABOUT NOH PERFORMANCE technique was how much it hurt to kneel in *seiza*, with my legs folded beneath my body and my buns resting on my heels (figure I.1). Having taken a quarter century of ballet and modern dance classes and endured the torture of pointe shoes and a few minor injuries, I was shocked to discover that *being still* was the most challenging aspect of noh lessons. Maybe *seiza* was not painful for professional noh actors, who kneel while practicing, teaching, and performing? I asked my teacher in Tokyo, Furukawa Mitsuru, about the position after attending several lessons and watching him kneel in the chorus (*jiutai*) for more than an hour during his group's production of *Kamo* (figure I.2). He told me that *seiza* is painful for everyone but worse for beginners and foreigners, like me. He seemed sympathetic when, after kneeling before him to practice noh chant (*utai*) for fifteen minutes, I would slowly uncurl my legs to stand. "Stop, stop," he said once, resorting to English in his worry that I might injure myself by trying to walk on numb feet. But I needed to move in the next

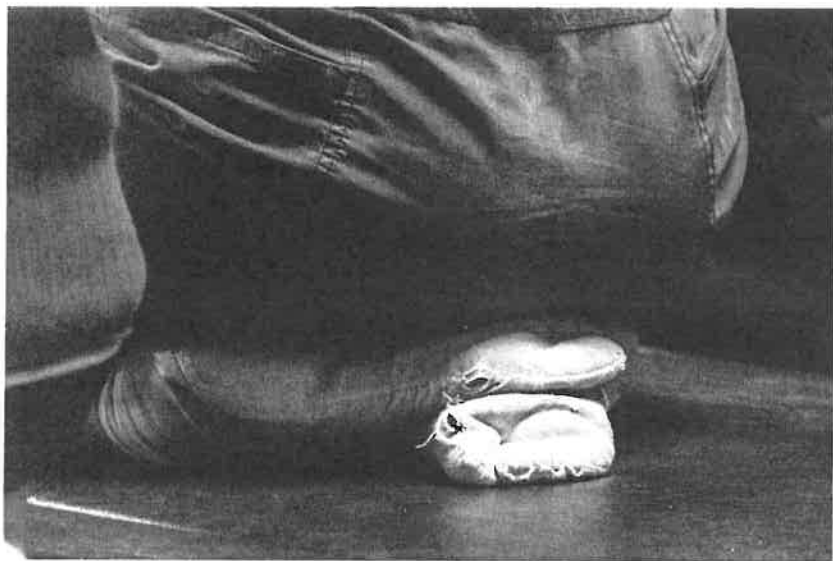


FIGURE 1.1 Learning to kneel. (Courtesy of David Surtasky)

phase of the lesson to practice the dance (*shimai*) that I was learning from the closing section (*kiri*) in *Hagoromo* (*The Feather Mantle*) (clip 1).¹ At the end, I was on my knees again, as a noh lesson opens and closes with the student in *seiza*, bowing to the teacher, forehead almost touching the floor. With the first bow, I would say, *Yoroshiku onegaishimasu*, an almost untranslatable ritual phrase that, in this context, means something like “Thank you (for your help and guidance now and in the future).” I would end the lesson with a formal expression of gratitude, *Arigatō gozaimashita* (Thank you very much).²

I began taking noh lessons and studying the Japanese language to better understand why many Europeans and Americans associated with the early-twentieth-century artistic movements known as “modernism” became fascinated with a form of dance-drama that developed in Japan in the Muromachi period (1392–1573).³ The pain of learning to kneel in *seiza* was not my only surprise. I also was startled by my own fascination with noh and the ways that my lessons changed the emphasis of my research. I began to focus on the complicated nature of learning and teaching, particularly when the lessons crossed cultural, racial, or gendered boundaries. It is tempting to imagine transnational (we also use the terms “intercultural” or “global”) learning and performance as a dance across such divisions, something we breezily celebrate as the “college study abroad experience.” Noh lessons taught me



FIGURE 1.2 The author's teacher, Furukawa Mitsuru, in the noh play *Atsumori*. (Courtesy of Carrie Preston)

that transnational learning is, and ought to be, uncomfortable, as it forces us to confront deeply ingrained assumptions about how to be good students or teachers. Noh training exposed my tendency to value an egalitarian pedagogy over one that is explicitly hierarchical, innovation over convention, casual as opposed to formal relationships, and, especially, subversion rather than submission.

My response to noh lessons replicated that of the European and American students of noh whom I discuss in this book. One of the first students to influence modernism was Ernest Fenollosa, an American-born scholar of Japanese art who studied noh chanting (or singing, *utai*) in Tokyo briefly in 1883 and regularly from 1896 to 1901.⁴ After he died, the draft translations of noh plays that he produced with a former student, Hirata Kiichi, were passed to the American poet Ezra Pound, who “finished” and began publishing them while living with the Irish poet-playwright W. B. Yeats. Pound placed his first noh play, *Nishikigi*, in the magazine *Poetry* in May 1914, and then four translations appeared in *Certain Noble Plays of Japan* in 1916 with Yeats’s now famous introduction.⁵ When Pound and Yeats began using noh as a model for their own drama and poetry, they also studied with Japanese artists, including Itō Michio, who choreographed and performed in the first of Yeats’s noh-inspired “plays for dancers,” *At the Hawk’s Well* (1916). Itō took Yeats’s play on a little-known world tour with stops in London, New York, Los Angeles, Mexico City, and Tokyo. The Yeats-Pound-Itō collaboration initiated a transnational circuit of noh-inspired performance, which later influenced the German playwright Bertolt Brecht, particularly his *Lehrstücke* (learning plays); the famous British composer Benjamin Britten and the parables for church performance he created with the South African writer/librettist William Plomer; and the spare dramaturgy of Irish-French writer Samuel Beckett. As this list indicates, modernist artists do not fit easily into studies based on national categories.⁶ Accordingly, it’s ironic that one of the reasons that Itō’s contributions to modernist noh, modern theater, dance, and film have been overlooked is that he was not an “authentically trained Japanese Noh dancer,” that is, not sufficiently rooted in national traditions—which also is true of the other modernists on the list who are more canonical.⁷

The authenticity expected of Itō, but not to the same degree of Euro-American modernists, is not so different from the authentic experience of another culture that every travel guide promises the tourist. Nor is it so different from my own desire to travel to Japan (with my *Lonely Planet* guidebook) to take a “real” noh lesson, as if there were one correct technique and tradition

of noh and only one place to learn it. Of course, I know that every art form responds to different audience desires, aesthetic standards, and political regimes, and this is particularly true of noh, which has been closely associated with the height of Japanese aesthetic and political achievement. I also know that the noh repertory has changed over the centuries and is even interpreted and performed quite differently by various *ryū* (schools).⁸ I appreciate the “invention” and instability of traditions in the other performance forms I’ve studied, from the almost as ancient ballet to the comparatively young modern dance. Yet I do not long for an authentic ballet class. Noh lessons disturb my critical and physical balance, provoke unsteady fantasies, and risk leading me to write an overly enchanted memoir.

THE PEDAGOGY OF NOH

My sensei (teacher) and I usually knelt together to drink green tea with a *wagashi* (Japanese sweet) before the lesson, but no, it is all part of the lesson. After bowing, we remained kneeling in *seiza* facing each other to practice chanting. He sang a line from one of the approximately two hundred plays in the noh repertory, and then I imitated him, attempting to replicate his pitch rhythm, pronunciation, and even his breathing patterns in a method aptly called “parrot-like repetition” (*ōmugaeshi*) (clip 2).⁹ In the *shimai* (noh dance part of the lesson, my sensei performed the movement sequences called *kat* from a play while I followed behind, mimicking his posture, steps, gestures and physical effort. Students practice noh technique while learning a repertory that is directly transmitted from teacher to student within a hierarchical, pseudofamilial organization. That is, students memorize dances from canonical plays rather than rehearsing a basic movement vocabulary, such as in a ballet barre routine. Lessons emphasize conformity to the teacher’s style, which is determined primarily by the teacher-performer’s membership in one of five noh schools (*ryū*) led by a family head (*iemoto*), who traces his ancestry back centuries to a founding patriarch. The largest school, Kanze was begun by Kannami (ca. 1333–1384), father of the most celebrated playwright, performer, and theorist, Zeami Motokiyo (ca. 1363–1443). The current head, Kanze Kiyokazu (b. 1959), is the twenty-sixth descendant of Kannami to become an *iemoto*.¹⁰ Three of the other schools also claim a (contested) relation to Zeami, but these patrilineal “bloodlines” were invented largely to garner the support of the ruling Tokugawa shogunate in the Edo (or Tokugawa

period (1600–1867).¹¹ The *iemoto* still controls the repertory, performance style, and “certification” of professionals and teachers. Many of the roughly 2,500 actors, including my sensei, were not born into noh families but are included in the “fictional family,” as are amateurs who support the school with their tuition.¹²

In my lessons with Furukawa sensei, I tried to embrace the *ōmugaeshi* method and “parrot” his phrases and movements, suppressing my desire to add an original style or flair that would have been prized in my ballet and modern dance training. I recognized my tendency to value innovation and individual interpretation over performance traditions, especially when, as in noh, the tradition does not adhere to my political commitment to gender equality. Women have performed noh since the fourteenth century as amateurs but could not become professionals until 1948, and they continue to be marginalized today. During the militarization of the Taishō period (1912–1926), noh was regarded as a leisure pursuit that would help women establish a “Japanese body and mind” and prepare them for “giving birth and educating strong and healthy Japanese nationals.”¹³ Prohibitions against women performing in public were tested when Tsumura Kimiko (1902–1974) performed *Hagoromo* in 1921 in Japan-occupied Korea. She was expelled from the Kanze school. Women were finally admitted, with much controversy, into the Nihon nōgakukai (Japanese Noh Society) in 2004, but their performing opportunities remain limited.¹⁴ They are prohibited from participating in the *shikisanban* (three rites), plays that are thought to be particularly sacred and traditionally require performers to engage in a period of “purification,” which includes avoiding contact with women who might “‘transfer’ impurities.”¹⁵ In this case, my rejection of gender-based exclusion is in tension with my respect for artistic tradition and cultural difference.

I had expected to feel constrained by the mimicry and humiliated by the gestures of deference scripted into noh lessons, but I performed them in order to take an “authentic” lesson. Contrary to my presumptions, these aspects of noh pedagogy separated my lessons from the mundane world and offered me access to a space of distinction. The rituals of submission also encouraged a unique intimacy with my teacher. Performing reverence for the sensei seems to produce that feeling: even professional actors who have many students of their own return periodically to their own teacher for lessons. Noh emphasizes lifelong study and positions the pedagogical experience at the center of artistic achievement. The student’s bond to the teacher is also fostered by the *ōmugaeshi* (parrot-like repetition) method and the celebration of person-to-

person transmission of the repertory. Mimicking the teacher is obviously necessary for students, like me, who cannot read noh texts. Although books for chanting, *utaibon*, are available, some use old forms of characters, which do not match the modern pronunciation, and might even contain obsolete symbols.¹⁶ The diagrams of dances (*katazuke*) are challenging to decipher without the guidance of a teacher familiar with the repertory. Of course, movement is difficult to notate in all dance forms, even when using modern scripts like labanotation, and noh’s model of direct transmission of movement is similar to practices in other dance arts.¹⁷ Still, noh texts are rarely revised to be more helpful to students or even to conform to current performance practices, and in this way, they document respect for noh traditions and the central role of the teacher within them.

The structure of noh lessons encourages students to develop forms of diligence and discipline that will help them meet the demands of performance. Students need their teachers in order to learn the repertory so completely that a group of professionals and even serious amateurs can gather and perform a play with minimal rehearsal. This is particularly remarkable given that noh never has a conductor, and the music alternates between metered and nonmetered passages and between songs that are matched and unmatched to the drums. In the most common of noh’s rhythmic structures, *hiranori*, the (usually) twelve syllables of poetry are distributed over an eight-beat rhythmic pattern in one of two ways, *mitsuji utai* or *tsuzuke utai*. The pattern chosen by the drummers determines the singing, so actors must listen for how the drumbeats fall in relation to the first syllable of the poetic line to determine which rhythm to chant. Actors, chorus, and musicians must attend very carefully to slight variations made by fellow performers and adapt immediately.¹⁸ This ability to listen is developed through the *ōmugaeshi* method and the student’s submission to the teacher. Both help the actor achieve a strong stage presence that does not rely on the individuality or flair that I was encouraged to express in other forms of performance training. The mask covering the face, tension in the throat and oral cavity required by the vocal production, and formulaic blocking and choreography all discourage the presentation of a realistic human individual—and produce a formal stylization that contributed to noh’s appeal to modernist artists who were interested in theater that did not follow the conventions of stage realism.

The unfamiliar vocal techniques, movements, and even *seiza* pain I experienced in noh lessons challenged my deeply ingrained bodily and mental habits. My previous dance training interfered with the execution of seemingly

simple gestures, movements, and postures, as my muscles strained against unusual positions. When I practiced the walking technique of *suriashi*, literally “sliding foot,” I realized that the pedestrian heel-to-toe walk in Euro-American realist theater is merely a convention so ubiquitous it seems “normal” for actors to pretend they are not walking on a stage in front of an audience. In Japan, it is more “real” to acknowledge the fact of the performance using a stage step like *suriashi*, which is common in *noh*, *kyōgen*, *kabuki*, and other Japanese performance forms.

Parallel to my bodily habits were the mental ruts that produced assumptions about agency, pedagogy, and culture that clashed with those I encountered in *noh* lessons. I used to call my pedagogy for classes on modernism and gender at Boston University “democratic” and “feminist,” assuming that my style of teaching was obviously superior to a formal, hierarchical relationship between teacher and student, like that in *noh*. The intellectual habits I brought to this study were largely derived from feminist, postcolonial, and queer theories, all of which celebrate the subversion of tradition and authority. These theories have generated crucial insights, but the tendency to celebrate particular forms of agency rooted in subversion can also deepen Eurocentric biases. To learn all I could from *noh*, I had to set my theories aside or below, as in a footnote, and let the confusing, often painful, and always collaborative lesson itself be front and center. And I seek to keep the pedagogical scene central throughout this book.

MODERNIST NOH

I have studied *noh* for most of my life. I still have no idea what it is.

Hajime Sano

Hajime Sano, a renowned *shite* actor of the Hōshō school who performed *noh* professionally until his death at eighty-one, studied *noh* much longer than I’ve studied modernism (figure 1.3). I am not brave enough to claim that I have no idea what modernism and *noh* are, but I do not intend to offer limiting definitions of either in this book. Rather, I will tell the story of the global circulation of *noh*-inspired performances and the ways they affected the arts of the twentieth century, mainly drama, poetry, modern dance, film, and popular entertainment. If this book began as a study of *noh*’s influence on modernism, it now has turned into something much more ambiguous and ambivalent. I believe that modernist *noh* has a good deal to teach us about



FIGURE 1.3 The *noh* master Hajime Sano choreographing David Crandall’s *The Linden Tree*, 1986. (Photo by Tim Macmillan, 1986; courtesy of Tim Macmillan)

the complexity of art’s place in the infamously shrinking globe, and about our lives too. But these lessons are not the commonly celebrated ones about how art can subvert the new world order or how our appreciation of art, especially foreign art, can contribute to our liberation in any quantifiable, definable way. Instead, *Learning to Kneel* is about submitting to discomfort, confusion, boredom, conformity, and the authority of the teacher as a crucial but undervalued way of learning, particularly in cross-cultural contexts. This way of learning is not amenable to standardized assessments and may not directly contribute to that supposedly universal human goal of liberation.

This section title, “Modernist *Noh*,” seems like an oxymoron in that it brings together a set of aesthetic movements associated with innovation and an art form frequently advertised as the oldest continuously performed theater in the world. Even contemporary Japanese artists interested in adapting *noh* describe it as a “museum piece, performed for too long without change.”¹⁹ Ezra Pound’s “Make it new” has become the most famous slogan of modernism among later critics, so frequently quoted out of context that it is worth reminding ourselves that he generated it in *Canto LIII* from a phrase steeped in Chinese mythology and associated with Cheng Tang (Pound’s

Tching Tang), emperor of China from 1766 to 1753 B.C.E.²⁰ “Make it new” emerged from the same interest in Asia and the past that produced Pound’s fascination with noh.

If modernism is not quite as new as certain slogans suggest, some elements of noh are not so old. Modernist artists idealized many features of noh that date not to the fifteenth century but to their own raucous time period. The challenges that noh institutions faced during the modernization of the Meiji Restoration, beginning in 1868, led them to assert that, as Pound echoed, “the tradition of Noh is unbroken” (PFNoh, 9, 12).²¹ Yet noh and modernism, like all traditions, are continuously subject to reinvention, and recent shifts have changed the relationship between the two. When modernism was understood as a refined drive for formal experiments, especially in literature of the first half of the twentieth century, it seemed to be confined to Euro-American urban centers: London, Paris, New York, Los Angeles, and Berlin, to name some of the cities that appear in this book. Empire, that machine of cultural contact, got little attention, even in studies that claimed to take an international perspective.²² Recent books tend to focus on modernism’s relation to global conflict and conquest, but the corrective can swing too far, resulting in caricatures of modernism as the aesthetic ammunition for colonial and fascist atrocities. Some critics refer to Yeats’s noh adaptations as “another form of cultural colonization” and bemoan “the wounds that Noh suffered in the process of its transplantation to Western soil.”²³ Well-intended accusations of “cultural colonization” can exaggerate the power of one Western artist to injure a rather resilient dramatic form that is always changing in response to foreign contact.

Cultural contact is inevitable in modernity, but few models of artistic exchange do not focus on appropriation, irony, and fear.²⁴ To focus only on Western appropriation is to presume that all instances of international contact always confirm the power asymmetries we already know, as we keep our attention fixed on the Euro-American artists already considered central.²⁵ Accusations of appropriation begin from a desire for cultural sensitivity, but they can unintentionally reinforce the notion of an unbridgeable divide between East and West when they efface the unique circumstances of each exchange. The circumstances of Japan do not fit easily into the standard histories of the Western conquest of the East and related cultural thefts. Noh was not stolen for modernism from a colonized people because even though Japan certainly experienced coercion from Western governments, it was not a

colony in the early twentieth century. Partially to stave off the colonization in China and elsewhere, Japan began building an empire based on (and in competition with) Europe, adopting European orientalist justifications for “civilizing” other parts of Asia to build a Pan-Asian power. Japan annexed Taiwan in 1895 and Korea in 1910 and was expanding into Manchuria and China when Pound and Yeats became interested in noh.

Yeats does not fit the common mold of a cultural colonizer because he used noh to envision “a certain possibility of the Irish dramatic movement” that would battle British imperialism (PFNoh, 151). He chose to “go to Asia for a stage-convention” in part to avoid theatrical models derived from England (PFNoh, 155). Itō Michio, like many Japanese artists in the late Meiji period (1868–1912), went to Europe for his stage conventions, assuming that nothing “good” came from Japan.²⁶ His autobiography claims that his work with Pound and Yeats convinced him of the value of noh for modern performance, a belief he carried back to Japan after he was imprisoned by the United States as an enemy spy during World War II and then repatriated. While Pound was broadcasting the pro-Mussolini speeches on Rome Radio that would get him arrested for treason, Japan was gripped by its own fascist militarization. The supposedly “unbroken” tradition of noh in Japan was adapted to the goals of wartime propaganda with *new* war plays and benefit performances (*kenkin nō*).²⁷ In the postwar period, Euro-American noh adaptations inspired innovation in the Japanese theater in a fertile circuit of adaptation rather than unilateral appropriation. Yokomichi Mario reconfigured Yeats’s *At the Hawk’s Well* for the noh stage as *Taka no izumi* (1949) and then as the even more experimental *Takahime* (1967). Other versions of the play have continued to be staged into the twenty-first century.²⁸

In discussing modernist noh as a complex transnational circuit, I call attention to how cultural forms cross borders to reveal affiliations that transcend national identities; I also acknowledge the ways that nationalisms, even fascist nationalisms, encourage creativity and fulfill human (not demon) desires.²⁹ The transnational tour of modernist noh was propelled by many of the atrocities of the last century, troubling our tendencies to assume *bad* orientalism and appropriation, as opposed to *good* multiculturalism and hybridity, or *bad* Western colonizers oppressing innocent colonial subjects struggling to save their cultures.³⁰ Without ignoring important historical patterns of suffering, I note overgeneralized histories and moralities. I do not intend to provoke shame for our struggles to approach global cultures or to propose

a new *good*; instead, I encourage us to recognize that cultural exchange is problematic and inevitable, shaped by both misunderstanding and remarkable creativity.

THE TROUBLE WITH TEACHERS: PEDAGOGY/PERFORMANCE

The confident use that teachers make of the university idiom is no more fortuitous than students' tolerance of semantic fog . . . magisterial language derives its full significance from the situation in which the relation of pedagogic communication is accomplished, with its social space, its ritual, its temporal rhythms; in short, the whole system of visible or invisible constraints which constitute pedagogic action as the action of imposing and inculcating a legitimate culture.

Pierre Bourdieu and Jean Claude Passeron, *Reproduction in Education, Society, and Culture*

Bourdieu and Passeron suggest that university teachers use their “foggy language” to construct cultural rules; train students to believe that these are the “natural” and “legitimate” rules; punish the rebellious, often violently; and conceal evidence of that violence. Claims that pedagogical institutions brainwash (to put it un-magisterially) students are made mostly by either employees of colleges and universities (like Bourdieu, Passeron, and myself) or conservative critics who accuse these institutions of being “bastions of radical ideas.”³¹ I’m concerned that both university professors and their right-wing critics demonize teachers, albeit from different perspectives. Noh is a didactic dramatic form that employs “ritual,” “magisterial” poetry, and “temporal rhythms”—to borrow some of Bourdieu and Passeron’s own magisterial language (which admittedly is very difficult to avoid). Noh pedagogy probably seems far more authoritarian and conservative than what goes on in European and American college classrooms. Nonetheless, my noh lessons were filled with collaboration, productive failures, and unexpected pleasures, as well as power relations. The cultural identities of teachers and students can be disciplined in noh lessons, but they also are shared and revised.

In noh, pedagogy and performance are deeply intertwined. The noh lesson is ritualized and theatrical, and if an actor or a musician makes a mistake during a play, the *koken* (stage assistants kneeling at the back of the stage) will correct or, if necessary, even replace the performer. During a performance

I attended at the National Noh Theater in Tokyo, the *koken* began chanting to correct the *shite*, who had started singing the wrong scene. It is hard to imagine one of my dance teachers or directors correcting me in the middle of the show. Those steeped in noh traditions might find it difficult to imagine how the show could continue if the error were not corrected, given that actors, musician, and chorus parts are all interconnected. But Western theater tends to find some way to hide the errors (the show must go on!), and Western theorists of culture tend to set pedagogy in opposition to performance. The pedagogical realm is associated with Bourdieu and Passeron’s “magisterial language” and “visible or invisible constraints” based on historical authority and archaic traditions.³² Performance is imagined as unpredictable, changeable, and often subversive of the status quo—hardly a space in which a teacher interrupts and corrects a soloist. Anyone who has sweated through a ballet barre, practiced musical scales or drum patterns, or memorized the lines of a script can speak to the tedium of learning to perform, as well as the important role of his or her teachers and directors.

The presumption that performance is subversive is present in many analogies between stage performances and “performativity” in everyday life—or the ways we perform roles in social contexts, sometimes with the help of clothing that functions like a costume.³³ A brief departure into the famous controversies over the practice of veiling by Muslim women is a useful example. In French-occupied Algeria, colonial officials focused on “teaching” Algerian women to throw off their veils as a way of suppressing the Arab culture and faith.³⁴ For the French, the veil was a symbol of women’s oppression, and they used the liberation of women to justify conquest (as was echoed in some justifications for the United States–led invasions of Iraq and Afghanistan).³⁵ Some revolutionary women unveiled in a performance fulfilling French desires so they could more easily carry weapons and messages for the resistance against foreign rule. Once the French military realized that women who appeared to be “Westernized” were actually more likely to be nationalists, revolutionaries resumed wearing their veils and hid their weapons in the swathes of cloth. Critics of empire thus have celebrated the strategic use of Western and traditional dress as a subversive “camouflage.”³⁶ Feminists have pointed out that the veil took on very different meanings again after Algerian independence in 1962 when patriarchal institutions renewed their hold on the country and women were forced to wear their veils again.³⁷ Veiling remains contentious in France, where a 2004 law prohibiting headscarves and other religious symbols in public schools was extended by a 2010 ban on burqas

and niqabs in all public places, a law that was upheld by the European Court of Human Rights in 2014.³⁸ The veil that served as a costume and “symbol of resistance” when it concealed bombs and Algerian opposition to the French Empire is also understood as a danger to public security and European secular values. From the perspective of the unnamed Muslim woman who brought the case against the French ban, as well as her supporters, the veil remains subversive of France’s attempts to suppress religious faith and enforce secular uniformity.

Depending on the perspective, the veil seems capable of reflecting many different interests and desires. In noh, it’s like a mask that can be tipped down slightly to convey sadness and tipped up into the light for joy.³⁹ For Western commentators, the possibility that religious belief or respect for national tradition motivate women to veil is not nearly so desirable as a revolutionary aspiration, and according to the European Court of Human Rights, veiling for faith is not a freedom or self-expression to be protected. But these were part of the explanations that contemporary women in the Egyptian mosque movement gave to Saba Mahmood for veiling and other practices they understood as important to cultivating personal piety.⁴⁰ Mahmood argues that feminists fail to understand women’s participation in Islam or other nonliberal movements owing to a common assumption that agency is “the capacity to realize one’s own interests against the weight of custom, tradition, transcendental will, or other obstacles.”⁴¹ This definition often leads to the conclusion that adherence to religious or cultural traditions is a kind of false consciousness or that women have internalized misogynistic teachings and fail to recognize their own interests against the pedagogues. Feminists who acknowledge the secular-liberal bias in this perspective—and the condescension—focus instead on the “practical resources” that religion might offer or on how women can “recode” norms to serve their own agendas. But the presumed link between agency and subversion is rarely examined. According to Mahmood, contemporary feminist theory has created a “normative political subject . . . whose agency is conceptualized on the binary model of subordination and subversion.”⁴²

I do not wish to underestimate the importance of subversive forms of agency or ignore their impact on my academic and personal life. But my studies of noh reminded me that most of my daily acts (say, of learning and kneeling), the roles I choose to occupy (student, teacher), and my institutional commitments (to universities or noh schools) are not motivated by subversion. And they are often no less central to my self-definition for having

other purposes. For all the wariness I have been taught by my very specialized education before noh, I cannot attribute my submissive choices to cultural indoctrination in norms, traditions, and other regulative forces. My noh lessons forced me to confront my own assumptions about agency, subversion, and submission to tradition. In that pedagogical space, I chose to obediently repeat parrot-like after my sensei, fully believing I could have refused and often wishing I could be a more “normal” participant in a community of noh learners that I could never fully join.

LEARNING PAINS AND PLEASURES

Learning to Kneel, coupled with my emphasis on the pain of *seiza* and the gestures of submission in noh lessons, called up sadomasochism (S/M) for several of my early readers, much to my initial discomfort. Theorists and practitioners of S/M, however, offer alternative perspectives on individual agency. S/M and the erotic aspects of learning are not frequently addressed outside queer theory, although the tense relationship of pain, pleasure, and pedagogy is explored in such classic texts as Plato’s *Symposium* (ca. 385 B.C.E.); Jean-Jacques Rousseau’s *Émile* (1762); the Marquis de Sade’s *Philosophy in the Bedroom* (*Philosophie dans le boudoir*) (1795); *Venus in Furs* (*Venus im Pelz*) (1870) by Leopold von Sacher-Masoch, which is alluded to in James Joyce’s *Ulysses* (1922); and of course, nobody can ignore E. L. James’s best-selling book *Fifty Shades of Grey* (2011) and its major motion picture (2015), even if we wouldn’t classify it with the other books on the list.⁴³ I will not enter here into the decades-old debates about whether S/M’s dramas of dominance and submission are an extreme version of misogyny or a challenge to oppressive sexual norms.⁴⁴ Instead, I want to point out that the two prevailing definitions of sadomasochism—*perversion* and *subversion*—both assume the value of individual freedom but instead locate the expression of that freedom in different sexual practices. Those who define S/M as an individual’s *perversion* tend to argue that other individuals must be protected from his or her crimes.⁴⁵ Those who argue that S/M is subversive suggest that an individual’s sexual practice has the power to disrupt the rules that regulate sexuality; in seeming contradiction, they tend to locate S/M in a private sphere in which individual choices should be protected.⁴⁶ Both positions rely on ideas of individual agency and freedom, and both need to account for the historical and cultural factors that influence these ideas, along with sexual practices and desires.

Consensual S/M has been presented as a practice of strategically stressing the body to cultivate ideas of personhood based not on agency and subversion but on “submission” and “transcendence,” terms that also are relevant to noh pedagogy.⁴⁷ David Halperin compared S/M’s disciplined, voluntary labor on the self with ancient Greek ethics and forms of homoeroticism in which the “rigorous and austere adherence to the norms of ancient morality was also an exceptional practice that, far from achieving for its practitioners a greater degree of normality, surrounded them with a brilliant and extraordinary distinction.”⁴⁸ Halperin’s description could apply to the austere lifelong training regimen in noh performance technique and repertory that, as described by Zeami Motokiyo’s treatises (written between about 1402 and 1433), should have been accompanied by a striving for moral purity. Noh lessons, like S/M, use bodily stress to help students cultivate and perform what I call an “impersonal self.” In drawing this comparison, I do not wish to ignore the specificity of the sex act but to acknowledge that learning has erotic and bodily aspects. The uncomfortable posture of *seiza*, as practitioners of meditation and yoga have long recognized, can cultivate a focused concentration and unique experience of the relation between mind and body. The power differential between noh teachers and students is marked by bowing and other gestures of submission that establish a “self-stylization” associated with “beauty.” The lesson in which students imitate their teacher to learn the repertory also encourages them to give up an individual style and develop an impersonal self that will help them achieve the performance aesthetics of noh.

Noh is a theater of teaching and learning, and the didactic and ethical topics of most plays are drawn from Buddhism, noh’s religious and philosophical core. The Buddhist warning against “wrongful clinging” to worldly objects, relationships, and even selfhood—or one particular incarnation of self—is part of most plays in the noh repertory. Eve Sedgwick uses Buddhism, which she describes as “radically self-defined in pedagogical terms,” to help her imagine a pedagogy that incorporates failure, the diverse ways and erotic aspects of learning, and the conundrum of learning not to *be*.⁴⁹ Buddhism’s central “negational” urge is evident in the idea that “the happiest fate is not to be born (or reborn).”⁵⁰ In Western philosophical traditions, “to find a motive in nonbeing was thought, for some reason, to fall outside the definitional bounds of the human”—and far outside standard definitions of agency.⁵¹ These definitions rely on a “pseudodichotomy between repression and liberation” while “dramatizing only the extremes of compulsion and vol-

untarity” and ignoring “the middle ranges of agency,” in which most of us live and learn.⁵²

Noh lessons encouraged me to experience “the middle ranges of agency” in my shifting roles as a student, migrant, and privileged American inter-loper. As a woman attempting to play the celestial maiden of *Hagoromo* with a deep guttural chant and a movement style that felt heavy with centuries of men performing ideal/divine femininity, I found myself in a complicated drag performance (figure I.4). During a public presentation at Hōsei University, my teacher claimed that he felt “jealous” because it seemed so easy for me to be “girlish and innocent” while dancing as a character who remembers playing with her deceitful lover when they both were children.⁵³ He did not feel he could draw on my source of girlish innocence when he performed the role. Complex gendered, erotic, and ageist relations or identifications are evident here and in many interactions between teachers and students. Acknowledging them is uncomfortable because it might call up the origins of the word “pedagogy” in the ancient Greek *paidagōgos*, the servant or slave who led the boy to school, and even “the stereotypical image of the pederast fondling boys on the way to school.”⁵⁴ Sedgwick describes the common, although frequently ignored, “pederastic/pedagogical” story in which a “seduction with the unmerged but unrepudiated ‘inner’ child” seems essential to self-knowledge or “interiority.”⁵⁵ The theme appears in noh dramas when a young warrior haunts his killer (*Atsumori*) and both are saved in the confrontation; a thief describes and honors the boy who killed him (*Kumasaka*); and a teacher helps throw his student off a mountain and facilitates his resurrection (*Tanikō*).

The dead boys haunting noh plays—and modernist interpretations of them—point to pedagogical and erotic traditions in Japan, particularly *shudō*, or “the way of (loving) youths.” *Shudō* should not to be misunderstood as a sexual identity; gay, straight, bisexual, or queer identities would have meant nothing to those who practiced it.⁵⁶ Rather, *shudō* played a role in noh’s historical development and pedagogy and as a “staple theme” in noh plays.⁵⁷ Zeami was an eleven-year-old child actor when he found favor and patronage with the ruling shogun, Ashikaga Yoshimitsu (1358–1408). The shogun oversaw Zeami’s study of classical Japanese and Chinese poetry, Confucian philosophy, Shinto myth, and Buddhism, all of which contributed to Zeami’s aesthetic theories and dramatic practice. The relationship was probably characterized by both artistic submission and sexual intimacy.⁵⁸ Yoshimitsu’s affection for Zeami was troubling to some, including the aristocrat Go’oshikōji

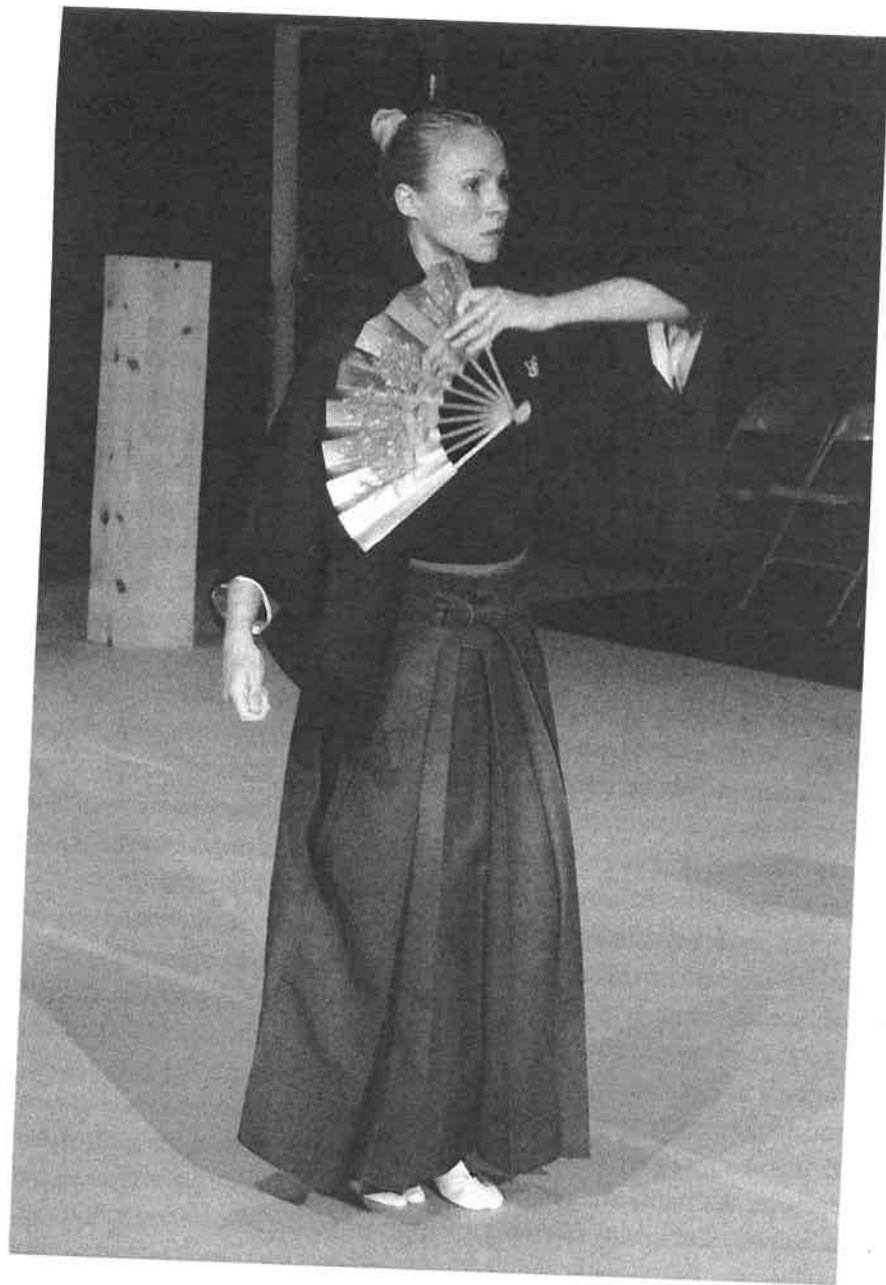


FIGURE 1.4 The author dancing the closing section (*kiri*) from the noh play *Hagoromo*. (Courtesy of David Surtasky and Carrie Preston)

Kintada, but not because of Zeami's gender or youth. The aristocrat instead complained in 1378 that Yoshimitsu should not associate with Zeami because noh was "the occupation of beggars (*kotsujiki*)."⁵⁹

For those who practiced *shudō*, the beautiful, young male body was a locus of aesthetic, sensual, and spiritual attractions that could promote the personal growth of both student and teacher. *Yūgen*, an ancient aesthetic ideal associated with noh and usually defined as a profound, mysterious, and elegant beauty, was linked to the attractions of youthful male students for Zeami.⁶⁰ His second use of the term in the earliest surviving treatise (ca. 1400–1418) is part of his description of the actor's first stage of training at the age of twelve or thirteen, when "since he is a child, anything he does will entail *yūgen*. . . . A pretty little boy with a good voice who is talented besides can hardly go wrong. All the same, such a flower is not the true flower."⁶¹ Zeami demanded that adult performers preserve the *yūgen* of the boy and cultivate the mind of a "beginner," even in old age.⁶² In what may be Zeami's last treatise, "The Flower in . . . Yet Doubling Back" (1433), he claims that "the effect of doubling back" (*kyakurai*) cannot be taught to anyone under the age of forty and can be used only "once in a lifetime" as an enlightened return to the "flower" of the young boy's *yūgen*.⁶³

The connection between *yūgen* and youthful male beauty has faded over the centuries, but noh plays frequently feature the forms of *shudō* practiced by Buddhist priests with their adolescent acolytes (*chigo*) and by samurai with their apprentices (*wakashu*). The literary form called *chigo monogatari* (tales of acolytes) emphasized the sacred dynamic of the priest's infatuation with the *chigo* while teaching him religious and moral virtue; the youth provided companionship but also spiritual revelation.⁶⁴ The stories are of a beautiful young novice whose death reveals him to be the embodiment of a bodhisattva, one who serves the pedagogical function of helping another reach enlightenment.⁶⁵ The death of the *chigo* teaches the priest to renounce earthly attachments. This spiritual function of the *chigo* contrasts with Buddhist presumptions of the corrupting influence of sex with women, who were assumed to be morally inferior.⁶⁶ The relationship between the older samurai *nenja* and his apprentice *wakashu* similarly helped transmit codes of honor (*giri*) through instruction in the warrior arts (*budō*) and the associated "mental attitude (*kokorogake*)."⁶⁷ The *nenja* and *wakashu* engaged in strenuous physical training to achieve the standards of elite masculinity, and the bond was physical, spiritual, and long lasting, although the sexual partnership was supposed to end once the boy reached adulthood.⁶⁸

Noh plays that adapted popular stories about *chigo* and *wakashu* satisfied the taste for both ethical and homoerotic performances during the period.⁶⁹ In *Tanikō* (*The Valley-Hurling*), a *chigo*-like student goes on a pilgrimage with his sensei to pray for his sick mother. The boy falls ill while climbing a mountain and, according to the rules of the Buddhist sect, must be thrown into the valley so as not to pollute the journey. The boy accepts his sacrifice, but his master's grief moves the other pilgrims to prayer, and the boy is resurrected to teach the pilgrims (and audience) of Buddha's miraculous power. Arthur Waley's famous translation, *The Nō Plays of Japan* (1922), represents *Tanikō* as a play about "the ruthless exactions of religion" and describes the resurrection in a brief footnote rather than providing a substantial translation of the second half of the play.⁷⁰ Waley knew something about *shudō*, particularly as pursued by samurai, since his close friend Edward Carpenter wrote an entire chapter about "their Ideal" in *Intermediate Types Among Primitive Folk* (1914).⁷¹ Carpenter's argument against British homophobia claimed that "where the homosexual tendency was of the robust and more manly sort," it produced great warriors like the samurai, but when it "was of a more effeminate and passive sort" it led to religious devotion, like that of the Buddhist priests.⁷² This text that encouraged modernist interests in Japan may have encouraged Waley's preference for the virility of noh's warrior plays over the "exactions of religion" that Carpenter associated with femininity.

The mixed erotic and pedagogical elements of noh texts influenced twentieth-century adaptations, generally contributing to modernist noh's tendency to explore submission to authorities and forces outside oneself. When Bertolt Brecht adapted Waley's version of *Tanikō* (using Elizabeth Hauptmann's German translation) as *Der Jasager* (*He Said Yes*, 1930), he ignored the footnote and erased the miracle altogether. He kept the student dead, ostensibly as a lesson in self-sacrifice for the socialist revolution Brecht supported. In response to the children who protested and the Nazis and religious groups who applauded the boy's death, Brecht brought the student back to life in *Der Neinsager* (*He Said No*). But without the fascinating score that Kurt Weill provided for *Der Jasager*, the second play is rarely performed. Five of the noh translations that Pound published while serving as a kind of secretary-apprentice to Yeats during their winters together at Stone Cottage (1913–1916) tell the stories of beautiful young men using the *chigo* or *wakashu* trope. Among them, *Kumasaka* (by Zenchiku) features Ushiwaka, a character memorialized in epic poetry as a beautiful *chigo* and flutist and in noh as a *wakashu* with supernatural abilities in swordplay.⁷³ In Pound's version, Ushi-

waka is a sixteen-year-old *wakashu* who slaughtered Kumasaka and thirteen bandits to prevent them from robbing his master (PFNoh 39). Three decades later, Pound recalled Kumasaka's tribute to his murderer, presenting it in *The Pisan Cantos* as a counterpoint to "Greek rascality" and "vulgarity."⁷⁴ Benjamin Britten and William Plomer resurrected the potential of the "beautiful boy" when they used noh and the play *Sumidagawa* (by Zeami's son Motomasa) as the basis for a didactic Christian theater that would allow for drag performance without humorous cross-dressing. The dead boy of *Sumidagawa*, whose graveside appearance fails to comfort his grieving mother, is reformed in *Curling River* (1964) as the *chigo*-like inspiration for a spiritual transformation in the mother and other travelers.

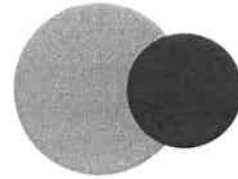
Noh's stories of *chigo* and *wakashu* celebrate an attachment and devotion between student and teacher that endures beyond death. The pedagogical form of the noh lesson still encourages an intimacy between student and teacher, one that invited me to reconsider my assumption that submission to an authority and tradition would always be dehumanizing and oppressive. In the twentieth century, noh was adapted to teach values that opposed the semicolonial forced Westernization of the Meiji period and then those that supported Japan's march toward militaristic nationalism and World War II. Noh also circulated across national borders to encourage artistic collaborations and confrontations with cultural difference that taught modernism very different lessons. In this book, I want to take the "pedagogical" from its vexed place in the grand narratives of cultural theory and reposition it in the lessons, classrooms, studios, and stages where daily teaching and learning takes place. In these spaces, students submit to the authority of the teacher and to the pedagogical practices of any discipline, whether literary studies, piano lessons, or ballet. But that submission does not prevent students from having forms of agency, particularly the crucial "middle ranges." It might enable feelings of transcendent self-discovery or ascetic self-discipline, moments in which the self seems to explode or be created. Particularly when the pedagogical system is unfamiliar, it may expose our assumptions about selfhood, subversion, and submission.

The part I play in the pages that follow is a little like noh's *waki* (watcher or witness) role. The *waki* is usually a traveler on a mission to see and learn about a sacred place, and he serves as the onstage audience while a ghost appears to recount a love story or the tale of a battle from the Genpei war (1180–1185)—many of which have contributed to myths about the "essence" of Japan. My

resemblance to the *waki* ends before his priestly act of praying for the ghost to help him or her to find peace by letting go of the Buddhist sin of “wrongful clinging.” But like the *waki*, I remain persistently and self-consciously kneeling at the side of the stage, aware of my complicated position as a Westerner, woman, and scholar who, like the *noh* modernists I study, went looking for *noh* lessons.

In the first chapter, I discuss Pound and Yeats’s collaboration with Itō and how *noh* influenced Pound’s imagism and translation theory before helping him launch *The Cantos*, the long poem that celebrates authoritarian politics, among other somewhat distasteful themes that make it a challenging text to teach. The second chapter begins the story of the long international journey of *At the Hawk’s Well*, discussing how the play figured in Yeats’s ambitions for the Irish theater and ambivalent nationalism. My third chapter focuses on Itō Michio’s career staging versions of *Hawk’s Well*, *noh*-esque theater, and japonistic modern dance in the United States before being imprisoned as an enemy spy shortly after the Japanese attack on Pearl Harbor. I take a “pedagogical intermission” after considering the Pound-Yeats-Itō collaboration to write a lesson plan about a pedagogical exercise, and I describe a trick I have used to teach Brecht’s revisions on his *noh*-inspired *Lehrstücke*, *Der Jasager* and *Der Neinsager*. I then consider how modernist *noh* influenced *noh* scholarship and performance in Japan, with a look at how the films of Ozu Yasujiro adapted the so-called traditional performance to modernist cinema. Finally, I examine Britten and Plomer’s Christian drag “parable for church performance,” *Curlew River*, and Beckett’s eerie *Footfalls/Pas* as *noh*-influenced late modernist dramas.

Although I offer just one official pedagogical intermission, I intersperse my analysis of modernist *noh* with stories of learning and teaching this material, including *noh* lessons, dance technique classes, conference presentations, and classroom exercises. I am part of my own messy circuit of collaboration, learning, teaching, and misunderstanding that has regularly reminded me of the first thing I learned about taking *noh* lessons: it hurts. But the meditative, formal, and respectful position of *seiza* also helped me confront my assumptions about art, teaching, and performing. In some situations, it might be right to encounter cultures and art forms on our knees, having informed ourselves of the rituals of submission and decorous phrases in their pedagogies—that is, if we hope to learn.

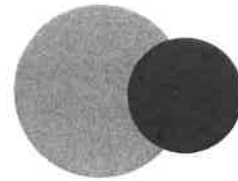


1. EZRA POUND AS NOH STUDENT

[A] celestial maiden of the moon-laurel tree . . . present here briefly: for so the world learned the East Country’s Suruga Dance!

Royall Tyler, *Japanese Nō Dramas*

HAGOROMO (THE FEATHER MANTLE) IS ONE OF THE MOST POPULAR and frequently performed plays in the *noh* repertory and often the first studied by amateur students like myself.¹ An angel (*tenjin*) from the palace of the moon teaches a sacred dance to a fisherman after he steals and returns the feather garment that allows her to fly home. The unknown author of the play draws partly from the myth of a dance lesson given by a “heavenly maiden,” which Zeami references as a divine influence on the development of *noh*.² Ezra Pound and W. B. Yeats studied *Hagoromo*, or an impression of the play, in 1914 with Itō Michio and several of the Japanese dancer’s friends. Itō, who had not trained in *noh* performance technique (not even as an amateur), staged the first version of *Hagoromo* in the United States in 1923. He used the English translation first published in 1914 by Ezra Pound, who had not studied Japanese. Yeats then relied on Itō and *Hagoromo* when he developed his own bird-maiden for *At the Hawk’s Well* (1916), the first and most influential of his dance plays modeled on *noh*. Judgmental accounts of the network claim



NOTES

PREFACE

1. Edward Said, *Orientalism* (New York: Vintage Books, 1978).
2. *Zeami: Performance Notes*, trans. Thomas Hare (New York: Columbia University Press 2008).
3. I am grateful to Casey Preston and David Crandall for generously helping me create these clips.

INTRODUCTION TO NOH LESSONS

1. The so-called authoritative translation of *Hagoromo* is Royall Tyler, trans. and ed., *Hagoromo* (author and date unknown), in *Japanese Nō Dramas* (London: Penguin, 1992), 96–107. Subsequent references are cited in the text and notes by the abbreviation JND. Clips are available at <http://sites.bu.edu/learningtokneel/>.
2. I tell the story of my unmasterful training with awareness of Carol Fisher Sorgenfrei's warning that "when scholars of any nation become so proud of their mastery of alien concepts that they forget or suppress their own cultural identity,

- they willingly succumb to ‘theoretical imperialism’ (“Countering ‘Theoretical Imperialism’: Some Possibilities from Japan,” *Theatre Research International* 32, no. 3 [2007]: 312–24).
3. In addition to studying with Furukawa Mitsuru in 2009 and 2010, I also participated in the Noh Training Project (NTP) directed by Richard Emmert in Tokyo (2009) and Bloomsburg, Pennsylvania (2008, 2010). NTP brings professional noh actors and musicians to Bloomsburg, using a somewhat revised pedagogy for North American, English-speaking students. My lessons with Furukawa sensei also were altered in countless ways as we worked through linguistic and cultural differences.
 4. Akiko Miyake, “Ezra Pound and Noh,” in *A Guide to Ezra Pound and Ernest Fenollosa’s “Classic Noh Theatre of Japan,”* ed. Akiko Miyake, Sanehide Kodama, and Nicholas Teele (Orono, Maine: National Poetry Foundation and Ezra Pound Society of Japan, 1994), xvii–lv.
 5. Ezra Pound, Nishikigi (“Translated from the Japanese of Motokiyo [Zeami] by Ernest Fenollosa”), *Poetry* 4 (1914): 35–48; Ernest Fenollosa, *Certain Noble Plays of Japan: From the Manuscripts of Ernest Fenollosa, Chosen and Finished by Ezra Pound, with an Introduction by William Butler Yeats* (Churchtown: Cuala, 1916; repr., Shannon: Irish University Press, 1971). In 1917, Knopf published Ezra Pound and Ernest Fenollosa, “Noh,” or, *Accomplishment: A Study of the Classical Stage of Japan in the United States*. I will cite from the later edition, *The Classic Noh Theatre of Japan* (New York: New Directions, 1959). Subsequent references are cited in the text by the abbreviation PFNoh.
 6. For a compelling argument about the benefits of disrupting the dominance of national rubrics (British drama, American poetry) in literary studies, see Jahan Ramazani, *A Transnational Poetics* (Chicago: University of Chicago Press, 2009).
 7. Joseph Lennon’s *Irish Orientalism* (Syracuse, N.Y.: Syracuse University Press, 2004), a detailed study of Ireland’s interest in the so-called Orient, includes an interesting chapter, “W. B. Yeats’s Celtic Orient,” that provides only this mention of Itō in a footnote (423–24n.4).
 8. Eric C. Rath, *The Ethos of Noh: Actors and Their Art* (Cambridge, Mass.: Harvard University Press, 2004). See also Eric Hobsbawm and Terrence Ranger, eds., *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983). Rath claims that the “drastic narrowing” of the noh canon occurred during the Edo period (*Ethos of Noh*, 201).
 9. I am deeply indebted to David Crandall for describing his training as a professional in the Hōshō school of noh performance and for sharing his unpublished account “The Angel” (1978).

10. The other four schools for *shite* actors are Konparu, Hōshō, Kongō, and Kita. The last was founded by Kita Shichidayū in the early seventeenth century (whereas the others had existed for as long as 250 years), and he did not claim a hereditary relation to Zeami.
11. Rath, *Ethos of Noh*, 116–35. Beginning in the mid-seventeenth century, the *bakufu* (shogunate) demanded genealogies in exchange for stipends. Rath details the disputes over noh’s traditions, lineages, and repertory that characterized its six-hundred-year history, describing noh from the fourteenth through sixteenth centuries as a “much more inclusive practice” that later became “a closed, male-dominated and largely hereditary profession” (9).
12. *Ibid.*, 235. I observed amateur students who devoted decades of continuous self-cultivation through training, and based on that standard, I can hardly qualify myself as an amateur. For an account of such long-term and rigorous studies of noh, see Katrina Moore and Ruth Campbell, “Mastery with Age: The Appeal of the Traditional Arts to Senior Citizens in Contemporary Japan,” *Japanstudien*, October 2009, 223–51.
13. Barbara Geilhorn Trier, “Between Self-Empowerment and Discrimination: Women in *nō* Today,” in *Nō Theatre Transversal*, ed. Stanca Scholz-Cionca and Christopher Balme (Munich: Iudicium, 2008), 108. See also Eric C. Rath, “Challenging the Old Men: A Brief History of Women in Noh Theater,” *Women & Performance: A Journal of Feminist Theory* 12, no. 1 (2001): 97–111.
14. Matsumoto Yasushi, “Noh and Kyogen in 2004,” in *Theatre Year-Book* (Tokyo: International Theatre Institute, 2005), 47.
15. Rath, *Ethos of Noh*, 230. My interpretation of misogyny in the purification rite is shared by the Shigeyama family of *kyōgen* actors, who refuse to practice it and “consider it a distasteful reminder of feudal sexism” (Jonah Salz, quoted on 229). For interviews with two noh actors who describe their purification practices before performing *Okina*, see William T. Vollman, *Kissing the Mask: Beauty, Understatement and Femininity in Japanese Noh Theater* (New York: HarperCollins, 2010), 41.
16. Crandall points out that the “the text’s efficiency as a learning tool is not the primary consideration for those who make and use it” (“Angel,” 2).
17. Duncan dancers speak of themselves as part of a third, fourth, or, now, fifth “generation” and trace their lineage (and choreographic heritage) through one of Isadora Duncan’s five most famous students and adopted daughters known as the “Isadorables.”
18. “In performance practice, neither singers nor instrumentalists count the beats as a means of ‘keeping time’ but rather rely on the relationship of the drum patterns with the hemistiches and its syllables to assure proper timing” (Richard Emmert,

- "Hiranori: A Unique Rhythm Form in Japanese Nō Music," in *Musical Voices of Asia*, ed. Richard Emmert and Yuki Minegishi [Tokyo: Japan Foundation, 1980], 104). My basic understanding of noh music is indebted to Richard Emmert's lessons on the taiko drum, classes on music theory at the Noh Training Project (2008 and 2010), and David Crandall's instruction at Advanced Writers' Workshops in Tokyo (2010) and Grand Rapids, Michigan (2011).
19. The Japanese composer Toshio Hosokawa describes his approach to noh tradition when creating his 2011 opera based on Zeami's *Matsukaze*. Quoted in "Haunting Unpredictability," *New York Times*, August 4, 2011, available at <http://www.nytimes.com/2011/08/07/arts/music/matsukaze-opera-by-the-japanese-composer-toshio-hosokawa.html> (accessed May 18, 2015).
 20. Hong Sun, "Pound's Quest for Confucian Ideals: The Chinese History Cantos," in *Ezra Pound and China*, ed. Zhaoming Qian (Ann Arbor: University of Michigan Press, 2006), 96–119; Eric Hayot, *Chinese Dreams: Pound, Brecht, Tel Quel* (Ann Arbor: University of Michigan Press, 2004); Jed Rasula, "Make It New," *Modernism/Modernity* 17, no. 4 (2011): 713–33.
 21. Rath describes the efforts of Kanze Sakon, who became the leader of the Kanze school in 1911 just two years before Pound received Fenollosa's noh manuscripts, to regularize the chant books (*utaibon*), standardize the Kanze style by squelching the unique techniques of Kyoto noh families, and categorize all 210 plays in the canon according to the five-category schema: god plays (*waki-nō*), warrior plays (*shura-mono*), woman plays (*kazura-mono*), fourth-category plays (*yonbanme-mono*), and concluding plays (*kiri-nō*) (*Ethos of Noh*, 213–19). This overgeneralized schema remains prevalent in discussions of noh today, although it did not exist in the fifteenth century when the majority of the plays were composed (JND, 13).
 22. For a summary of these trends, see Richard Begam and Michael Valdez Moses, introduction to *Modernism and Colonialism: British and Irish Literature, 1899–1939* (Durham, N.C.: Duke University Press, 2007), 1–16.
 23. Masaru Sekine and Christopher Murray, *Yeats and the Noh: A Comparative Study* (Savage, Md.: Barnes & Noble, 1990), 1; Okifumi Komesu, "At the Hawk's Well and Taka No Izumi in a 'Creative Circle,'" *Yeats Annual* 5 (1987): 111.
 24. Edward Said argues against "indicting" modernism "wholesale," yet he suggests that modernism's response to empire was "ironic" rather than "oppositional"; "cultural texts imported the foreign into Europe" in order to "convey an ironic sense of how vulnerable Europe was" to the colonized other (*Culture and Imperialism* [New York: Vintage Books, 1994], 186–89).

25. For a useful discussion of these assumptions, see Craig Latrell, "After Appropriation," *Drama Review* 44, no. 4 (2000): 44–55.
26. Ian Carruthers, "A Translation of Fifteen Pages of Ito Michio's Autobiography 'Utsukushiku Naru Kyoshitsu,'" *Canadian Journal of Irish Studies* 2, no. 1 (1976): 35.
27. Shinko Kagaya, "Dancing on a Moving Train: Nō Between Two Wars," in *Nō Theatre Transversal*, ed. Scholz-Cionca and Balme, 19–30.
28. Between 1988 and 2008, reviews of ten different performances of *At the Hawk's Well* and related adaptations were printed in the *Theatre Year-Book*, published annually by the International Theatre Institute of Tokyo.
29. Among the best transnational studies covering the genres that I explore in this book are Susan Leigh Foster, *Worlding Dance* (Basingstoke: Palgrave Macmillan, 2009); Ramazani, *Transnational Poetics*; and Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (New York: Norton, 2006).
30. Homi Bhabha offers his famous account of hybridity in *The Location of Culture* (New York: Routledge, 1994).
31. For a recent account of universities as targets of conservatives interested in imposing a different "legitimate culture," see John K. Wilson, *Patriotic Correctness: Academic Freedom and Its Enemies* (Boulder, Colo.: Paradigm, 2008).
32. Bhabha describes a "contest" between pedagogical constructs like "history" and national narratives and the "contentious, performative space of the living" (*Location of Culture*, 225).
33. Performance and performativity are often used somewhat interchangeably. The "performative," taken from linguistic studies like J. L. Austin, *How to Do Things with Words* (Cambridge, Mass.: Harvard University Press, 1962), has been adapted to describe identity categories that are brought into existence through spoken and bodily acts, perhaps most famously by Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990).
34. Frantz Fanon famously wrote, "The attention devoted to modifying this aspect [of Arab tradition], the emotion the conqueror puts into his pedagogical work, his prayers, his threats, weave a whole universe of resistances around this particular element of the culture" ("Algeria Unveiled," in *The New Left Reader*, ed. Carl Oglesby [New York: Grove Press, 1969], 171, originally published in *L'an cinq de la révolution algérienne* [Paris: Maspero, 1959]).
35. Gayatri Chakravorty Spivak writes, "Imperialism used Woman, 'freeing' her to legitimize itself," in *A Critique of Postcolonial Reason* (Cambridge, Mass.: Harvard University Press, 1999), 244.
36. Bhabha, *Location of Culture*, 89.

37. Drucilla Cornell, "The Secret Behind the Veil: A Reinterpretation of 'Algeria Unveiled,'" *Philosophia Africana* 4, no. 2 (2001): 33.
38. Kim Willsher, "France's Burqa Ban Upheld by Human Rights Court," *Guardian*, July 1, 2014, available at <http://www.theguardian.com/world/2014/jul/01/france-burqa-ban-upheld-human-rights-court> (accessed May 18, 2015).
39. N. Kawai, H. Miyata, R. Nishimura, and K. Okanoya, "Shadows Alter Facial Expressions of Noh Masks," *PLOS ONE* 8, no. 8 (2013): e71389, available at doi:10.1371/journal.pone.0071389 (accessed September, 29, 2015).
40. Saba Mahmood, *The Politics of Piety: The Islamic Revival and the Feminist Subject* (Princeton, N.J.: Princeton University Press, 2005).
41. *Ibid.*, 8.
42. *Ibid.*, 14.
43. For a classic essay on the marginalization of nonnormative sexual practices in feminist theory, see Gayle Rubin, "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality," in *Pleasure and Danger: Exploring Female Sexuality*, ed. Carole S. Vance (Boston: Routledge & Kegan Paul, 1984), 267–319. Heather Love edited a special issue, "Thinking Sex," *GLQ* 17, no. 1 (2010), that includes Rubin's "Blood Under the Bridge: Reflections on Thinking Sex," 15–48. See also Gayle Rubin, "The Leather Menace: Comments on Politics and S/M," in *Coming to Power: Writings and Graphics on Lesbian S/M*, ed. Samois (Boston: Alyson Books, 1981), 194–229.
44. For summaries of debates during the so-called sex wars, see Linda LeMoncheck, *Loose Women, Lecherous Men: A Feminist Philosophy of Sex* (New York: Oxford University Press, 1997); and Susan Brownmiller, *In Our Time: Memoir of a Revolution* (New York: Delta Books, 2000). I am grateful to Patricia Stuelke for discussing her research on the neoliberal notions embedded in both sides of the sex wars, and I look forward to her forthcoming publications.
45. In *In an Abusive State: How Neoliberalism Appropriated the Feminist Movement Against Sexual Violence* (Durham, N.C.: Duke University Press, 2008), Kristin Bumiller argues that the radical antiporn position merged with 1980s neoliberalism as it posited a criminalized sphere of sexual activity from which private citizens must be protected.
46. Walter Benn Michaels describes S/M as an "eroticized form of liberalism," in *The Shape of the Signifier: 1967 to the End of History* (Princeton, N.J.: Princeton University Press, 2004), 155. See also Rosemary Hennessy, *Profit and Pleasure: Sexual Identities in Late Capitalism* (New York: Routledge, 2000).
47. Michel Foucault, "Le gai savoir I," *Mec Magazine*, June 1988, 36. See also David M. Halperin, *Saint=Foucault: Towards a Gay Hagiography* (New York: Oxford University

- Press, 1995), 94. Gayle Rubin similarly compares S/M with "spiritual disciplines" and points out that "in many cultures the application of carefully chosen physical stress is a method for inducing transcendental mental and emotional states" ("The Catacombs: A Temple of the Butthole," in *Leatherfolk: Radical Sex, People, Politics, and Practice*, ed. Mark Thompson [Boston: Alyson Books, 1991], 127–28).
48. Halperin, *Saint=Foucault*, 109. For a very different perspective on Foucault's life as a personal philosophical experiment, see James Miller, *The Passion of Michel Foucault* (Cambridge, Mass.: Harvard University Press, 1993); and Halperin's critique of Miller (143–52).
49. Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, N.C.: Duke University Press, 2003), 160, 166. My thanks to J. Keith Vincent for recommending this book and all that he has taught me about Sedgwick and Japan.
50. *Ibid.*, 169.
51. *Ibid.*
52. *Ibid.*, 12–13.
53. The play is *Izutsu*, and the lecture-demonstration featuring my teacher Furukawa Mitsuru; another actor, Shimizu Kanji; Professor Jon Brokering of Hōsei University; and me was held on May 18, 2009.
54. Mary Bryson and Suzanne de Castell, "Queer Pedagogy: Praxis Makes Im/Perfect," *Canadian Journal of Education* 18, no. 3 (1993): 299.
55. Sedgwick, *Touching Feeling*, 44.
56. Gregory M. Pflugfelder, *Cartographies of Desire: Male-Male Sexuality in Japanese Discourse, 1600–1950* (Berkeley: University of California Press, 1999), 27. See also Gary Leupp, *Male Colors: The Construction of Homosexuality in Tokugawa Japan* (Berkeley: University of California Press, 1995); and Ihara Saikaku, *The Great Mirror of Male Love*, trans. Paul Gordon Schalow (Stanford, Calif.: Stanford University Press, 1990).
57. Pflugfelder, *Cartographies*, 113–14.
58. *Zeami: Performance Notes*, trans. Thomas Hare (New York: Columbia University Press, 2008), 3–4.
59. Rath, *Ethos of Noh*, 34–35.
60. William MacDuff may slightly overstate the case when he claims that "the medieval concept of *yūgen* referred in its simplest form to the aesthetic and sensual charms of beautiful boys" ("Beautiful Boys in Nō Drama: The Idealization of Homoerotic Desire," *Asian Theatre Journal* 13, no. 2 [1996]: 249). Hare points to the term's origins in classical poetics and suggests that Zeami's use of *yūgen* "adds a surface romance or even eroticism" but is related mainly to "the abstract

- and formal beauty of singing and dance" (Zeami, 5). Kenneth Yasuda claims that Zeami associated *yūgen* with "the feminine," quoting from Zeami's *Shikadō* (1420): "What is courtly and graceful in the air of *yūgen* arises from the dynamic aspects of the womanly form" ("The Structure of *Hagoromo*, a *Nō*," *Harvard Journal of Asiatic Studies* 33 [1973]: 51).
61. Zeami, trans. Hare, 27.
 62. *Ibid.*, 123–24.
 63. *Ibid.*, 428–30.
 64. Pflugfelder, *Cartographies*, 74–75; MacDuff, "Beautiful Boys," 250–51. For a historical discussion of Buddhist practice, see Dharmachari Jñanavira, "Homosexuality in the Japanese Buddhist Tradition," *Western Buddhist Review* 3 (2001), available at http://www.westernbuddhistreview.com/vol3/homosexuality.html#_ednref24 (accessed September, 29, 2015).
 65. Margaret H. Childs, "Chigo Monogatari: Love Stories or Buddhist Sermons?" *Monumenta Nipponica* 35, no. 2 (1980): 128–29. Sedgwick describes the "greater vehicle" of the bodhisattva's pursuit: "For the bodhisattva, however, the pedagogical imperative of occasioning others' enlightenment takes priority even over one's own spiritual advancement: a bodhisattva defers entering nirvana until after all other sentient beings have learned to do so" (*Touching Feeling*, 160).
 66. Pflugfelder, *Cartographies*, 74; MacDuff, "Beautiful Boys," 250. This misogynistic belief contributed to noh's prohibitions against women actors and persists in the (now debated) purification rituals required of the *shikisanban*.
 67. Pflugfelder, *Cartographies*, 71.
 68. MacDuff, "Beautiful Boys," 252.
 69. *Ibid.*, 250.
 70. Arthur Waley, *The Nō Plays of Japan* (New York: Knopf, 1922), 167. This is not to say that Waley could have provided a perfect or accurate translation but to emphasize his choice to put half of a play into a couple of footnoted lines.
 71. Edward Carpenter, *Intermediate Types Among Primitive Folk: A Study in Social Evolution* (London: George Allen, 1914). Chapter 8 is titled "The Samurai of Japan and Their Ideal." For Waley's relationship with Carpenter, G. Lowes Dickinson, E. M. Forster, and others interested in the homoerotic relationships of the Japanese warrior tradition, see John Walter de Gruchy, *Orientalism, and the Creation of Japanese Literature in English* (Honolulu: University of Hawai'i Press, 2003).
 72. Carpenter, *Intermediate Types Among Primitive Folk*, 11–12.
 73. MacDuff, "Beautiful Boys," 252–53.
 74. Ezra Pound, *The Pisan Cantos* (New York: New Directions, 1948), canto 79, l. 63.

I. EZRA POUND AS NOH STUDENT

1. Furukawa Mitsuru, personal communication, April 20, 2009. The so-called authoritative translation of *Hagoromo* is JND, 101.
2. Zeami writes, "Now, with regard to the Suruga Dance, it has come down to us as a secret piece in this land ever since its inception when a heavenly maiden descended to earth and left it here" (*Zeami: Performance Notes*, trans. Thomas Hare [New York: Columbia University Press, 2008], 101).
3. Gayatri Chakravorty Spivak asks epistemological questions about how a culture can be known and redefines the "pedagogy of the humanities as the arena of cultural explanations that question the explanations of culture" (*In Other Worlds* [New York: Routledge, 1998], 160). Roland Barthes describes an ontological bind: "Hence Orient and Occident cannot be taken here as 'realities' to be compared and contrasted historically, philosophically, culturally, politically" (*Empire of Signs* [New York: Hill & Wang, 1982], 3)
4. For additional images and a thorough description of the noh stage as well as many other aspects of noh, see www.the-noh.com.
5. Kenneth K. Yasuda, "The Structure of *Hagoromo*, a *Nō*," *Harvard Journal of Asiatic Studies* 33 (1973): 11.
6. *Shōdan* are standard subsections that are linked together in different orders but are found throughout the noh canon, and the progression of *shōdan* determines the musical structure of the play. The *waki* often enters singing a *shidai*, a verse rhythmically matched to the drumbeats. Noh has metered and nonmetered passages and songs that are matched and unmatched to the drums, which allows performers to vary the duration and emphasis of their vocalization.
7. Yasuda, "Structure of *Hagoromo*," 59. The offstage call is termed a *yobikake*.
8. *Ibid.*, 19. Kita Roppeita performed *Hagoromo* at the Imperial Court on December 8, 1915.
9. *Mondō* is a prose dialogue, and *kakeai* is a recitative sung in an unmatched rhythm.
10. Bertolt Brecht complained about Western acting and used Chinese and Japanese performance styles to help him develop his ideas of alienated acting, as discussed in "Alienation Effects in Chinese Acting," in *Brecht on Theatre: The Development of an Aesthetic*, ed. and trans. John Willet (New York: Hill & Wang, 1964), 91–99.
11. Darko Suvin, "Revelation vs. Conflict: A Lesson from *Nō* Plays for a Comparative Dramaturgy," *Theatre Journal* 46, no. 4 (1994): 534–38.
12. *Ibid.*, 532.
13. Zeami, trans. Hare, 429.
14. *Ibid.*
15. Suvin, "Revelation vs. Conflict," 537.