



Alma Mater Studiorum Università di Bologna
Dipartimento delle Arti

edited by

Amparo Adelina C. Umali, Naohiko Umewaka, Matteo Casari

NŌ THEATRE AND CULTURAL DIPLOMACY With a Glimpse into Philippine Practices

Arti della performance: orizzonti e culture

n. 11

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2018

n. 11

Nō Theatre and Cultural Diplomacy. With a Glimpse into Philippine Practices

Edited by Amparo Adelina C. Umali, Naohiko Umewaka, Matteo Casari

ISBN 9788898010882

ISSN 2421-0722

Published by University of the Philippines, Shizuoka University of Art and Culture,
University of Bologna



S U A C



**ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA**

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Edited by

Amparo Adelina C. Umali – Naohiko Umewaka – Matteo Casari

NŌ THEATRE AND CULTURAL DIPLOMACY
with a Glimpse into Philippine Practices

Editorial support by Cinzia Toscano



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Preface

My sincerest appreciation to the authors who presented their researches published in Japan's Noh Theatre and the Philippine Practice of Western Performance Traditions, the first edition of this publication as a proceeding.

My sincerest gratitude to the following editorial staff whose hard work made the first edition possible: Wystan de la Peña and Hiroshi Okamoto, copy editors; Hiroshi Okamoto, Donald Calpatura, and Masanobu Sawada, translators; Patricia Bianca Andres and Edgar Nolasco, editorial assistants; Laureen Lioanag and Cora Larobis, operations managers; Melvin Mabini, administrative support staff; and Maria Fe Lafuente, office staff.

I would also like to acknowledge my indebtedness to the editorial board who are mainly my esteemed colleagues in the University of the Philippines Diliman: Consuelo Paz, PhD, founding Director of UP Center for International Studies (UPCIS); Cynthia Neri Zayas, PhD, Director of UPCIS; Prof. Rosario del Rosario, PhD, Professor Emeritus of College of Social Work and Community Development; Viveca Hernandez, PhD, of UPCIS and the Department of Linguistics; Liliy Rose Tope, PhD and Jose Wendell Capili, PhD, of the Department of English and Comparative Literature; Matthew Santa Maria, LLD, and Michiyo Yoneno-Reyes, PhD, of Asian Center; Mary Ann Bacolod, PhD, and Farah Cunanan, of the Department of Linguistics; Raymond Macapagal and Sarah Jane Raymundo, of UPCIS; and Wystan de la Peña, of UPCIS and the Department of European Languages. The same acknowledgement is extended to Jazmin Llana, PhD, of the De La Salle University and Naohiko Umewaka, PhD, of the Shizuoka University of Art and Culture.

Introduction

A mosaic of historical experiences have defined Filipino culture, with the Philippines going through colonial governance by Spain (300 years), the United States (50 years), and Japan (3.5 years).

This colonization story began when Portuguese adventurer Ferdinand Magellan (1480-1521) landed in 1521 on a group of islands, to be named in 1543 as “Felipenas” by Spanish explorer Ruy López de Villalobos (c.1500-1544) in honor of King Philip II (1527-1598) of Spain. In 1565, Miguel López de Legazpi (c.1502-1572) formally established a Spanish colonial state, which hispanized and governed the inhabitants of these islands (1565-1898) and reformed their beliefs and cultural practices.

Towards the last decades of the nineteenth century, Filipinos began to absorb the Enlightenment ideas that had come from Europe. The opening of the Suez Canal reduced travel from Europe to the Philippines from about six months to only a little over one a month, or, to be exact, to only thirty-three days. It became an important milestone for both Filipinos and Europeans in terms of economics, politics, and even culture.

In the field of performance, Filipinos would embrace Western culture, which they still do even to this day. From European theatre traditions, Filipinos appropriated the Spanish forms *Comedia* and *Zarzuela* as colonial legacies and perform them to this day as *Komedya* and *Sarswela*.

During the American colonial period (1898-1946), Filipino performers excelled in hispanized Filipino music and dances, and even in other Western performance traditions, like the Opera, Ballet and classical music. Individual artists performed overseas and became the face of Philippine cultural exchanges abroad.

On the other hand, Japan's self-imposed isolation during the Edo Period (1603-1868) reduced foreign cultural influences. Its policies prohibited both travel abroad and the establishment of relations with the outside world, resulting in a time of relative peace that allowed the Japanese to focus their energies in pursuing, developing, and refining uniquely native art forms, such as the *Nō* Theatre.

After overcoming domestic challenges during the Meiji restoration (1868-1912) and prevailing over many significant changes in the world, *Nō* has survived and even spread beyond Japan's borders, thus exemplifying an Asian performance tradition that transcends space and time.

Japan's almost half a decade of incursion into Philippine territory during World War II was too short for influences in the teaching of Japanese language and culture to take root. With military defeat also came cultural marginalization in the Philippines: Filipinos were won over by the culture of the victorious United States.

Japan's post-war era cultural diplomacy has focused on improving its image in the world and recovering prestige. In this effort, *Nō Theatre* has played an important role in cultural exchanges with other countries.

Nō Theatre aesthetics and philosophy have come to influence playwrights and directors from the East and West. Newly-created *Nō* plays (called *Shinsaku*) written by contemporary Japanese and foreign playwrights, have enriched the centuries-old repertoire with the use of traditional themes and of characters derived from historical and literary figures from different parts of the globe.

The year 2013 marked 40 years of Japan-ASEAN Friendship and Cooperation, which started with the Forum on Synthetic Rubber in 1973. Four years later, in 1977, shortly after the First Japan-ASEAN Summit Meeting in Kuala Lumpur, Japanese Prime Minister Fukuda Takeo announced during a Manila visit the "Fukuda Doctrine" — also known as "heart-to-heart" diplomacy — which spelled out Japan's diplomatic principles in its engagement with the ASEAN.

It is in the spirit of the Fukuda Doctrine that an international conference with performances was convened for August 2013 to celebrate 40 years of Japan-ASEAN Friendship and Cooperation. But inclement weather forced a rescheduling to February 2014. The conference aimed to reflect on global cultural exchanges by examining the development of Japan's *Nō Theatre* in Japan, and the performance of Western traditions by individual Filipino artists.

The conference brought together experts from various disciplines, descendants of Meiji Restoration-era grand masters of *Nō* theatre, scholars of Japanese culture, diplomats, and a cultural writer to talk about global exchanges and the role of *Nō Theatre* in cultural diplomacy. Dialogue being an integral component of the conference, Japanese and Filipino artist-scholars, who had collaborated in introducing *Nō Theatre* in the Philippines, discussed their reflections on the development of *Nō* theatre practice in the country. Moreover, Filipino scholars, cultural experts, and a diplomat talked about the Philippine practice of Western performance traditions and its role in cultural diplomacy, and shared their thoughts on the future of cultural diplomacy in the

Philippines.

H.E. Urabe Toshinao, then Japanese Ambassador to the Philippines, was optimistic about the state of Japan-ASEAN relations. In his message that opened the conference, he said: “Culture is something that is developed in a certain community. However, it cannot live alone. As Mahatma Gandhi said, 'No culture can live if it attempts to be exclusive.' I would like to commend everyone for making the effort to enrich your respective cultures.”

I gratefully acknowledge the support, encouragement and funding assistance given by the Suntory Foundation, the University of Tsukuba, the Shizuoka University of Art and Culture, and the University of the Philippines that ensured the success of the international conference.

My sincere thanks also go to the Shizuoka University of Art and Culture and the Office of the President of the University of the Philippines for the funding assistance to publish a refereed proceedings, which commemorated the tenth year (2005-2015) of the introduction of *Nō* theatre practice in the Philippines.

To Dr. Matteo Casari of the University of Bologna, I would like to express my appreciation for publishing this work – started from the proceeding mentioned above – in their online book series *Arti della performance: orizzonti e culture*. This publication includes Italian translation of the articles’ abstracts.

The University of Bologna edition is slightly different from an earlier version made by the UP Center for International Studies (UPCIS) in 2016, which included Japanese translations of most of the articles. As it only had a limited print run, we hope to produce more copies in 2019. To the UPCIS, I put my appreciation in black and white for that effort.

Amparo Adelina C. Umali, III, Ph. D.

Editor and Conference Convenor

Section 1.

Perspectives on Cultural Diplomacy

I. Review on International Cultural Exchange Through Nō Theater

by Kazufumi Takada

I.1 Introduction

In this paper, I will try to first summarize the history of cultural exchange between Japan and Western countries through *Nō* theater since the late 19th century, and then show that this Japanese traditional theater greatly influenced 20th century European and American avant-garde theater.

Lastly, I will cite the example of a cultural exchange project realized by a *Nō* performance overseas: the tour of Zeami-za in Italy in 1989.

I.2 Meiji Restoration and the Crisis of Nō Theater

During the Edo period (1603-1868), the warrior class supported and financed *Nō* theater because the Tokugawa shogunate regarded it as official performance. When the shogunate collapsed in the late 1860s at the beginning of the Meiji period, *Nō* theater faced a serious crisis. The shogun and feudal lords had to return their fiefs to the emperor, and as a result of this political reform, *Nō* theater practically lost patrons.

One of the persons who helped save the *Nō* was Iwakura Tomomi (1825-1883), a high official of the Meiji government. He led the famous mission named after him that visited the U.S. and Europe in the early 1870s, and he understood that theater performance was an important part of a modern state's culture. Thus, he recognized the *Nō* theater's cultural value and organized a performance in his own house, inviting the Meiji Emperor to enhance its social status. Iwakura was conscious of the social and cultural importance of theatrical arts in Western countries and tried to restore *Nō* theater as a performing art, thinking it could have a similar role in Japan. In Iwakura's case, it is significant that the evaluation of *Nō* theater was motivated by the encounter with Western culture.

During the Meiji Period, *Nō* masters such as Umewaka Minoru (1828-1909), Hosho Kuro (1837-1917) and Sakurama Sajin (1836-1917), strove to maintain the art and technique of *Nō* in a very severe economic condition. Thanks to them, *Nō* theater survived the crisis caused by the social and

political change that followed the Meiji Restoration. It continues to exist today as one of Japan's important classical forms of theater.

1.3 Interest of Westerners in Nō theater

Since the end of the 19th century, Nō theater has been introduced to the Western world and attracted the interest of many Europeans and Americans. Japanese literature scholars considered the texts of Nō drama as highly sophisticated literary works and translated them into the European languages.

Marie Stopes (1880-1958), a British botanist who stayed in Japan for two years, was the first European to translate Nō plays into English. After returning to England, she published *Plays of Old Japan: The Nō* (1913). Then followed *The Nō Plays of Japan* (1921) of Arthur Waley (1889-1966), a well-known British orientalist who also translated *The Tale of Genji*. A French scholar, Noel Peri (1865-1922) completed in 1909 a study on Nō theater, *Études sur le drame lyrique Japonais (nō)* (*Studies on the lyrical Japanese drama (Nō)*).

Some of the Europeans and Americans who visited or lived in Japan were fascinated by Nō performances. Ernest Fenollosa (1853-1908), who lived in Japan as an *Oyatoi Gaikokujin* (foreign advisers hired by the Meiji government), wrote manuscripts on Nō theater, which Ezra Pound (1885-1972), one of the leaders of modernist literature at the beginning of the 20th century, later published as *Nō or Accomplishment, a Study of the Classical Stage of Japan* (1916).

Paul Claudel (1868-1955), who was a French ambassador to Japan, was also deeply interested in Nō theater and attended several performances during his stay. Based on this experience, he wrote a piece of drama, *Le Soulier de satin* (1929), which has a similar structure as a Nō play.

From the viewpoint of cultural exchange between Japan and Western countries, a very important case is William Butler Yeats (1865-1939). He became interested in Nō theater at Pound's suggestion and wrote a Nō inspired play, *At the Hawk's Well* (1917). This play was then adapted and transformed into an authentic piece of Nō play by the Kanze school.

It is also worth noting that some of the important European theater directors like Jacques Copeau (1879-1949) and Bertolt Brecht (1898-1956) were keenly interested in Nō theater. They tried to innovate on the traditional idea of European theater and established their own style of directing,

based on knowledge of Japanese classical theater.

This strong appreciation for *Nō* theater in the West became one of the factors that led to its survival, after a drastic political change during the Meiji period.

1.4 Cultural Exchange After World War II and *Nō*'s Influence on Avant-Garde Theater

After World War II, some *Nō* actors and companies toured Europe and America, allowing theater people in Western countries to watch and directly experience *Nō* performances. The first *Nō* performance in Europe was done in 1954 on the occasion of the Venice Biennale (Biennale di Venezia). After this tour, companies such as Tessen-*kai* of the Kanze School frequently performed overseas.

Especially leaders of the avant-garde theater became deeply interested in *Nō* because it is based on a dramaturgy completely different from that of Western theater. Their interest in *Nō* was not limited to a pure knowledge about Japanese traditional theater, but it gave them a stimulus to create a new and original style of theater of their own. Among others, we can mention the names of Peter Brook (1929-), Jerzy Grotowski (1933-1999), Julian Beck (1925-1985), Robert Wilson (1945-), Eugenio Barba (1936-), and so on.

Western avant-garde theater leaders succeeded in creating their theatrical arts, under the strong influence of Japanese and oriental theater. Unlike prewar intellectuals, these Western artists had direct contact with *Nō* actors and were inspired by the art and technique of *Nō* through their own personal experience. Many of them had a chance to work together with *Nō* performers in workshops or collaborations.

On the other hand, some of Japanese *Nō* actors tried to promote cultural exchange not only by introducing *Nō* as a part of Japanese culture, but also by reevaluating the art of *Nō* and clarifying its universal value. Some of these *Nō* actors were Kanze Hisao (1925-1978), Kanze Hideo (1927-2007), and, among those of the younger generation, Umewaka Naohiko (1958).

The history of international cultural exchange through *Nō* theater is a case of great importance that connected the Japanese culture and the Western culture, and at the same time, the classical form of theater and the avant-garde style of theater.

1.5 Tour of Zeami-za in Italy in 1989

From the end of June to the beginning of July 1989, the *Nō* company Zeami-za, formed mainly by actors of Tessen-kai of the Kanze School, toured Italy. They gave a total of nine performances in Milan, Rome, and Segesta in Sicily. Each performance was composed of two pieces of *Nō* and a piece of *Kyōgen* selected from the following: *Okina*, *Koi-no Omoni*, *Matsukaze*, *Tsuchigumo*, *Kiyotsune*, *Ikkaku-sennin* (*Nō*), and *Bo-shibari*, *Kagyu*, *Roku-jizo* (*Kyōgen*). Kanze Hideo, Kanze Tetsunojo, Hosho Kan, Shigeyama Sengoro, Nomura Mannojo were some of the participating actors. In Milan and Segesta, they gave a *Takigi-Nō* style performance, done outdoors with a torchlight. In Rome, they performed at the Opera House, the Teatro dell'Opera.

Segesta offered the most impressive stage during the tour, in *Takigi-Nō* style, in an ancient Greek theater atop a hill. Some scholars point out that *Nō* theater has something in common with ancient Greek theater, and this performance in Segesta could be a good opportunity to verify this fact. The *Nō* performance produced a strong effect in a theatrical space, which developed in a completely different cultural context. At the same time, it proved the strong power of expression of *Nō* which can resist in any kind of space just because it consists of a very sophisticated but essential form of expression.

1.6 Conclusion

In the cultural exchange between Japan and Western countries, *Nō* theater was an important performance art. It significantly influenced the innovation of European and American contemporary theater. Moreover, thanks to the high appreciation for *Nō* theater by Western people – first by scholars and intellectuals and then by directors and artists – this traditional Japanese theater has remained intact, in spite of drastic political and social change in 19th century Japan.

II Culture and Nō in My Diplomatic Efforts in Tokyo

by H.E. Salah Hannachi

II.1 Cultural Diplomacy

The Embassy of Tunisia in Tokyo has considered cultural development as the soil, the fertilizer, the seed and the fruit of national development. The Embassy considered diplomatic efforts at cultural know-how transfer as an end in itself, as important to cultural development as science and technology transfer are to industrial and economic development.

Cultural activities were also considered as effective instruments in the making and management of the country's image in the host country, and as effective door openers to facilitate access to artists, journalists, opinion makers, trend setters, and decision makers in the academic, social, industrial and political establishments. Finally, cultural activities and exchanges were carried out as the foundation for all other exchanges, whether academic, scientific, commercial or industrial. They were made to contribute as mechanisms and opportunities for direct or indirect exchange of hard and soft know-how, as mechanisms for the transfer and acquisition of new theater-making and cultural know-how, and modernizing standards and values, whether personal, social, economic or political.

Cultural activities and exchange took the form of concerts, research projects, conferences, home stay visits, etc. The Hannibal Club, created by the Embassy and chaired by former Prime Minister Yoshiro Mori – then president of the Japan-Tunisia Parliamentary Friendship Association – served as catalyst for many of these activities.

Mr. Mutaguchi, a well-known journalist with the *Asahi Shimbun*, gave the club's first lecture – with His Imperial Highness Prince Takamado in attendance – on the origins of Hannibal's war elephants. The Reverend Kosei Morimoto of Todaiji delivered a talk on mysticism in Buddhism and Islam. Professors Mohamed Hassine Fantar and Nejib Benlazreg, both from Tunisia, Professor Yuzo Itagaki, and many other eminent cultural and academic figures, gave lectures on a great variety of topics at the Hannibal Club. Thus, the Club drew a lot of attention to the Embassy from the media, and social and academic figures who expressed interest to join as members and attend the lectures. This helped draw the attention and sympathy of very high public and private decision

makers.

Musical exchanges constitute another example of effective cultural diplomacy. In a “Jasmine and Sakura Concert” organized by the Embassy, the Bashraf Club, a group of Japanese musicians in Tokyo who play Tunisian music, conducted a dialogue of Japanese and Tunisian music and instruments, and united the mixed audience of Japanese, Tunisian and other listeners of other nationalities in a common aesthetic experience.

Professor Humitake Seki, head of Tsukuba University’s Department of Plant Biotechnology, attended the concert. He thanked the Embassy for what he described as a moving experience and offered to do his best to promote academic cooperation between his university and Tunisian counter-parts.

He was later instrumental – together with Professor Motoyuki Suzuki and the late Professor Iwao Kobori, both from the United Nations University at that time, and many others who attended the conferences of the Hannibal Club or the Jasmine and Sakura Concerts – in assisting the Embassy in the promotion of scientific and academic exchange between Japan and Tunisia and in the promotion of TJASSST, the Tunisia-Japan Annual (later biannual) Symposium on Science, Society and Technology.

The TJASSST’s 12th edition, which convened from 15-17 November 2011 in Hammamet, Tunisia, gathered together more than 100 Japanese and 300 Tunisian researchers in the physical sciences and the humanities. TJASSST, launched in 2000, paved the way for the creation of the Alliance for Research and Education on North Africa (ARENA) in 2004 by Tsukuba University, then led by president Yasuo Kitahara, and the Embassy of Tunisia.

In turn, ARENA led to the opening in Tunis, within the framework of the Global 30 Program (for the globalization of 30 Japanese universities) of the Bureau de l’Université de Tsukuba pour les Universités Japonaises (BUTUJ), Tsukuba University now plans to open a virtual Med campus in Tunisia.

The Japan Foundation also invited the El Azifet group, a group of young professional Tunisian lady musicians made up of lawyers, medical doctors, teachers, etc., to give concerts in Japan. They gave a concert in Tokyo in October 2011 and introduced the Japanese public to Tunisian music. They significantly corrected and improved the image not only of Tunisian women, but also of their Arab

and Islamic counterparts, at that critical time in the wake of Islamophobia that followed the 9-11 attacks.

Better yet, they moved some members of the audience to tears with their singing of *Momiji and Sakura*. Mr. Koji Omi, former Japanese Minister of Finance and then member of the Japan-Tunisia Parliamentary Friendship Association, in his remarks at the end of the concert, underlined the importance of such exchanges. A few months later, he told the then visiting Tunisian Minister of Foreign Affairs, Mr. Habib Ben Yahia:

“I must confess to you, Mr. Minister, that you and I, government officials, your diplomats and ours, will never accomplish for Japanese-Tunisian relations through financial cooperation, technical cooperation or commercial exchange and other such diplomatic efforts, what these young ladies were able to accomplish through musical exchange.”

While short- and long-term relations can be built on “transactional-type diplomacy” of utilitarian interests, cultural exchanges and cultural diplomacy at the grassroots level are imperative and make stable foundations for long-lasting, mutually-enriching and harmonious relations between countries and peoples.

II.2 *Nō Theater in Tunisia’s Diplomatic Efforts*

A. *Lake Trasimene*, A First *Nō* Essay

In 2001, Tunisia qualified to play in the 2002 Soccer World Cup in Japan and Korea. Tunisia was drawn to play Japan, Belgium and Russia. As the Japanese soccer fans knew a lot more about Belgium and Russia than about Tunisia, the Japanese media gave Tunisia a lot of attention, to the delight of the Tunisian Embassy in Tokyo. To further leverage this excellent opportunity for better visibility of Tunisia, the Embassy decided to organize cultural events, including a fashion show. The Embassy dispatched a Japanese jewelry maker, Mr. Ogawa, to Tunisia to visit museums, archeological sites, traditional houses, and traditional costumes and jewelry collections. Mr. Ogawa met designers and other artists, to create a jewelry collection to be presented, displayed and used partly in the fashion show.

Knowing the Japanese public’s interest in Carthage and especially in Hannibal, the Carthaginian

shogun, organizers decided to present this Tunisian historical personality in the context of one of the major events in his life, in *Nō* format. This was envisioned to make an emotional connection with the audience and help leverage the special suitability of the *Nō* format for the celebration of historical figures, battlefields and sites, and short events, such as battles taking place at dawn and very early in the morning, as in most *Nō* plays.

The June 21, 217 BCE battle in *Lake Trasimene* was chosen as the contextual event. Lake Suma, the setting of the *Nō* play *Suma Genji*, was chosen as an inspiration for its site, atmospherics, and poetic charge. In the Trasimene battle, Hannibal put to strategic advantage both his anticipated expectation of the behavior of the enemy, the physical features and skyline of the area, and especially, as he observed in his preparatory scouting for the battle, the daily fog on the lake, at dawn and very early in the morning. This strategy helped him win one of his earliest and best, yet lesser known, battles. The essay was entitled *Lake Trasimene*.

A *Nō* format was also thought to leverage another one of the striking features of *Nō* – its suitability for a fashion event format. This refers to the slow stately entry walk on the *hashigakari*, followed by circling dance movements on the stage, fast revolutions, codified sleeve and fan play and gestures, which provide a great display of the rich brocade, colors and costumes. Enhancing this effect were the chanting, the recitative, and the drummers' eerie and urgent *kakegoe* calls *yo, ho, iya*, all of which add to the pleasure of watching a *Nō* performance.

Consulted on this idea, Master Naohiko Umewaka approved wholeheartedly and accepted to perform the essay.

We then asked the jewelry designer, Mr. Ogawa, to produce a special piece of jewelry. Not having enough time to design and make a customized costume, we asked Mme Hanae Mori to allow us to use a costume she had designed for one of Master Naohiko Umewaka's earlier *Nō* plays. She readily agreed.

In December 2001, at the Shinjuku Hotel, the *Nō* essay served as an interesting prologue to the whole event, which included a Carthage-inspired jewelry exhibition by Master Jeweler Ogawa. *Nō* Master Naohiko Umewaka performed the essay, wearing over the Hanae Mori costume the large beautiful piece of jewelry especially designed for the event. The closing event was a fashion show featuring Tunisian designers with local and Japanese amateur models wearing some pieces from

Mr. Ogawa's jewelry collection.

Their Imperial Highnesses Prince and Princess Takamado attended the event and were pleasantly surprised, as were the entire audience, by the *Nō* essay. The media gave it a surprised but encouraging nod.

B. *Hannibal Nō* in Carthage, Tunisia, 2006

The *Nō* essay *Lake Trasimene* was used to promote Tunisia by presenting Hannibal, a Tunisian historical figure well-known and well-liked by the Japanese in the context of a historical event. Later, *Lake Trasimene* was developed into *Hannibal*, a fuller *Nō* essay which was used to introduce *Nō* theater to Tunisian theater builders and the general public in Tunisia.

The principal emotion in this second essay was Hannibal's attempt to achieve reconciliation and closure with his fatal decision to spare Rome after his spectacular Cannae victory on August 3rd, 216 BC. Hannibal was then haunted by the memory of his cavalry commander, Maharbal, besieging him to march to Rome and shouting angrily when he failed to convince him "Hannibal, you know how to win battles but you do not know how to win wars!".

The essay was scheduled to be presented in Tunisia on 16 July 2006 as the opening event of the Carthage International Festival to celebrate the 50th anniversary of diplomatic relations between Japan and Tunisia. Former Prime Minister Yoshiro Mori and former councilor Kyoko Kusakabe, respectively chairman and former member of the Japan-Tunisia Parliamentary Friendship Association, endorsed the idea and the Japan Foundation generously accepted to contribute to the financing. *Nō* Master Naohiko Umewaka and Professor Saburo Aoki coached me closely in the writing of the English text. We convinced the Ohara School of *Ikebana* to dispatch a team to help with the staging. *Nō* Master Naohiko Umewaka, aided by M. Fadhel Jaziri, a well-known Tunisian theater personality, trained Tunisian actors for a week in preparation for the performance.

C. Impact

The Tunisian public seemed to have liked the first part but seemed to have been puzzled by the second part. The professional actors and playwrights, on the other hand, liked the experiment very much. *Nō* elements seem to have found their way into some of the subsequent Tunisian theater

pieces produced by Fadhel Jaziri and by other playwrights. Dr. Naohiko Umewaka and Dr. Amparo Adelina Umali, who conducted a similar experience in the Philippines, were invited with their student actors from the University of the Philippines to participate in a workshop with Tunisian counterparts on the occasion of the Carthage Theater Days in December 2007 in Tunisia. Subsequently, I helped a young group of Tunisian actors who participated in the workshop to create the Laboratoire de l'Acteur Afro-Asiatique (LAAA).

II.3 *The Imperative New Japanese Cultural Diplomacy*

A. Globalization and the End of Ideology

Technological change has ushered an era of hyper-information, hyper-instantaneous and graphic communication, and fast travel and transportation. This has led to a convergence in the national paradigms of political, social and economic governance, and to the end of ideology, or at least, to the prevalence of a single ideology, the ideology of human rights, of the market, of consumerism and of democratic governance. In turn, these developments have brought to the fore cultural identities, affinities and conflicts as major transnational and trans-sovereign forces in the dynamics of international relations. The nation-state today, which replaced the city-state centuries ago, is in turn being progressively superseded, at least challenged or supplemented, by larger entities as fundamental units of analysis, understanding and management of social, economic and political activity and of international affairs.

This is Huntington's fundamental message in his book, *The Clash of Civilizations*. This is also Toynbee's message, long before Huntington, in his book *A Study of History*. Both Toynbee and Huntington propose "civilization" as the entity of substitution for "the Nation". Toynbee proposes "civilization" as the adequate unit for the study and understanding of History, in war or in peace, in conflict or in dialogue. Huntington commits further to affirm, however, that civilizations, as international relations stand today, are on a collision course and will unavoidably clash.

B. The Emerging Environment of "Balance of Cultures and Civilizations"

In such an environment a cultural strategy must take into account that today, cultural power or soft power, like military power, can be built, must be maintained and can be projected. In other words,

cultural strategy becomes as important as, some say more important than, economic or even military strategy.

Kissinger in his book *On China* (2012), argues that China used such a strategy to manage both tributary and encroaching barbarian states on its borders to maintain its status as “The Empire of the Middle.” Again, China used soft power in the 19th century to stand up to western imperialism and overcome its handicap in the face of the West’s overwhelming military and industrial advantage. Kissinger also argues that during the post-World War II era and even today still, China has used, and is using, cultural strategy to maintain national unity domestic ally and to consolidate its status as a superpower.

A development which tends to confirm Kissinger’s argument is the recent rehabilitation of Confucius, whom Mao had banished as representing the old and wrong values for China, but whose statue in Beijing stands today in direct view of and in direct challenge to Mao’s own statue. Yet another indicator of the importance which China has started giving to cultural power and cultural diplomacy is the recently instituted annual International Confucius Festival and the expanding network of Confucius Institutes which China has launched in all countries regardless of their level of economic, industrial or cultural development.

Countries, such as Germany with the Goethe Institutes, Spain with the Cervantes Institutes and the Ibero-American Summits, the UK with the BBC, the Commonwealth and the global network of offices of the British Council, the French with the Francophone Institutions and Summits concept, the USA through public channels, but also through civil and even private channels such as Coca-Cola, McDonald’s, etc. are engaged in cultural power building, maintaining and projecting through cultural diplomacy. All have understood the importance of cultural diplomacy and have given a strategic framework to the cultural diplomacy efforts of their embassies abroad. It is as if they have all come to the conclusion that to face up to and best leverage the challenges of globalization and of the emerging balance of civilizations, they must recall that “You can rule a kingdom with power, for an empire you need culture”.

Japan also came to that conclusion when it faced up to 19th century western imperialism. It not only adopted a technological and military strategy, but also a spiritual strategy. Aizawa Seishisai, the retainer from the Mito clan, published in 1825, *Shinron* or *New Theses*, a manifesto in which,

“[He] proposed that in addition to military defense, the times called for spiritual defense as well, and, indeed, the latter would ultimately be more important. Drawing heavily on the arguments of the *kokugaku* movement, he called for the propagation of beliefs based on Japanese mythology, centered on the emperor, in order to unite the nation against its enemies. These beliefs were to be combined with national rites to constitute a new religion that would play a role in society comparable to that of Christianity in the West” (Swanson – Chilson 2006: 7).

Since the end of World War II, Japan has engaged in various strategies of international relations. Official Development Aid (ODA) and technical assistance now all delivered by JICA, have played a major role in the reconstruction and rehabilitation of the international image of Japan. Some of JICA’s programs, such as judo and other forms of martial arts have had an astounding success. Japan Foundation also engages in cultural diplomacy. However, JICA activities are carried out in low to middle-income countries, while Japan Foundation activities benefit mostly industrialized or large-population countries. Also, while Japan’s domestic 19th century cultural strategy was assigned, from the first encounter with the black ships, the truly strategic mission of helping the country stand up to western imperialism, Japan’s cultural strategy in the 20th century aims mostly at recovering from military defeat, rebuilding the country and changing its militaristic image at home and abroad. Japan’s 21st century cultural strategy and cultural diplomacy have yet to be defined to incorporate the new domestic and global challenges and the new global cultural environment of “balance of civilizations.”

II.4 *Nō* an Instrument of Japan’s New Cultural Diplomacy

Today, in the emerging environment of balance of civilizations and the emergence of cultural affinities and conflicts as important determinants of international affairs, it is suggested that Japan engage in a new strategy of cultural diplomacy endowed with a strategic mission, at par with its ODA, technical assistance and, Science and Technology Research Partnership for Sustainable Development (SATREPS) mission and strategy. To be effective, such a strategy must be endowed with sufficient human, material and financial resources.

Japanese cultural diplomacy can and does currently avail itself of a rich variety of forms of art such as *ikebana*, tea ceremony, *kōdō*, *origami*, music, pottery, judo and the martial arts, traditional Japanese theater such as *Nō*, *Kyōgen*, *Kabuki*, *Bunraku*, Zen meditation, etc. Of all these forms, *Nō* theater is by no means the easiest or the most popular with the general public even in Japan. Zen meditation, for example, is in comparison much more popular and has very high name recognition. However, Zen is too self-contained. A good precedent of the effectiveness of such strategy is the propagation of judo.

A. The Striking Features of *Nō* Through the Eyes of a First-Time Spectator

In November 1998, *Nō* Master Naohiko Umewaka invited the diplomatic corps in Tokyo to a *Takigi* (bonfire) *Nō* and *Kyōgen* performance at the Hachiman Shrine, where he performed *Okina*. To a first-time spectator, it was a great new experience. The fire sustaining itself was an intriguing artifact in creating an aesthetic experience of crackling fire, of sudden bursts of swarms of sparks, of chiaroscuro, of togetherness, of focus on the stage, and of reaching back to the depth and to the universal and eternal elemental emotion of gathering around the hearth or the camp fire. The abstract and practically naked staging, the open and yet unobtrusive intervention of stage hands to change the décor or the costumes, to provide a seat for the actor, to provide or remove the props, were another striking and intriguing feature of *Nō* and traditional Japanese Theater.

Equally intriguing in *Nō* Theater is the use of a mask which is chosen to represent the psychological profile of the main character and to exude the principal overall dominant emotion of the play. However, the mask severely limits the main actor's movements and makes his evolution on the stage dangerous and risky. It also limits the use of facial expressions and interaction of the main actor with other actors, with the chorus or across the stage with the audience.

The text often has also an unusual and high poetic charge which is not readily accessible during the performance because of the special elocution or chanting (as in opera), or because the language used is often old Japanese. The prior reading of a *Nō* play greatly enhances the enjoyment of the performance.

To better understand *Nō* and traditional Japanese Theater, I had long discussions about the subject with Master Umewaka. I once asked whether the *Nō* technique could be applied to a foreign

theme, for example, from Tunisia, Middle Eastern history, or Islamic culture, such as the story of the Merchant and the Genie from the Arabian Nights. Such a story, I argued, facilitates the use of the theme of the Silk Road, a very important and recurrent theme for the Japanese and for all Asians, West, Central and East Asian. He liked the suggestion, prodded and kept prodding me to give him a sketch. I started thinking about it in a more precise way, in an effort to better understand and to test my understanding of this unique and novel form of traditional Japanese Theater.

B. *Nō* Theater, A Theater of Universal Emotions, Not Character or Plot

Curiously, when consulted about the idea of *Lake Trasimene*, *Nō* Master Umewaka did not ask too many questions on the details and sequence of events, dates, the dynamics and the unfolding of events or on the protagonists of the battle, on the detailed description of which I was spending a lot of time and text, as would be the case when preparing for a Western movie or play. Rather, he kept pressing me, day after day, on the principal, overall emotion which should be driving his acting. It took me time to understand what he meant, used as I was to completely different canons of theater. Indeed, a western play is a character and plot play. A *Nō* play on the other hand is characterized by a principal emotion, indicated by the mask worn by the *shite*, the main actor, and by the rule of expressionless faces by all those on the stage. The decision on “a principal emotion for the play” was, I realize now, essential to the choice of a mask for the character and for the performance. When I understood, I decided I did not want to choose the realistic and very natural run of the mill feeling of pride and elation of victory. I therefore kept searching for an equally strong, no less natural or true, but a more subliminal and more original emotion. Remembering a curious but truly beautiful fog fountain sculpture I saw once in Canberra, Australia, I suggested, and he agreed, that the principal emotion be the elemental emotion of the aesthetics of fog and fog sculpture under the moonlight experienced by Hannibal as he got the inspiration and formulated the idea of using fog in his victory strategy for the *Lake Trasimene* battle.

C. *Nō*, A Multi Art Form Theater

At the *Okina* performance, the stately entrance on the stage, the very deep belly chanting,

recalling orthodox church chanting or some Russian opera singing, the drummers *kakegoe* calls *yo*, *ho*, *iya*, the chorus singing, the interplay between the main actor, the chorus and the musicians, all give the impression of a religious ceremony, a celebration or a ritual. The choreographed movements, the codified gestures, also contributed to the impression of attending that evening a unique combination of theater, opera, ballet, a musical performance, a Greek play, and a religious ritual, all at the same time.

In a *Nō* play, the actor depends on a codified choreography, a codified stage and pillars, which has the added advantage of minimizing the risk of accident, and a codified body language and gestures to interpret the play. This would ground in facts Karen Brazell's comparison of *Nō* acting to the interpretation of a piece of chamber music by an instrumentalist (Brazell 1998: 32). It also grounds in facts the often-heard comparison of *Nō* play to a choreographed ballet piece.

Thus, *Nō* Theater offers advantages to cultural diplomacy unmatched by other forms of Japanese art or even other forms of traditional Japanese Theater, such as *Kabuki* or *Bunraku*. Examples of such advantages are:

- The international portability and the simplicity of the stage and of the staging, the props, the theatrical artifacts, etc. even compared to *Bunraku*;
- The content/doctrine-free technique and format allowing for universal and cross-cultural sharing of programs, experiences, good practices and learning;
- The suitability and ease of adaptation to processions, rituals, rites, the celebration of national anniversaries and historical figures, events, or sites and ceremonies whether religious, social or political, traditional or modern (fashion shows, etc.);
- The grounding of a *Nō* play in a universal principal emotion, rather than in character or plot;
- The combination of diverse art forms such as theater, poetry, opera, music, ballet, narrative and recitative elocution, chorus chanting, ritual procession, etc. allowing the extension and the reach of programs to large and diverse beneficiaries.

II.5 Conclusion and Recommendations

A. Conclusion

This presentation reports on the cultural diplomacy of the Embassy of Tunisia in Tokyo and on efforts to put *Nō* Theater contribution in enhancing the visibility of Tunisia to the Japanese public or of Japan to the Tunisian public. It also reports on diplomatic efforts for cross-cultural exchange between Tunisia and Japan. Indeed, it seems that while short- and long-term relations can be built on “transactional type diplomacy” of utilitarian interests, cultural exchanges and cultural diplomacy at the grassroots level are the imperative and stable foundations for long-lasting, mutually-enriching and harmonious relations between countries and people.

The ideas advocated in the presentation, whether on *Nō* or on cultural diplomacy, are based on personal experience and thoughts resulting from watching many *Nō* performances, and from personal efforts to understand this uniquely Japanese form of art.

Japan’s cultural diplomacy over the years has accomplished a lot through programs such as the international promotion of judo, *ikebana*, tea ceremony, etc. which have come to be so closely and positively associated with the international image of Japan. Japan has also initiated pioneering programs in knowledge diplomacy, SATREPS in the Physical Sciences, and Euro-Japan Academic Networking for Humanities project led by Professor Saburo Aoki from Tsukuba University.

Today however, Japan’s cultural diplomacy needs a closer look to see whether there is an opportunity for a policy update. In particular, Japan needs to decide whether there is an opportunity for a new cultural diplomacy which takes into account the emergence of cultural factors as new important determinants of the dynamics of international affairs, and of countries’ international standing, diplomatic capital and soft power in the global arena.

The Japan Foundation has a program of activities and a network of offices which currently benefit a relatively limited number of countries. The policy update should explore, among other issues, the opportunity of extending its network of international offices to a much wider geopolitical footprint to implement Japan’s new cultural diplomacy. The JICA international experience of technical assistance delivery through an overseas network of JICA offices could serve as a model to Japan Foundation. Another example is China’s expanding network of Confucius Institutes. Germany’s network of Goethe Institutes and Spain’s network of Cervantes Institutes are yet other examples

which could also be explored.

This brings to mind the question of whether Japan should think about extending its cultural diplomacy to traditional Japanese Theater and about choosing a Japanese historical personality as an emblem to implement its new cultural diplomacy. *Nō* Theater offer serious possibility. Zeami, on the other hand, could be the emblematic figure, the figure *de proue* for Japan's new diplomacy like Confucius for China, Goethe for Germany, and Cervantes for Spain. A network of Zeami Institutes would then be the medium through which Japan Foundation would implement the new diplomatic thrust.

B. Recommendations

In the meantime, we can start exploring the potential of new cultural diplomacy and prepare for it. We could:

- Create a network of Zeami Institutes, similar to Germany's Goethe Institutes, Spain's Instituto Cervantes, China's Confucius Institutes, etc., institutes of cultural diplomacy;
- Incorporate *Nō* and Traditional Japanese Theater (TJT) in the Euro-Japan Academic Networking for Humanities project and globalize the project, or at least, extend it officially to Asia and Africa;
- Translate Adachi-Suzuki regime of training in TJT;
- Translate in English, Italian, French and other languages all or some of Yukio Mishima's rendition of 13 *Nō* plays into modern theater to serve as an inspiration and a model for translation in other foreign languages;
- Study James R. Brandon's experience and methodology in writing *Kabuki* and other TJT plays in English as an inspiration and a model for doing the same in other languages, and encourage a first binomial, triangular or quadrangular experimental initiative, in *Nō* Theater or *Kyōgen*, between Shizuoka, Bologna, Manila and Tunis on such themes as: Saint Perpetua, The Silk Road, The Almond Blossoms, etc.

These are some of the recommendations and suggestions deemed likely to be useful in preparing

for and updating Japan's 21st century cultural diplomacy. A small committee can be formed to examine these and other suggestions before submitting a report to the concerned parties in Japan. *Nō* Theater meets one of the rules for historical significance. For any country aspiring to promote its history, it has both to identify what is most unique about itself and about its contribution. Having done that, it must identify what is universal about that unique feature of its national identity and its contribution. In modern parlance, the country in question must engage in globalization. This is what *Nō* offers to Japan's 21st century cultural diplomacy.

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III *Perspectives on Cultural Diplomacy*

by H.E Jose Maria A. Cariño

III.1 *Introduction*

When I returned to the Philippines many years ago to study for a university degree, after my father was recalled from his posting as a diplomat in Pakistan, I applied at the University of the Philippines only to be told that it was phasing out the Foreign Service/International Studies program because the graduates were not passing the Foreign Service examinations of the Department of Foreign Affairs (DFA). At that time I thought that was tragic, because I wanted to be a student of UP. Considering what is now happening around the world and the role that the Philippines now plays in the international arena, I am glad to learn that UP now offers a course on International Relations and that its graduates are now passing the Foreign Service Examinations.

I also wanted to study at the London School of Economics, unfortunately my father could not afford to send me there. However, a few years ago I had the privilege to lecture there; that demonstrated for me Europe's interest in the Philippines and our role in the high growth area that is Asia, as well as the Asia-Pacific Region.

My lecture today is on the DFA's perspectives on cultural diplomacy. In order to do that, please allow me first to go back to the basics and discuss with you what is now generally termed as Soft Power Diplomacy.

III.2 *Soft Power Diplomacy*

Soft power diplomacy as opposed to hard power diplomacy, does not resort to coercive means, nor does it use flagrant military, political or economic force in order to reach its objectives. Thus, soft power diplomacy is not just the opposite of hard power diplomacy; it actually means just about anything else that does not involve hard power.

As an example of the contrast between the two: China's flagrant island reclamation projects and tactics in so far as its claims on the Spratly's are concerned, and its intimidation of Filipino fishermen at Bajo de Masinloc or Panatag Shoal are all manifestations of hard power. On the other hand, the opening of Jollibee restaurants in the U.S., Hongkong, and the Middle East and the

performances of the Bayanihan throughout the world are examples of soft power diplomacy. Although approaches towards diplomacy may vary, ultimately the goal is for a country to promote or defend its interests. In other words, the objectives of both are the same, the only difference is that one blatantly uses iron fists, while the other uses soft velvet gloves. Hard power diplomacy is an expensive exercise, soft power is a gentler, more inexpensive and less controversial way of promoting a political group's interests.

The term 'soft power diplomacy' was coined by Harvard University professor Joseph Nye in a 1990 Atlantic Monthly article. He has been its main proponent since. According to Prof Nye: "Soft Power Diplomacy is the ability of a political body, such as a state, to indirectly influence the behaviour or interests of other political bodies through cultural or ideological means".

For the purposes of this lecture, I have broken down soft power diplomacy to three components, which serve as the beacons or mainstays of our soft power diplomacy strategy.

They are: 1. Humanitarian Aid, 2. Technical Cooperation, and 3. Cultural Diplomacy.

1. Humanitarian Aid: The Philippines is a constant recipient of humanitarian aid from the West and from the aid agencies from the First World, or developed countries like Japan and South Korea. It is described as material or logistical assistance provided for humanitarian purposes and is normally given in response to times of crises, including natural disasters such as earthquakes, avalanches, typhoons, hurricanes, landslides, tsunamis, etc. While the main objective of humanitarian aid is to save lives, alleviate suffering and maintain human dignity, it also becomes an investment of goodwill between countries. It can be assistance in the form of cash or materials such as food, water, medicines, clothes, tents and other forms of shelters, as well as deployment of experts, trained personnel such as doctors and nurses, and trained animals (e.g. dogs to search for survivors in collapsed buildings). In the last few years, although the Philippines has been considered a Third World country, we have been sending medical teams to help countries which have suffered natural disasters, particularly our Asian neighbours. Our valuable experiences as the most natural disaster prone country in the world should be shared with the world, to help mitigate, prepare for and cope with natural disasters.

2. Technical Cooperation: The Philippines is no longer considered a Third World country (least developed country). In fact, we are now a new middle income country. As such, the Philippines has to be more active in its role in the international arena relative to South-South cooperation among Developing Countries (ECDC) espoused by the G77. As focal point for technical cooperation, the Philippine government established the Technical Cooperation Council of the Philippines (TCCP) in 1992 to serve as the focal point for Technical Cooperation among Developing Countries TCDC-ECDC. TCCP, which I now head as Chair Alternate, is mandated to formulate and implement a technical cooperation program in favor of least developed countries by offering non-degree short training courses in areas where the Philippines has the experience and expertise, and which are relevant to the development efforts of the beneficiary countries, including the Philippines. TCCP is composed of six major government agencies represented by their department heads. It is chaired by the DFA secretary, and the other members are the secretaries of the National Economic Development Authority (NEDA), the Department Of Agriculture (DA), Department of Environment and Natural Resources (DENR), Department of Science and Technology (DOST) and the Department of Trade and Industry (DTI). The TCCP Secretariat is based at the Department of Foreign Affairs and the Chair Alternate, designated by the DFA secretary, must have the rank of Chief of Mission.

Following are samples of the programs, training seminars, conferences and activities organized by the TCCP:

- Training on Eco-Tourism for Sustainable Development. Puerto Princesa, Philippines Nov. 2011.
- Seminar on Entrepreneurship and Gender Development/ Dili, East Timor, Feb. 2012.
- Gender Development and Entrepreneurship for Women, Yangon, Myanmar, Feb. 2012.
- Women Entrepreneurs and Gender Development, Vientiane, Lao PDR, Feb. 2012.
- Conference Workshop on Cultural Tourism, Vigan, Philippines, Nov. 2012.
- Entrepreneurship Development Seminar, Thimphu, Bhutan, Nov. 2012.
- Entrepreneurship Development seminar for Women, Luang Prabang, Lao PDR, Dec. 2012.
- Training-Workshop on Food Processing and Preservation, Baucau Timor Leste, July 2013.

- Study Program on GAD Mainstreaming for Lao PDR, Vientiane, Nov. 2013.
- Seminar on Cultural and Heritage Preservation and Cultural Tourism Merchandising, Cebu Philippines, Dec. 2013

Other programs in the pipeline include training in virgin coconut oil processing in Vanuatu and Nauru and a seminar/training on organic farming and agri-tourism to be held in Majayjay, Laguna in 2015.

The keys to the successful implementation of TCCP programs include:

- Technical cooperation programs are provided without any strings attached to the recipient countries (they do not have to buy equipment or hire Filipino experts or technicians);
- Affinity as a neighboring Asian country;
- Similarity in Asian racial features and/or Pacific Island origins;
- Excellent and knowledgeable lecturers and experts from the private sector and the different Philippine government agencies;
- Capability of Filipino lecturers to deliver lectures in a neutral and easy-to-understand English;

With the strengthening of the Philippine economy and its high economic growth rate, its role as a new middle-income country and recognition as an excellent provider of technical cooperation training programs, TCCP will be tasked to play a pivotal role in the country's soft power diplomacy initiatives. It has been recommended that in the long run, TCCP should be renamed the Philippine International Cooperation Agency (PICA).

3. Cultural Diplomacy: The third component of soft power diplomacy is cultural diplomacy. The DFA, in particular, and the Philippine government, in general, have not given cultural diplomacy the proper budget and support for many years. Although there used to be an Office of Cultural Affairs in the DFA in the 1960s, the government's focus in the 1970s veered towards the phenomenon called the Philippine diaspora, or the Overseas Filipino Worker (OFW). Thus,

protecting Filipinos abroad became the priority and cultural diplomacy was relegated to the back burner, or totally ignored.

While OFWs have provided the much needed foreign currency and propped up the Philippine economy for years and still continue to do so, the social cost has been very high. We have millions of Filipino children growing up without parents. That is terrible. What is a family without parents? The kids end up being raised by grandparents who cannot discipline or control them because they are too old, of a different generation, and, of course, grandparents tend to spoil their grandchildren. The Philippine government would like to eventually return our OFWs to their families.

Then there came another phenomenon, the BPOs or Business Process Outsourcing companies (call centers). The Philippine economy has benefitted from the growing number of call centers all over the country, creating jobs in our own territory. While the economic benefits are palpable, again, there are high social costs. You have young adults waking up to go to work the whole night at call centers while their parents sleep. When the former return home, the parents are preparing to go to work. It is foreseen that the BPO phenomenon will eventually plateau and peter out, particularly with the trend towards seeking solutions through on-line computers rather than phone calls that are being implemented by progressive countries such as Australia, New Zealand and other European nations.

The most plausible solution is to create more jobs here in the Philippines that will be compatible with family life. This is easier said than done. However, there are growth opportunities that Filipinos and the Philippine government must study seriously as alternatives. These include attracting manufacturers and investors who find that doing business in China has become very expensive, creating more industries in the Philippines that can make us competitive in the world market, and investing in the three high growth areas where the Philippines has great potential and competitive advantage : agriculture, the creative industries, and tourism.

It is in the last two high growth areas that the DFA's Cultural Office has focused its attention on in creating a cultural diplomacy strategy. We further sub-divided our cultural diplomacy task into three categories: cultural industries promotion, creative industries promotion and cultural tourism promotion.

In the past, these specific elements of culture-related job opportunities have not been given the proper push – which is a pity because we have a very, very rich culture, some of the most creative people on earth and many absolutely gorgeous and breath-taking tourism spots. And what are the main sources of our creativity? Our people and our culture.

We need not re-invent the wheel to promote our culture, we just need to emulate the success formulas of other countries. In the case of Japan, France, Spain, Italy, the United Kingdom, South Korea and the United States, they inject their culture in everything they do, in everything they manufacture. The secret to their successful manufacturing is linked to their pride in their national identity; and when they inject their culture, the products they manufacture are different from whatever is being produced by other countries. This is because their identity and their soul are found in their culture. As concrete examples of these, we can name a few brands that reflect the culture of their countries of origin: Ferragamo, Coca-Cola, Mercedes Benz, Louis Vuitton, Rolls Royce, Toyota, Samsung, Zara and Jollibee.

III.3 *The Changing Times*

What made the Philippine government, through the DFA, exert greater effort to promote Philippine culture abroad? Simply, the fight against corruption has allowed the government to allot a budget for promoting our culture. The National Museum was given a budget of P500 million for two years to implement projects, improve facilities, restore artworks in its collection, etc. There are moves to convert the National Commission on Culture and the Arts (NCCA) into the Department of Culture in order for it to be given a bigger slice of the national budget and to give it police powers that will empower it to actively protect our national historical sites and our natural wonders.

On the part of the DFA, several steps are now being implemented, including: creation of the Office of Cultural Affairs and Public Diplomacy, designing of cultural training modules for Filipino diplomats, increasing the budget of all foreign service posts to implement cultural and tourism promotion projects and events.

III.4 *Promoting Cultural Industries*

In today's terms, cultural industries refer to the traditional forms of art such as painting, sculpture,

music, literature, poetry, etc. and our foreign service posts abroad have been promoting Philippine cultural industries for many years now. Most of the DFA's cultural promotion activities have been limited to helping travelling performers and artists such as the Bayanihan, Ballet Philippines, Loboc Children's choir, UP Madrigals singers, Gary Valenciano, Manny Baldemor, Andion Fernandez, etc. Almost always, these cultural promotion efforts have encountered budgetary constraints. Simply put, in the course of many administrations, cultural promotion was not a priority. Our posts were constrained to seek the help of Filipino community members abroad not only to help defray the costs of the venues and other logistics for the artists/performers, their hospitality was also sought to house them. At the DFA, we have always tagged this strategy as mendicant diplomacy.

One of the projects we will be implementing is to create a database of all Filipino artists, musicians and performers abroad who are willing to help promote the Philippines. This is to generate cost savings, as it is very expensive for us to bring artists all the way from Manila.

III.5 Promoting the Creative Industries

Throughout the world, the industry with the highest growth rate is what we now term as the creative industries. It encompasses a wide field of artistic activities including: advertising, architecture, art and antiques, computer games, crafts, designs, designer fashion, film and video, music, performing arts, publishing, software, TV and radio.

Exhibitions like Manila Fame have proven the Filipino talent for creative and innovative design. That amazingly attractive combination of function and design by Filipino designers have made Philippine products very much in demand in international markets. One just needs to visit the many fashion houses, art galleries and malls to see Filipino creativity in action.

As an example, it is interesting to note that our *teleseryes* are being aired in Africa, South America, and the Pacific Islands, such that our actors like Jericho Rosales have become household names there. In one African country, at a certain hour, the Prime Minister stops her meetings to say: "Ok guys, that's it. We have to break because my favorite Filipino teleserye is coming out on TV". I was in the jungles of East Timor when a Caucasian foreigner asked me "Filipino?" "I love Brillante Mendoza!" Both our TV series and movies are beginning to create waves.

Appl.de.ap, Monique Lhuillier, Lea Salonga, Bencab, Ronald Ventura, Fernando Zobel, Brillante

Mendoza, Marilou Diaz Abaya, Budji Layug, Kenneth Cobonpue, Joey Hizon, Maria Ressa are just a few names that prove Filipino creativity.

To maintain the momentum, both the government and the private sector must make use of today's advances in technology and newly-crafted conducive government policies and regulations. We must also tap foreign investors to come to the Philippines to develop the tremendous amount of creative and innovative Filipino talent.

III.6 Promoting Cultural Tourism

The Philippines has many cultural sites that are of both historical and touristic interest. The Rice Terraces, the churches, the beaches, the caves, lighthouses, natural formations, waterfalls, etc. While promoting tourism is the main function of the Department of Tourism, the fact that the DFA has over 80 posts abroad gives us a platform from which cultural tourism promotion can be launched and sustained.

But there are other aspects of tourism that have to be nurtured and promoted, such as cuisine, weaving, artisanal products, cultural tourism merchandise, etc. All of these not only create jobs for our people. They also boost the Philippine economy and increase our foreign exchange earnings. The Philippines must promote its cuisine abroad. The objective is to make it as familiar as Japanese, Spanish, French, Thai, Vietnamese and Indian cuisine. When the nomenclature was changed from *kusinero* to *chef*, there was instant class and glamour. Thus, we must also make our cuisine more visually attractive to make it acceptable to the world market.

Previously, our food color ranged from light brown, medium brown, dark brown, very very brown, or totally black as in *dinuguan*, or grey as in *pinakbet*. The new generation of Filipino chefs are changing that. While Filipino food tastes great, we have to adapt its look to international market standards. Plating and food presentation in the Philippines have taken tremendous strides, particularly because of Instagram and Facebook that make it easy for people to send photos of the food they are about to eat to their friends and relatives.

Food is one of the main ingredients for change. It is one of the easiest ways of entering other people's hearts and minds. A strategy we will be adopting, aside from sending Filipino chefs abroad to show to the outside world how great our food is, will be to train Filipinos abroad on how to cook

and serve our food, but also on how to become entrepreneurs. So, instead of just being OFWs *na nagkikiskisng mga kaldero at nag-iisis ng mga kubeta, magiging negosyante sila* (who clean pots and scrub toilets, they'll become business-minded). We want them to become entrepreneurs so that their spirits are lifted, their dignity uplifted and their earnings are increased, *para mas marami silang perang maipapadala sa mga mahal nila sa buhay sa Pilipinas* (so they'll have more to send back to their loved ones in the Philippines).

Talking about spirits, one of DFA's big projects on Feb. 13, was a pre-Valentine party where we invited the diplomatic corps, businessmen, honorary consuls, the wheelers and dealers and movers and shakers of industry. The event, called Lifting Philippine Spirits, aimed to launch our campaign to promote Philippine liquors, wines, juices, and drinks.

We asked Philippine manufacturers to provide the drinks. The other objective was to launch a project through which all official functions of our embassies, consulates and honorary consulates abroad will serve nothing but Filipino food, wines and liquors and drinks. The strategy will ensure that captains of the hotel, bar and restaurant industries are invited to our events abroad so that they can taste our food, our wines, liquors and juices.

The DFA also held a Filipino chocolate degustation event to launch the coming of age of Philippine chocolates. Philippine wines, liquors and chocolates are very good export products that we have linked with our culinary arts and culture.

In this global community of nations, art for art's sake has become more difficult to market. There has to be an economic value for sustainability. It should benefit not just the actors, or the players, but the entire community. That is how one makes a successful cultural diplomacy program.

These are just a few highlights on soft power diplomacy and our cultural diplomacy programs that I could fit in a 20-minute lecture.

Thank you very much.

Section 2.

Performances Transcending Boundaries of Time and Space

IV. Amateur's Practice of Japan's Nō Theatre in the Edo Period. As Seen in Chohoki and Ukiyozoshi by Noriko Konoe

IV.1 Nō and Kyōgen as Seen in Kamigata

The theme of this conference-workshop is Nō Theatre. At present, Nō and Kyōgen are both recognized and appreciated as independent art forms in their own right. However, until very recently, presumably up until the latter part of the Showa Period (1926-1989), Nō and Kyōgen were staged as two complementary entities in one performance. This paper would like to explore first and foremost both Nō and Kyōgen in the Edo Period – from its viewpoint as a traditional performing art that existed from Japan's medieval period prior to the birth and development of the Kabuki and Ningyō Jōruri (puppet theatre) in the early Edo Period.

Nō and Kyōgen, which started as entertainment for commoners, became the ceremonial performing arts of the Tokugawa shogunate during the Edo Period, and were incorporated into the samurai culture. Nō's major shift to an exclusive art for the ruling class prevented commoners from enjoying it on a daily basis, for they were only given occasional access to it. Commoners thus took interest in the new forms of performing arts, the Kabuki and Ningyō Jōruri.

However, despite the exclusivity of Nō and Kyōgen to the ruling class, one Kyōgen actor had a slightly different view. Shigeyama Sennojo (1923-2010), an actor of the Okura School of Kyōgen in Kyoto, mentioned in his essay *The Kyōgen in Kyoto* (1996), that the Kyōgen in Kyoto had a unique mass appeal compared to its counterpart in Edo. This was due to circumstances prevailing in the Kamigata region (the Kansai region located in Japan's western section around Kyoto and Osaka) during the Edo Period (Shigeyama 72).¹

In the beginning of the early modern period (1573-1867), many Nō and Kyōgen actors, who until then were from Kamigata, the center of culture, moved to the samurai capital of Edo. By becoming personal actors in the samurai families' employ, they have adopted and transformed into the ways and formalities of the samurai.

For most actors of the Edo Period, it was rarely possible to perform Nō and Kyōgen outside the

¹ In the Edo Period, lust and pleasure are defined as ethically "evil", and the Shogunate controlled the Shibaicho (theater town) as a "place of ill repute" along with the red light district. In addition, Shundai Dazai, the Confucian scholar in the middle of the Edo period, criticized *shamisen* music's popularity by postulating that *shamisen* music was "indecent music" that disturbed the mind. On the other hand, there is nothing indecent in Nō, making it superior to other popular music.

samurai class in Edo. However, according to Shigeyama Sennojo, circumstances were different in Kamigata. Kyoto was the city where the emperor and his family lived; Osaka was the center of commercial activities; and Sakai developed due to international trade. Each city had its own tradition and history that nurtured high level of culture as a free city or as an extraterritorial town. Sennojo states that *Nō* and *Kyōgen* actors in Kamigata could perform outside the new system of Edo with more moderate freedom.

In addition, Sennojo introduced a *kyōwarabe* tongue twister (Translator's note: it plays on the word *kyō*, which could either mean "Kyoto" or "today," depending on the Chinese character used) that was popular around the time of his great-grandfather, Sengoro Shigeyama IX (1810-1886):

*Kyō no Kyōgen-shi ga kyō kyō-kara kite kyō Kyōgen-wo shi te, kyō kyō-he kaetta.*²

Sennojo reported that this tongue twister expressed an interesting reality: *Nō* and *Kyōgen* actors who lived in Kyoto performed not only there, but also in neighboring cities. In addition, in most areas of Japan at that time, *daimyō* (military lords) hosted *Nō* and *Kyōgen* performances in a castle, preventing townspeople and farmers from watching a formalized *shikigaku* version of *Nō*, except when they were allowed admission. In contrast, Kamigata townspeople and farmers enjoyed *Kyōgen* performances, Sennojo said. The above tongue twister describes the difference between the cultures in Edo and Kamigata.

Even if such regional differences existed and direct appreciation of authentic *Nō* and *Kyōgen* performances were out of reach, commoners during the Edo Period, despite the restriction, did not stop pursuing the fun and enjoyment of *Nō* and *Kyōgen*.

When a full production of *Nō* is performed, it becomes formal and creates a distance from commoners. However, when only an excerpt of the *Nō* text is performed, just like in a soprano recital when only an aria is sang instead of a full grand opera performance, it becomes more accessible for both the samurai class and the commoners.

Let's take the example of *utai* or *Nō* chanting. Even if people in those days could not watch nor listen to a real *Nō* performance, they found enjoyment in the singing of the *Nō utai* in the way people today enjoy the karaoke.

In this paper, I will show examples from Edo Period publications on how commoners perceived *utai*. For instance, through an encyclopedia entry on *utai*, dating from that period, as well as the

² A *Kyōgen* actor who lived in Kyoto, came from Kyoto today, performed *Kyōgen* today, and returned to Kyoto today.

example of an *utai*-loving character in a novel that showcased customs then, I shall show an aspect of *Nō* in the form of *utai* (chanting) that people appreciated in their daily lives.

IV.2 *The Chanting of a Nō Text as Seen in Nan-chohoki*

First, I would like to introduce the book *Chohoki*, a Japanese literary work. Literally translated, the ‘*Choho*’ in *chohoki* means ‘convenient’. *Chohoki* is a reference book for the general public, first published in the Edo Period and which bookstores primarily pitched, planned and edited.

The book gave commentaries on knowledge – such as medicine, agriculture and industry, commerce, various performing arts – required for day-to-day life, similar to an encyclopedia, as they are intended to teach the essentials of efficacy and technology. Scholars and bookstores during the early modern period refined the commentaries, which were written in an easy-to-read-and-understand style. They became handy guides (Nagatomo 2005).

Now, I would like to introduce *Nan-chohoki* (Translator’s Note: *chohoki* for men), published in Kyoto in 1693. Certainly a “women *chohoki*” was also published, and both books were believed to be in demand. This *Nan-chohoki*, which gives us a glimpse of an amateur’s *Nō* chanting lesson during the Edo period, is a material that I would like to discuss and look into in this paper.

Volume 2 on calligraphy, Chinese poetry, and on composing *waka* (a 31-syllable Japanese poem) and *haikairenga* (linked verse) also included a chapter on *Chanting utai* (*Nō* chant). In other words, learning *utai* was given the same equal importance as learning calligraphy and composing *waka*. *Utai* was one of the educational requirements for men in the Edo Period (qtd. in Ōtani «Kanze»). For additional information, *Syouni Hitsuyou Sodategusa*, a reference book on child care, says that while calligraphy is most important in education, children should also be made to learn *utai*, the tea ceremony, and the game of go and *shōgi* while still young. It is a source of shame to reach adulthood without learning them (Gyuzan 1703). Indeed, this explains that *utai* chants were essential in the education of men with the appropriate social status.

Going back to *Nan-chohoki*, *utai* is mentioned in the introductory section of its Volume 2-1 about learning calligraphy. To explain the importance of *i-ro-ha* in calligraphy writing practice, it says that in the case of *utai*, practicing only *Takasago* for 30 or 50 days, will enable one to chant almost all of the *Nō* text.

I-ro-ha is the ABC of traditional Japanese syllabary and is the first step that a child learns in beginning writing practice. Similarly, *Takasago* is categorized as one of the rudimentary chants to be learned in *Nō* chanting.

Among commoners, *Takasago* was a familiar *Nō* chant such that by saying «sing *Takasago*» it already signified a wedding. The *utai Takasago* was indispensable in wedding ceremonies. Embodying and memorizing it was one way of showing progress. Thus it should have become a living cultural tradition.

There are 11 items cited in volume 2-5 *Chanting of a Nō Text*. First worth mentioning is that it is very important to chant *utai* with a firm knowledge of the rank (category of *Nō* plays). This is specifically exemplified in these plays: In *Teika*, noble and beautiful; *Eguchi*, the feeling of a lady of pleasure; and *Aoi no Ue*, the feeling of anger and resentment amidst beauty and elegance. It is said that one should sing according to the character either with the heart of a samurai, the heart of a woman, a monk, a minister.

In addition, *issei nifushi* teaches that one must not think of producing a good voice, but to sing naturally with one's inherent voice.

The description about *utai* not only concerns instructions on how to practice it. It also explains how to breathe, the state of the heart and the voice, the distinction in the chanting between the *shite* (the lead role) and the *waki* (supporting role) and a summary of the charm of *utai* and its abstraction. Interestingly, it also says something about concocting medicine for sore throats and hoarse voices! *Chohoki* is precisely a handy guide book that even mentions the size of the pill, its decoction and how to drink it.

For commoners learning the *Nō* chant, it provided knowledge not only on how to sing the chants, it also instructed on what to do when the throat hurts and one is unable to sing. It was a practical guidebook for the general public and undoubtedly, many commoners needed such knowledge.

IV.3 *Nō Chant Lover and Jōruri Lover Described in Akaeboshi-Miyako-Katagi*

Nagaido Kiyū's *Akaeboshi-Miyako-Katagi* is an *ukiyo-zoshi* published in 1772. *Ukiyo-zoshi* is a contemporary light story of manners which faithfully copies and depicts real life. It was published mainly in Kamigata for about 100 years, from the middle to late Edo Period. In Volume 3 of this

book, there is a comical and interesting story about a conflict between a man who likes *utai* and a man who likes *Jōruri*, but hates *Nō* chants and the tea ceremony. *Jōruri* was a type of dramatic recitation, accompanied by a *shamisen*. Combined with puppets, it evolved into the *Ningyō Jōruri* (Japanese puppet theater). In the Edo Period, it was a fairly new type of performing arts compared to *Nō* and *Kyōgen*.

The main character who likes *utai* is Shichiemon, and the other man who likes *Jōruri* is named Isuke. Shichiemon and Isuke are both amateurs. Shichiemon, who is said to have had an “an unusual liking for *Nō* chant”, had taken lessons in *utai* from an early age up until he was over 40 years old.

He improved his performance and got permission from a *Nō* master to perform and teach *utai* with a license. He became deeply committed to it. Since he began teaching it, he practiced from morning till night.

He is very proud of himself, and of being good at *Nō* chanting. He believes that “the chanting of a *Nō* text is superior to all the performing arts and that any person who sings *Jōruri* and *kouta* is worthless”. He does not even associate with, and even makes fun of Isuke from the bookstore across the street, who likes *Jōruri*.

In town meetings, when there is an old man who could not chant *utai*, he sneers inwardly at him while thinking to himself “That man is uneducated”.

On the other hand, Isuke is extremely more enthusiastic about his love for *Jōruri* than work for his family’s business as a seller of illustrated books. He takes on tens of pupils and gives them *Jōruri* lessons. Every night, *shamisen* music reverberates until midnight, causing so much noise in the neighborhood.

In one occasion Shichiemon heard a rumor from his pupil Chushichi, who is Isuke’s neighbor, that Isuke, who looks down on Kunidayu-bushi, one of the *Jōruri* schools, reportedly said that because Kunidayu-bushi was vulgar, “he would rather learn *utai* than (learn *Jōruri* from) Kunidayu-bushi”.

How angry Shichiemon got!

Seething with anger, Shichiemon said:

“*Nō* music is indispensable to government ceremony and *Kagura* performance of sacred music and dancing dedicated to the god [*kami*]. Needless to say, townspeople and farmers as well as

the *daimyō* cannot hold their ceremonies without *Nō* chants. We can do just fine without *Jōruri* and *kouta*. It is outrageous that he put *jōruri* and *kouta* in the same category as *utai*!”

Shichiemon – due to Isuke’s verbal abuse and the daily noise – allowed Chushichi to live in a house he (Shichiemon) was renting out. But the pupil turned out to be a complete and total impostor. Eventually, Chushichi, taking advantage of Shichiemon’s stubborn character, deceived him and made him suffer a heavy financial loss, which is the story’s comical and unexpected ending.

There is an *Ukiyo-zoshi* illustration showing 2 houses – that of Shichiemon and Isuke. On the left side is Shichiemon listening to the rumor from Chushichi, who came for *Nō* chant training in Shichiemon’s house. On the far right side, in front of Isuke’s *ezoshiya* (illustrated book) shop, is a *Jōruri* training with Isuke and four students.

In the *Ukiyo-zoshi*, a contemporary novel of manners that people of that time enjoyed, ordinary people, although their characterization may be exaggerated, are vividly depicted. Readers could have enjoyed the novel’s characters, who reminded them of somebody familiar and made them laugh or chuckle.

For the common people of Edo Period, the popular *Kabuki* and *Jōruri*, with new works on stage daily, would be the more attractive performing arts.

But at the same time, the traditional performances of *Nō* and *Kyōgen* remained very popular, as they began to be deeply involved in people's daily lives, being necessary for ceremonial occasions such as weddings.

IV.4 Traditional Performing Arts Rooted in the Commoners of the Edo Period

Earlier, I discussed *utai* or *Nō* chanting among the common people during the Edo Period with the use of the *Nan-chohoki*, the handy reference book for the general public at that time and *Ukiyo-zoshi*’s *Akaeboshi-Miyako-Katagi*. We had a glimpse of commoners of the Edo period who enjoyed the *Nō* chant. In fact, they even engaged in its practice. At the beginning of the Edo Period, it is said that the Shogunate turned *Nō* into a ceremonial performing arts; but *Nō* and *Kyōgen* were attractive enough for commoners, for they understood their spirit and supported them.

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V. The Nō Renaissance in Meiji Period (1868-1912) Japan

by Yasunori Fukuda

V.1 Nō Theater in the Edo Period

Nō has a long history. This theatrical form, in which Zeami expressed the world of *yugen* (mysterious grace and subtle profundity), is a representative of Japanese culture. After Zeami's death, many more famous masters continued the tradition of creating masterpieces one after another.

Nō became the official ceremonial performance during the Edo Period. It was incorporated in the samurai society beginning with the Edo shogunate class and performed in their ceremonies. *Kakiage*, a record of the legacy and history of the house belonging to each Nō school, was submitted to the shogunate and "a ready-to-perform repertoire" was prepared for command performances. The detailed preparation of the ready-to-perform repertoire transformed Nō into a serious well-polished art, which further honed the skills of Nō masters and secured for them their social status: lavish meals, provided with every luxury imaginable, were served after performances; there were also Nō plays, such as *Machi Iri Nō*, which invited townspeople who contributed to the feudal clan.

On the other hand, Nō's popularity spread among the common people through *Machikata Nō* (Town Nō), *suutai* (Nō song without accompaniment), *okeiko* (training-rehearsal), and others. In addition, literary works associated with Nō increased in number. Street performances of Nō became popular as well.

Because the Nō today "went through" the Edo Period, it does not show the "beauty" of the Medieval Period represented by Zeami. What it shows, rather, is typical of the Edo Period, a play that reflects the aesthetics of the samurai.

Furthermore, since Nō was a ceremonial performance of samurai society, samurai families had to stage a play when required, even amidst financial difficulties. They had to hire Nō players on a regular basis. This practice enhanced Nō's artistry. How should the artistry of the Edo Period Nō, the model for samurai families, be evaluated? And what should its rightful position be?

V.2 *Nō in Meiji Period – A Shattering Time for Nō –*

One of the shattering events in the history of *Nō* Theater was the restoration of imperial power. During the Edo Period, *Nō* masters received a salary from the shogunate or a feudal clan. With the Meiji Restoration (which marked the end of the shogunate and re-established control of the country under Emperor Meiji's imperial rule), *Nō* masters lost their source of income. As a result, many *Nō* performers were plunged into poverty. *Nogaku Seisuiiki* (The Rise and Fall of *Nō*) described the situation as follows:

“*Nō* family heirlooms handed down from ancestors, such as masks, costumes and other valuable props, as well as small and big drums, were sold. But these *Nō* performers could not sell them at a high price. Some *Nō* masters, worried on how to make ends meet, opened cigarette stores and drug stores. Others became minor government officials, while others earned money helping in land survey offices. There were those who spent their days in small-scale work, such as being a subordinate of gardeners or by making fans and toothpicks; when faced with life's difficulties, some went missing while some families broke apart” (Ikenouchi 1940).

Kuro Hosho, Minoru Umewaka, Katsuko Kanze, among others, narrated the masters' state of poverty in the section *A Major Shock in the Meiji Restoration* of the said book.

V.3 *The Renaissance of Nō*

Japanese people stood by *Nō* when it was at its critical point. In 1869, Munenari Date played a key role in defending *Nō* when he showed it to the Prince of Wales. In addition, when Tomomi Iwakura visited Europe and America in 1871, he discovered the relevance of preserving *Nō* Theatre. He then staged *Nō* plays at his mansion in 1876.

Nō was also performed in various locations. One of the well-known performances was before former U.S. President Grant in 1879. The imperial court also built the Aoyama *Nō* Stage in 1878. With Iwakura behind the project, *Nōgakusha* (*Nō* company) was established in 1881. This led to the building of *Shiba Nōgakudo* (Shiba *Nō* Theatre).

However, after Tomomi Iwakura's death, *Nō* was again confronted with the prospect of stagnation

and decline.

V.4 A Miracle in Matsuyama City, Ehime Prefecture

A “miracle” occurred in the city of Matsuyama in Ehime Prefecture. Amateur *Nō* practitioners started a unique movement and brought *Nō* out of stagnation and into its renaissance.

With the ceremonial *Nō* dance of the poverty-stricken Matsuyama clan going into decline, *Nō* masters dispersed and their beautiful *Nō* costumes were put up for auction. Fencing master Masatada Ikenouchi (the father of *haiku* poet Kyoshi Takahama) and Ryoshichi Utahara (the uncle of the *haiku* poet Masaoka Shiki) came forward to preserve the Matsuyama clan’s *Nō* costumes. They were not *Nō* performers, neither were they samurais of high status. In other words, the saviors of *Nō* in Matsuyama were not *Nō* performers but samurais who were *Nō* devotees. They attempted a *Kanjin Nō* performance (a fund-raising *Nō* play held in a temple or shrine) by charging admission fees. To earn money from *Nō* performances was unthinkable in the old shogunate system but is common in modern *Nō* performance. This practice began in Matsuyama. Also, during that time, the *Nō* stage in Misake Shrine was transferred to the Shinonome Shrine. *Nō* plays started to be performed at the Shinonome Shrine in 1874.

In Matsuyama, plays were performed beginning in 1872. *Kabuki*, *Kodan* (storytelling) and the New Style Play were performed in traditional theatre venues, while at the Shinonome Shrine, the *Nō* of the Shimogakari Hosho School was staged twice a year, in spring and autumn. The people of Matsuyama could then enjoy watching in both venues. Across the country, such a rich theatrical landscape was most likely enjoyed only in Matsuyama.

Shinonome *Nō* went through a series of trial and error and was able to successfully keep the *Nō* costumes in Matsuyama.

After that, Nobuyoshi Ikenouchi (of the Shimogakari Hosho School and the elder brother of Kyoshi Takahama), together with others, supported Shinonome *Nō*, the *Nō* of the samurais.

On the other hand, Machikata’s (Townsperson) Kanze School was actively led by an influential merchant family since 1876. However, due to lack of music accompanists, it eventually declined. But through the efforts of Nobuyoshi Ikenouchi, Kanze School agreed to join Shinonome *Nō* in 1902.

V.5 *The Things Nobuyoshi Ikenouchi Did*

Nobuyoshi Ikenouchi is credited as the person who worked for *Nō*'s renaissance in Japan. He became a prefectural councilor in 1897 and a manager of a railway company called Iyo Tetsudo. Even though *Nōgakusha*, a *Nō* company, was established in 1881 in Tokyo, *Nō* was in a state of stagnation. Nobuyoshi Ikenouchi changed the situation. He consulted with many people including Motoki, the *iemoto* (head of school) of Taiko Kanze School. He then moved to Tokyo with his family, where they stayed in the house of his brother, Kyoshi Takahama. Nobuyoshi then published the magazine *Nōgaku* in July that year. He trained musicians, held evening performances of *Nō*, gave higher wages to musicians, expanded the organization, set up the *Nō* Hayashi Department at the Tokyo Music School, established the Japan *Nōgaku* Association, published *Nōgaku Seisui* in 1925, and formed the *Nōgaku Bungaku Kenkyukai* Study group in Waseda University. He died in 1934. Where did his passion, driving force and motivation for *Nō* come from? He did not come from a family of *Nō* performers. He was at the pinnacle of fame and power as a prefectural councilor and manager of a railway company. Yet, he set them aside in order to put all his efforts and invest his financial resources for the revival and renaissance of *Nō*. It was beyond anyone's capacity to understand.

In addition, in the mainstream *Nō* society, there were many obstacles to reform, such as pride rooted in the old feudal government, stubborn theater proprietors, and the artists' pride. His younger brother, Kyoshi Takahama, once said, «Nobuyoshi fought against a strong headwind after he threw away his positions in politics and business in Matsuyama to devote himself to save mainstream *Nō* society and he [Nobuyoshi] was ridiculed for being an amateur from the province». Sanae Takada, a co-founder of Waseda University also witnessed Nobuyoshi's hardships.

V.6 *People Gathered for a Nō Performance Commemorating the 200th Issue of Hototogisu*

Let me conclude this paper with the thought that even intellectuals at that time did not know *Nō*. They came to know about it only through the efforts of Kyoshi Takahama.

Hototogisu was a famous Meiji-era *haiku* magazine that continued into the Showa Period. In 1913, *Nō* was performed at the Kita *Nō* Stage in Tokyo to commemorate the 200th issue of *Hototogisu*. The event was called *Invitational Nō for Men of Letters*. Famous writers like Ogai Mori, Akiko

Yosano, Kyoka Izumi, and Yumeji Takehisa were among the invited guests.

Kyoshi organized this event because he was displeased with the fact that many writers had not yet seen *Nō*. Even writers during the Meiji Period shied away from *Nō* and considered the act of watching *Nō* plays as strange behavior.

In this event, a total of 290 famous people showed up. This included the likes of Sachio Ito, Baron Iwakura, Kyoka Izumi, Seiseien Ihara, Ippei Okamoto, Hiroshi Yosano, Akiko Yosano, Yumeji Takehisa, Sumako Matsui, Hakucho Masamune, Yoshishige Abe, Jiro Abe, Akimitsu Samukawa, Mokutaro Kinoshita, Hogetsu Shimomura, Naoya Shiga, Ogai Mori, and Etsu Suzuki.

Toshiko Tamura, a writer and graduate of Japan Women's University, expressed her enthusiasm by saying, "I watched *Nō* for the first time". She added, "There is a need for new style dances to learn from *Nō*".

Nō lovers from Matsuyama, whose advocacy started with saving the Matsuyama feudal clan's *Nō* and its costumes brought the show to a success. A large number of spectators was proof of the event's great success, which was compared to a successful opera staging in the West.

V.7 Conclusion

The common people during the Edo Period came to appreciate the *Nō*, which was originally suited to the taste of upper social class in the Muromachi Period, due to political stability and the promotion of safety, which increased the literacy rate, thereby fostering an appreciation for the classics.

This was true not only for the *Nō* but also for *The Tale of Genji*, the classic among Japanese classics. Norinaga Motoori, a commoner, accomplished a shrewd literary review with *mono no aware* (the sense of pathos) in this classic, something monopolized by the upper social class a generation before.

And many *Shinsaku Nō* (new *Nō* pieces) were produced as *Nō* became popular. This development was a sign of a new era of *Nō*. In recent years, new *Nō* pieces derived from popular Japanese animations have been staged. We can see here the viability of *Nō* in the hands of the next generation.

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VI. A Two-Way Cultural Exchange-Nō Performance Overseas. A Cultural Writer's Perspective

by Uno Takaya

VI.1 Introduction

I first took lessons to train in *Nō* when I was ten years old. I was an apprentice of the late Master Naoyoshi Umewaka, who was one of the leading performers of the time. By the way, Prof. Naohiko Umewaka, who takes part in this conference, is a son of the Master. I have stopped taking lessons, but *Nō* has become close to my life since. Later, I joined *Kyodo News* and became a cultural writer. I was sent to posts in New York and Rome, and during my overseas assignments, I interviewed and wrote about many Japanese artists who were actively engaged in a variety of activities outside Japan, across all kinds of genres, including *Nō*.

Cultural Diplomacy in Japan now seems to emphasize the strategy to export Japanese pop culture such as *manga* and *anime* (animation). But *Nō* and other traditional culture took a pioneering role in cultural diplomacy and started making inroads overseas early on after World War II.

Cultural diplomacy, in a narrow sense, is done by the state. Introducing *Nō* to people outside Japan was, at first, a state project. But citizens started getting involved in the initiatives over time, and the production and performance of *Nō* have diversified along the way.

What captured my attention in particular over the course of this development can roughly be divided in two areas: diversifying places of *Nō* performance and its resultant “feedback” (or influence) to the production in Japan, and the broadening of subject matters in the *Nō* play (or repertoire).

VI.2 Performing Outside of *Nō* Theaters

The Kanze School held a performance in New York in 1993 and it drew my interest about the space where *Nō* was presented. This performance took place at the Metropolitan Museum of Art. The stage was built inside the museum, in front of a spectacular stone-structured temple transported from Egypt, called the Temple of Dendur.

Instinct may first suggest a complete discord between an Egyptian temple and *Nō*, but the space was powerfully transformed once the performance unfolded. The temple regained its sanctity and

started serving its real purpose once again just like it did, several thousand years ago.

The play put on was *Okina*, a prayer to a deity, which is a special piece in the *Nō* repertoire. One of the intellectuals and artists invited on that day was the writer Susan Sontag. It was a breath-taking show and everyone seemed to be overwhelmed by the tranquility in the space. The performance was a great success. Master Rokuro Umewaka the 56th (later he changed his name to Gensho Umewaka), the director of the production, is known as an innovator of *Nō* and does not shy away from taking on new challenges. *Nō* performers of today are too much bound by the predefined stylized *Nō* theaters, according to him.

Up until immediately after World War II, it was rather a rigid rule to use a standard *Nō* theater during performances. But from about the 1950s, the situation gradually changed and *Nō* started appearing in ordinary concert halls and elsewhere. These days, the general public is familiar with *Takigi Nō*, an outdoor night performance with bonfire.

Nō was that conservative back then. Master Naoyoshi Umewaka was one of the founding members of a group that organized the Osaka International Festival of *Nō*, which started in 1958. It is regarded as one of the path-breaking events held in a big hall, rather than a traditional *Nō* theater and helped contribute to spreading *Nō* among people.

Overseas, performers had no choice because there were few *Nō* theaters available. Consequently, concert halls and the open-air makeshift stages were often times chosen. When the very first *Nō* performance abroad took place in Venice, Italy in 1954, an outdoor theater served as the stage. Some of the other conspicuous examples include the pyramids in Egypt, the Parthenon in Greece and Central Park in New York City. The list can go on endlessly.

At the inception of *Nō* history, actors were capable of adjusting themselves to various different places in their performances. An outdoor stage was not unusual. Recent diversification of performing places, therefore, would be a reversion to the beginning. Performers cannot always have a stylized *Nō* theater they are accustomed to, and ingenious attempts are required to make the production work as *Nō*. I dare to hypothesize that experiences overseas have played a role in encouraging performers “bound by the *Nō* theater” to go for novelty.

VI.3 *Nō as a Media*

The second theme of interest I would like to discuss is the increased variety of subject matter adopted in *Nō* plays in new contemporary works.

There are several hundred plays in *Nō*, several dozens of which are often presented to the public. But only a limited number of repertoires have been staged overseas so far. Some of the pieces shown regularly abroad are *Sumidagawa*, which describes mother-and-son affections; a visually beautiful *Hagoromo*; *Aoi-no-ue*, in which a dreadful ghost appears (*Aoi-no-ue* and *Hagoromo* were presented in the performance in Venice in 1954); and the dramatic *Tsuchi-gumo* and *Shakkyo*.

But recently, there has been a growing number of new *Nō* plays, rather than traditional pieces, presented in performances abroad. This is an interesting phenomenon.

The Well of Ignorance is an example, which I saw while living in New York. The late Dr. Tomio Tada, who was a renowned immunologist and well-versed in *Nō*, wrote the play. The main character is a male heart donor who, after his heart is harvested, is dismayed and confused whether he is still alive or already dead. He asks a monk for salvation after finding no rest for his spirit. Dr. Tada's *Nō* play was staged amid a fierce dispute over the issue of organ transplantation from a brain-dead donor.

Dr. Tada asserted that humans are not dead even if their brains are dead, as long as a part of the body, such as heart, is still functioning. That is how people in Japan think, according to him. He pointed to the difference between the East and the West in perceiving life and death.

It was already then commonplace to transplant an organ from a brain-dead person in the U.S. while it remained controversial in Japan. As peoples' definition of death differs by culture, it was socially important to let people know the difference through *Nō*. Dr. Tada's play shocked the audience in the U.S. in the way *Nō* could carry a message for modern times.

Other examples of new plays include *Shiranui*, which is based on a story about Minamata disease caused by environmental pollution of organic mercury; *Genbaku-ki*, which spotlights a victim of the atomic bomb as a protagonist; and *Azuchi*, which tells the story of a death-row inmate who became a Catholic.

I can also cite *Ondine* as an example. It was written by Prof. Ikuo Hom-ma, who is a neuroscientist in the conference. In the play, he attempts to reinterpret a Greek mythology with the latest

findings and introduce the latest in the natural sciences through *Nō*.

Various kinds of efforts have been underway to stretch the horizon of *Nō*. Master Gensho Umewaka, who is proactive in bringing new *Nō* plays overseas, said in an interview that new repertoires are much in demand abroad.

Unlike *Kabuki*, *Nō* attempts to portray profound human spirituality with minimal expressions. A well-written new play can communicate the modern human mindset to the audience; for example, inner contradictions and the struggles which Japan and the Japanese embrace.

VII. Paired Soles Between Shores: From Mimicry to Patrimony

by Basilio Esteban S. Villaruz

Apparently anyone lives in one body. But does he or she just wanders in one confine, one clock-time? As meticulously passionate Brazilian Clarice Lispector puts it, her character G. H. walks and stalks both external and internal geographies, ever confronting and contesting that being's *being* (Lispector 1964). Redundancy or circularity is her style of articulating and reiterating – to explain widths and depths, hopes and fears, horror and holiness. Our often prosaic lives avoid such convoluted yet sonorous style. Thus often enough, we unilaterally say this is Filipino. But with such diversity in our ethnicity and colonial history, it is difficult, even distressing, to just say so is so. From all these, is it simply balancing the books – in a living art as the dance? Through time, like it or not, the autochthonous and the multifarious get together in our cultural stocks and values. This diversity of being is echoed in this paper on Philippine dance.

A first query stems from current studies. They now talk of cultural DNA that of course does not mean just one blood or cellular line. Where is the verity of the idea of “unsullied” authenticity that still prevails in our discourse in folk dance – in the face of its obvious temporality and hybridity? While the value of “what’s essential” has to be reckoned with, there have long been incursions (internal and external) that had subverted any cultural phenomenon. In today’s geopolitical, economic and media “games,” some of these forces go beyond one’s grasp or direction.

A second query has long been raised by ethnomusicologists against old-time generalizing from confined periods and places. Taking off from his study of Venda dance, John Blacking says:

“Enthusiasm for a properly constituted science of culture and society has often led them to contradict their method of traditional enquiry by writing in the ethnographic present and explaining social action as a result not of individual decisions made in historical situations, but of factors such as social and economic forces and cultural imperatives” (Blacking 1985).

Just to stress those two points, we must talk of how the ever-present longevity of dance considers its ever-current swell from ground-and-time, its diurnal life-like “facts,” and relative feelings about

those facts. Anent to this is how local theory of what dance is has not been adequately furthered. As mostly taught hereabouts, it focuses on steps or formal modality. This is often done through old-fashioned verbal inscription that can't adequately delineate the spatial, temporal and full-bodied (parts and dynamics) delivery of the dance. Or dance is copied from films that designate what's "classical" and thus "prescribed".

Both of these factors may ignore the variance in performance: who does it (age, gender, size and facility), when (how many times done/seen), and place (focal or peripheral). Technical recordings are also conditioned by angles and distances, proximity, visibility (front/back of body, etc.) and verifiability.

An example is how this is designed in our folk dance where gender roles (femininity and masculinity) have long been inscribed, like with regards to energy and expanse. In contrast, today's Flamenco dancing has gone beyond iconic gender styles, extending the dance's contemporary performativity. Indeed, much of classic Asian forms have traditional gender portrayals. In contrast, the Japanese *butō* shows a difference between Tatsumi Hijikata's virility and Kazuo Ohno's suavity, with the latter's feminine roles.

Finally, this paper also considers the support of the dance by institutions, often hinging on: 1. prestige (*sikat*) or 2. plurality (*ilan*), either of which can perpetuate hegemonic/absolute values, thus neglecting the peripheral or de-centered in order to proclaim a nation-state's eminence. Considering that dance lives in time (in fact and fashion) and space (in place and awareness), it is not always easy to quantify and qualify it. (Related to this is how and why dance has the least named national artists).¹

VII.1 *Moving on Two Feet, from Two Minds, by One Body*

This paper is historical, but sketchily so. Through time, a dance starts from two feet together. One steps forward, leaving a foot behind. That is now a past but helps design a full figure. That has shifted weight. Both limbs negotiate a path to configure the dance. At the same time there are the

¹ Often raised here is how a dancer is not "senior enough" in age or achievements. A stage-dancer's performance life hinges on physical delivery; in ballet this often ends in one's 40s, (injuries can call for earlier retirement). To an extent this is the same for the choreographer, who works things out in movement – the basic medium of dance. A reduction of "feel" leads to a kind of kinesthetic "deafness or blindness". Furthermore, a regional practitioner does not get much attention. Perhaps an exception is Agnes Locsin who scored high as artistic director of Ballet Philippines (the most-provided for dance company); when she returned to Davao she had already gained renown to warrant national attention and provision.

eyes and ears that modulate rhythm and direction, how the body secures a series of actions and inactions. All these make the visual, auditory and kinesthetic stamp and slide of the dance, to convey an embodied *be-ing*.

With all of these moving parts, a choreo-grapher makes a dance through space and time (measured or relative), perhaps suggesting a metaphorical or ideological end. All along the “fact” of dance transpires, as it also does between actor and audience, creating an overarching progress in some genre or style, tradition or innovation.

Let’s step out in the historical, as exemplified by some Philippine social dances. This category makes much of the research work of Francisca Reyes Aquino, started in the University of the Philippines. She did this with Antonino Buenaventura (musician) and Ramon Tolentino (photographer, later her first husband), during the presidency of Jorge Bocobo in the ‘30s. At the same time, these were performed by the UP Folk Song and Dance Club (after the war, by her Filipiniana Dance Troupe).

To further inculcate the dances, she conducted “folk dance clinics” for teachers, still carried on by the Philippine Folk Dance Society (PFDS) which she founded. Aside from PFDS, there are now the Dance Educators Association of the Philippines (DEAP) and the Francisca Reyes Aquino Memorial Foundation (FRAMF). In further performances, we have long seen the Baranggay Folk Dance Company, the Bayanihan Philippine National Dance Company, and groups that have proliferated in schools, communities and festivities.

From her and later folk dance researchers, there are dances adapted from abroad, like the *rigodon* (French *rigaudon*), *lanceros* (French and English), *escotis* or *chotis* (Frenchified *schottische* of Scotland), *balse* (waltz evolved from German *landler*), *paseo* and *pandanggo* (Spanish *fandango*), *polka* (Czech), *mazurka* (Polish), *kuratsa* (Mexican *la cucuracha*), etc. As these dances had spread widely in Europe, here they also developed regional variations, often identified with respective places.

Such happened to the most dispersed Spanish *jota* in the Philippines. The most performed is *Jota Moncadeña* from Tarlac. There is a lot in the Tagalog region (Nueva Ecija, Mindoro, Cavite, Laguna, Batangas and Quezon), and in Pangasinan, Ilocos, Cagayan, Bicol, the Visayas (Samar, Leyte, Iloilo, Negros), and even in Palawan – which has *Jota Paragua*, after the island province’s old name.

From this list we can glean so many variations. The expected *zapateado* (stamping) does not always appear, Spanish castanets are replaced by improvised bamboos, and the triple *jota* beat is sometimes interspersed with a duple rhythm. With these characteristics, it is not always easy to speak categorically of a specified progeny or authenticity, and already belied by the folk's own ingenuity – courting either ambiguity or originality. Yet dance circles often insist on a form of “classicism” in folk dancing.²

Also from our colonial heritage are pervasive counterparts in religious observance. One of these is the *pastores de belen* (shepherds at the manger) at Christmas time which Ramon Obusan conscientiously studied. From his native Bicol versions of the *pastores*, he scoured north to south, east to west, to find much that have endured since colonial times. This music-dance-theater macro-rendition is also tied to the *panuluyan* where there is the house-to-house portrayal of Joseph and Mary searching for lodgings in Bethlehem. Obusan found so many facets and interfaces in the *pastores*, from foreign to now inherited local practice – with dialogues or songs in dialects and their locutions. True anthropologist that he was, he went on to accommodate present-day Christmas observations – the Christmas tree, Santa Claus, etc. – unabashedly linking devotion with commodification. Here you can see how Obusan saw things from a perspective that went beyond his peers, acknowledging the evolving nature of the folk traditions – only alive from and in the context of the people's present lives, thus dispensing a comprehensive picture.

Following this Christmas celebration is the veneration of the Santo Nino/Christ Child, which also prevails nationwide. The most known locales are Aklan and Cebu. In both places, the Ati or Negrito – acknowledged to be the autochthonous converted during the coming of Magellan with a foreign Infant God – are imitated. Today, the majority, who blacken themselves to look negrito, have taken over the portrayal of the story of conversion to Christianity.

This shift – in social portrayal – is still to be adequately addressed in serious cultural observation. For example, the social imbalances that now underlie affairs of this kind. This is where the study of Philippine dance suffers, in the neglect to contextualize it in its larger social effects and dimensions, in centralities, peripheries and contingencies. There are just pockets that point out this neglect,

² Due to the fact that most of the Philippines had no formal court system, it did not develop “classical forms”. On the other hand, some *folk* dance “experts” witnessing our diverse ethnic dances at the National Music Competition for Young Artists (NAMCYA) criticize the youth from their own home grounds for «not doing what they should do». These experts may not have consistently seen these through time and place.

drowned out by artistic enthusiasm, political ascendancy and commercial promotion.

For example, dance practitioners themselves focus much on the movement texts. For example, basic to Kalibo's street dancing is the *sadsad* step. Cebu prescribes a *sinulog* step-combination. But at the same time these have now been stunningly elaborated on, to run haywire in derivations, from many nooks of Mindanao (Bagobo, Manobo, Maranaw, T'boli, etc.) to outright new acrobatics. Thus the old movement text has added eye-catching cross-cultural references. These also include appropriated costume and design motifs – extravagantly rolled out on stage or streets. Confessedly, this kind of choreographic spectacle exhibits both fervent faith and ritualized commerce.³

My fourth example is the ballet, later evolving into the modern/contemporary dance. Again, this is an importation. When ballet came, the scope of its tradition and invention was already extensive. This stemmed from its Italian theater roots and the French *ballet de cour* (court ballet), especially under the despot Louis XIV who danced the sun god Apollo. He established the royal academy that codified its technique and style, still the bases for today's practice. Its productions reflected social and spectacular dimensions, drawn from folkloric and cultivated sources, as seen in their scenarios and styles.

A performance scene in *El Filibusterismo* is an example. It featured the boulevardian can-can, threatened by the church's censorship but which at the end the priests also went to see (this reminds us of the 1950s when the church actually banned ballet from being taught). Earlier than Rizal's time, the Italian Apiani presented European social dances in theaters to technically form a ballet. Rizal's own fencing practice was part of ballet training, still seen in some ballet plots today. Ballet was truly anchored here in the 20th century. Early on a Russian circus with a ballet group, a "Paul Nijinsky" and Anna Pavlova danced in Manila. A string of foreign teachers came after a pivotal one in Luva Adameit. She taught our first ballet dancers: Leonor Orosa Goquingco, Rosalia Merino Santos, Remedios "Totoy" de Oteyza, etc. Later Goquingco merged ballet with folklore, thus identifiably Filipino in source and conception. She is noted for Trend: *Return to Native, Noli*

³ Cebu's competition accommodates two categories. One is the *sinulog*-based which prescribes the *sinulog* step-combination as known. In this category I have one strong reservation: its insistence on a conversion scene – the native turning to Christianity – where the *babaylan* (shaman) is shown demonized. The other category is free-interpretation where this is not required, with greater leeway in interpretation and production values. These strategies attempt to resolve the issue between folkloric authenticity and compositional liberty. Other places take issue with regards to the transporting or adapting of another region's folk movements or occupational references, as though our terrains are so isolated and never porous.

Dance Suite, and the full-evening *Filipinescas: Life Legend and Lore in Philippine Dance*. Much praised by Nick Joaquin, to folklorists she was controversial in stylizing our folk/social dances – many of European origin as noted above – into theatrical dimensions. Later many followed her example, like the 2013-named national artist Alice Reyes, briefly a pupil of hers.

Beyond local productions of the ballet in European classical tradition, Goquingco, Reyes and many of their peers originated ballets with Filipino themes, several in concert with Filipino music and designs. Thus there is a definite genre to call Filipino ballet. Professionalization came through Anita Kane's Pamana Ballet; Oteyza and Manosa's Hariraya Ballet; Julie Borromeo, Felicitas Radaic and Eddie Elejar's Dance Theater Philippines – that led to his and Reyes' Ballet Philippines. These groups nurtured the rise of other choreographers and directors, including Lisa Macuja Elizalde's Ballet Manila.

Beside these was the taking in of the modern/contemporary dance. Ballet's own artists were conduits for this development. Both the strictly balletic and the innovative medium were inspired by more exploratory movement language and local themes. Both brought out forceful indigenous assertions and representations. Today, contemporary groups and schools with broad orientation, like University of the Philippines, Philippine High School for the Arts, etc., do research to find themes and styles. A few also make films, like Myra Beltran, Paul Morales and younger dancers. Contemporary works assert truly original creative pieces in Philippine dance. Unfortunately, today's dance writing and support systems still need to adequately reckon with these and their makers.

VII.2 *Eyes and Ears, Mind and Money, to Get Together*

Aquino to Obusan – and their followers today – have unearthed our extensive folkloric expression in dance as a people. In this field, the work is unending. An example is how Aquino closely worked on music with Buenaventura; this crucial aspect has not been consistently and comprehensively pursued. Often the folk dance study is not earnestly enmeshed with music, making the latter just an accompaniment. Perhaps this is because we have few music or musicology schools that are aware of the close interface between music and dance, even with anthropology for a broader picture. Many dancers and teachers keep on harping on the loss of our folk dance tradition, yet –

with few exemptions – they work solely from that (dance) end.

This also happens when observing and defraying traditional rituals and today's festivals. In many instances, both are merged in celebration. Their strong religious impulse has become secularized so that a theme or tradition becomes just a take-off for popular street-dancing. Understandably, this is a community's choice, explicitly overlaid with politics and commercialization. Taking that as such, there is mainly shallow or reductive observance, thus not getting a comprehensive evaluation and perpetuation. Eventually, events like these just occur on a cherished date until a next year's hyped-up celebration.

In theatrical dance, there are still critics viewing it from a 20th century approach. There is not enough contextualizing or seeing dance from comprehensive historical and sociological perspectives. Even in those disciplines, there are so few interested in dance as serious social and philosophical phenomenon; most leave it outside the door of their "serious" purview.⁴

I conclude to reiterate two basic points already noted: a) the nature of dance as expression and the broadening of its understanding, and b) the need of dance for sustained support in the education and cultural systems.

A deep and broad study of dance deals closely with its embodied practice and its interface with the other arts. Both describe the expressional and collaborative nature of dance on all levels. Both address the performance (including classes and rehearsals) and the multifarious production aspects of the dance. Increasingly global studies of dance history and theory have gone way beyond old and fixed approaches. Dance's manifestation in embodiment stresses its agency in and through the body and that agency's fluid nature and circumstantial locus. Without considering the broad racial spectrum of dance, the dancing body has different proportions and features, gender, agility and social conditioning.

Unlike in more permanent arts, no two performances are exactly the same, far from the essentialist or classicist apprehension of dance.⁵ Were dances related to these conditions – closely

⁴ Only the University of the Philippines provides a comprehensive technical and theoretical curriculum in dance, including movement notation and understanding music. It also has theater, research and production requirements. Besides these, most dance majors also compose the UP Dance Company, a laboratory and apprenticeship agency that prepares them for professional work.

⁵ At a conference of World Dance Alliance in Brisbane in 2008, I heard classical Indian dancers speak against the dogmatism of their gurus. Our two scholars in New Delhi said that their teacher there never allowed them to seek any other. But they got to realize that the one they had here in Shanti Sneedhar knew much more. Classicism in India was rooted in court and temple dancing; those "outside" took time to be also proclaimed as such.

worked out with music, its primary ally – it should get fuller somatic and sociological knowing.⁶

Knowing these will also convey the significance of dance to a greater and perceptive public. For one, to open up an old-fashioned approach to and evaluation of the dance – among audiences and critics. This way can help two main areas: a) the dance artists and its producers, and b) the funding and promotional agencies – national and international.

These aspects and concerns enable both artists and audiences to assess their respective rendering and receiving ends, both in detail and scale. From their own perspectives, both need to honestly know what happens in dance, the specifics of how, why and what for, not simply from pure indulgence. Hopefully both will apprehend the contexts of their respective achievements and receptions – in concentrated and comparative terms.

For one, companies could thoughtfully examine their promotional language. Some of those at the forefront easily arrogate for themselves the title “flagship companies”, when in some cases they had already slid away from their former creative and innovative output. At the core of this responsibility are choreographers and directors as they launch their creative ships out to sea. Should these companies simply rely on in-house opinions, avid followers (including parents, media connections, etc.), they ultimately get a partial perspective about themselves.⁷

With the prestige of mainstream companies and schools, hype on prizes and tours won, wide PR power, and selective presenters/sponsors – including government institutions – our cultural enablers will just turn their heads toward fixed or limited directions. For the reputable and the struggling (in Metro-Manila and the regions), there are unending needs in training and productions in order to sustain their creative work. Some funding bodies only aid for a limited time, or now and then, thinking this would be enough to keep the performing arts on their feet. That is such a static view about the performing arts – which must forever “walk their talk” – to sustain their artistic walk through time. In these life-like arts, time-bound in nature, they require sustained feeding, from their launchings to farther and various points of arrival in their history.

⁶ One of the most important scholars in dance is Susan Leigh Foster, starting with her book *Reading Dance* (a UP General Education course in dance adopted that title). One of her landmark essays is *Choreographic History*, which juxtaposed the difference and difficulty between rendering and writing on dance. The latter has to understand the phenomenal nature (temporal, spatial, kinesthetic, etc.) of the former, while sitting and writing in restricted space – about what is so expansive and dynamic (in Foster 1995: 3-21). Earlier, there were also philosophical approaches to the study of dance. One of these came from Maxine Sheets in her *The Phenomenology of Dance* (1996).

⁷ There used to be a critic who reviewed only one company, and I don't know why his newspaper tolerated that. Once, he showed his blatant favoritism when he mentioned two closely-dated productions of the same ballet, but he reviewed only that from his favored company.

But with a hegemonic tendency in our social and political governance, our funding bodies – private and public – generally neglect experimental and non-mainstream groups. Even those already “there” need to sustain their artists’ survival in body and aspirations – to embody their work. As much if not more, those outside the circle of the privileged need support; very often it is from this marginal terrain that we get artistically enterprising dancers. A proof of that is how many of our regional artists have actually fed the metropolis, even other lands. Both main and marginal territories can assure a people of further adventures in creativity through empowered artists. Because of these arts’ existential limits – and potentialities – they need timely aid from a providential society. Going back to a metaphor, dance is basically all walk, simply so or so stylized, enhanced by temporal arts as music and theater. Only through such can dance speak and make a meaningful social record, both historical and eventual. As hopefully this short and narrow discourse has argued for.

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Section 3.

Family, Nation, and Global Cultural Exchange

The Meiji Period Grandmasters
and their Descendants

The Philippine Experience: Preliminary Views on “Philippine Practice of Western Performance Traditions” and Issues Relating to Global/ Nation to Nation Cultural Exchanges in the Domain of Theater

VIII. *Umewaka Minoru, the Meiji Restoration and the 700-Year Journey of Nō Theater*

by Yasunori Chozaemon Umewaka

VIII.1 *About the Umewaka Family*

The Umewaka family, whose roots can be traced to Tachibana no Moroe, a member of the Japanese nobility, was a powerful clan in Umezu in Kyoto. In the olden times, our family name was Umezu. In 1481 Umezu Kagehisa performed the *Nō Ashikari* before Emperor Gotsuchimikado. For his excellent performance, the Emperor bestowed on him the Chinese character *waka*.¹

Thereafter, the Umewaka² family became a feudal vassal of Akechi Mitsuhide (the feudal lord in Tamba district) and won the favor of the Shogun Nobunaga Oda.³ The Umewakas became feudal vassals of Ieyasu Tokugawa when they joined him in Edo after he became shogun. At that time, the *Nō* troupes (*za*) of Kanze, Hosho, Konparu and Kongo were not permitted to go to Edo because they were vassals of Hideyoshi Toyotomi and thus, part of the hostile Toyotomi Shogunate.

Ieyasu Tokugawa patronized the Umewaka troupe, but after his death, his son Hidetada patronized the Kanze, Hosho, Kongo, Konparu troupes and later on added the Kita troupe. Hidetada instituted five *ryūgi* (troupes of *Nō*) with their own styles, and chose their *iemoto* (head of *ryūgi*). Not having been chosen, the Umewaka troupe became a member of the Kanze. Nevertheless, the Umewakas were recognized as the *tayū* (head of the art group) and permitted to play *shite* (lead role). The group received their salary directly from the shogunate, and not from Kanze.

In 1883 Minoru Umewaka I agreed to take as apprentices Dr. Edward Sylvester Morse⁴ and Dr. Ernest Fenollosa.⁵ This is the first time foreigners learned *Nō*. Many famous foreigners such as Dr. Jean-Paul Sartre, Mme. Simone de Beauvoir went to Umewaka's *Nō* performances. In addition, many members of the Umewaka family participated in a number of overseas *Nō* performance-tours.

In relation to cultural exchange, I would like to focus more on Minoru Umewaka I, and his

¹ *Waka* means young. He was given the name *Waka* for his good performance at a young age by the emperor according to oral source.

² Based on data from the imperial archives and Umewaka archives.

³ In 1575, Oda Nobunaga was appointed Ukonoe Taishogun (with the same status as Seii-Taishogun) by the imperial court. Ukonoe and Seii were shogunates too.

⁴ Biologist (American).

⁵ Scholar of Oriental and Japanese Art (American).

friendship with his foreign students. I would like to talk about Minoru's achievements during the Meiji era.

VIII.2 *The Origin of Nō*

Nobody knows how *Nō* came about. It developed from entertainment practices and rituals that gradually influenced each other and which were transmitted by shrines and local people. The oldest recorded *Nō* performance⁶ was in 1349 at the festival of Kasugataisha Shrine in Nara.

VIII.3 *Kan-ami and Zeami*

During the Muromachi Period (1333-1573), *Nō* marked a new era with the appearance of two producers, Kan-ami of Yamato (a part of Nara Prefecture), Yusaki-za (later Kanze) and Kan-ami's son Zeami. In 1375 Kan-ami's family (they were not a troupe) staged a *Nō* performance at Imagumano in Kyoto. On that occasion, Yoshimitsu Ashikaga (the third *shogun* of the Muromachi Shogunate) liked the father-and-son tandem and supported them generously. *Nō* thus became recognized as the official entertainment of the Samurai⁷ class vis-à-vis the *Bugaku* (*Gagaku*), which is the court dance and music of the nobility.

Kan-ami incorporated various forms of entertainment that were popular in those days. He also made use of coherent stories. His son Zeami compiled the teachings of his father Kan-ami into a book, *Fushikaden* or *Kadensho*, which established *Nō* aesthetic philosophy and methodology of transmission. He retained a lot of plays based on classic stories such as *Ise Monogatari*, *Konjaku Monogatari*, *Genji Monogatari*, and *Heike Monogatari*. These feature motifs about the Japanese traditional nature^{8,9} (*kachofugetsu*).

VIII.4 *Nō in the Azuchi Momoyama Era*

Nobunaga Oda loved *Nō*, which he himself performed. There is a famous story that before going

⁶ According to [1349] *Kasugasha Rinshisai-shidai* (Kasugataisha's archives).

⁷ In medieval times, the samurai administered a dominion and ruled peasants. In Edo period there were no battles. The samurai worked as an officer at the shogunate (*bakufu*) or a feudal domain (*han*). They practiced the *Kenjutsu* (swordplay) to keep the samurai spirits. *Kizoku* and *Kuge* (nobility) had members of the Imperial family as ancestors. They organized the Imperial court. The emperor (*tenno*) was the head of the Imperial court in Japan (before the Meiji era).

⁸ Michizo 1969: 114-127.

⁹ According to Zeami 16 *bushu* (*Kadensho*, *Kakyō* etc.); (Kanze archives).

into battle, he performed *Nō*. Based on documents, a lot of *tayū*, including Umewaka, performed *Nō*, and were invited to perform it in front of Nobunaga Oda.

Hideyoshi Toyotomi's love for *Nō* is also well-known. In 1593 when he picknicked under the cherry blossoms (*hanami*), he performed three *Nō* plays: *Yoshi no Moude*, *Genji Kuyō*, and *Sekidera Komachi*. Some generals also performed *Nō*, following his example. Hideyoshi Toyotomi watched a lot of *Nō* and invited the Emperor, feudal lords and others to *Nō* plays that he put on.

Hideyoshi Toyotomi also supported and protected *Nō* publicly. *Nō* actors had unstable incomes and were then only paid after each performance. In 1593 Hideyoshi Toyotomi significantly changed the *Nō* institution by decreeing that 1,000 *haitomai* (rice salary or rice dividend) be given to Kongo and Hosho, 400 to Konparu and 200 to Kanze. He gave Konparu a dominion. In 1597 he decreed that each troupe (*za*) should receive *haitomai* from the *daimyō*. He also supported Kakunobo and Deme Zekan, both mask makers, and gave them the title *tengaichi*¹⁰.

He also supported tailors of *Nō* costumes and others.

VIII.5 *Nō in the Edo Era*

The *tayū* (head of a *Nō* troupe) of the four troupes fought as warriors in the battle of Sekigahara (waged between Toyotomi and Tokugawa).¹¹ When the situation calmed down, the *tayū* from the four troupes moved to Edo, where there were a lot of *Nō* performances during the rule of Iyasu and Hidetada, a fact attested by one document.¹²

Nō was a part of governmental *shikigaku* (performance at official ceremonies). In the official ceremony installing the new *shogun*, *Nō* was performed except during the ceremony of the 15th *shogun*, Yoshinobu Tokugawa. Hidetada commanded every feudal lord to send *haitomai* to the warehouse in Osaka for the *Nō* actors' salary in 1610. This practice continued up to the end of the Edo Era.

The *tayū* of *ryūgi* did not receive *haitomai* but each retained *Nō* actor got some. They could also get an important position. As a result, four *ryūgi* (Kanze, Hosho, Konparu and Kongo) and Kita got economic support and secured positions. At that time, Umewaka was part of Kanze.

¹⁰ *Tengaichi* means no. 1, specialist.

¹¹ Based on data from *Sarugaku-denki* (the latter part of the Edo Period).

¹² Reference books 7 and 8.

Local generals started to play *Nō*, which also became a favorite pastime, because of its connection to Shikigaku. By the end of the Edo Era, the government had 300 retained *Nō* actors who received a total of 3,500 *haitomai* in the central. There were also many *Nō* actors at the local.

In Edo, *Nō* actors were also paid by performance – a document¹³ from 1866 mentions payment of actors. The shogunate and the clans supplied *Nō* actors *haitomai*, and some *Nō* actors also had dominions. Umewaka had dominion aside from *haitomai*. But surviving documents say they could not get tribute, so Umewaka often sent reminders (letters) to the dominion because the shogun could not compel local authorities to comply during the last days of the Tokugawa Shogunate. In the Edo Era, *Nō* attained a significant position in society due to its role in government's official ceremonies. The *Nō* that we watch today developed during this period.

VIII.6 *Nō in the Meiji Era*

Nō had a difficult time with the restoration of imperial rule as actors lost patrons. Kanze followed Tokugawa to Sunpu (now Shizuoka). Hosho asked for Maeda¹⁴ and went to Kanazawa. At that time, Rokuro Umewaka LII (Minoru Umewaka I, 1828-1909) begged the imperial court to allow them to stay in Edo. Tetsunojo Kanze of the collateral Kanze family also stayed in Edo.

Minoru did not stop chanting *utai* (*Nō* lyrics). In 1869 he started to perform several *Nō* practices without costumes at his stage for lessons with Tetsunojo Kanze, Sojiro Konparu (drum), Yojiro Issa (flute), Sinsaku Hosho (*waki*), etc. People heard about it and came to watch. First, the audience brought some snacks, but gradually they started paying money. Thus started the practice of paying to watch *Nō*.

In 1872 Minoru played *Okina*. The son of Aoyama, an ex-feudal lord, watched this play at that time. It was the chance to get the original *Nō* stage in Aoyama. Minoru said this *Okina* made some good relationship to get the original stage. At first, they played *Nō* without costumes during the rehearsal phase, then borrowed some costumes from Hosho and some nobilities, and also bought them. This was the beginning of *Teishiki Nō* (subscription *Nō* performance).

In 1873 they performed at the opening of a new stage. In opening a new stage, they beat drums

¹³ Based on data taken from [1886] *Bakufu-nōyakusha-bungenchou*.

¹⁴ The feudal lord (*daimyō*) at domain of Kaga (now Ishikawa Prefecture).

from a high tower, built six billboards and ran advertising in the *Tokyo Nichinichi Shinbun*.¹⁵ This is the first time mass media was used to promote a *Nō* performance. In 1876 performances were also done to honor ancestors. Other living *Nō* actors gradually returned to Edo. Kiyotaka Kanze XXII also joined a November 1876 subscription *Nō* performance. In 1877 Tomomi Iwakura, back from official travel abroad, invited the Meiji emperor to his house for a performance by Minoru and some members. Kuro Hosho played second part (*nochi*) of the *Nō Kumaka* and decided to return to Edo. *Nō* developed further even after losing the patronage of the shogunate because it had new patrons among members of the nobility and owners of financial combines. In 1882 families from the nobility created the *Nō-Gakusha Company* and built the Shiba *Nō Theater* at Shiba Park. Each *Nō* family had *Nō* theaters for themselves.

Nō also turned out masters like Minoru Umewaka I, Minoru's sons Rokuro Umewaka LIV (Minoru II), Manzaburo Umewaka, Tetsunojo Kanze (son-in-law of Kasetsu Kanze), Kuro Hosho, Roppeita Kita, Banba Hashioka, etc.

Minoru Umewaka I was an adopted child of Rokuro Umewaka LI.¹⁶ Minoru's parents were named Kujirai, a rich merchant family.

As he could not have lessons from his stepfather, Minoru studied under the head of Kanze-ryū and Takigoro Yamashina. Minoru acquired good skills and helped the Umewaka family to recover financially. In 1862 he built his own house, which would also become the place for *Nō* practices in Umayabashi.

Minoru's background favored *Nō* at the restoration of imperial rule. He was mentally tough and had a strong sense of mission to continue the family legacy. If he had been born as Rokuro LI's biological child, he would not have this drive and energy. As most *Nō* actors depended on the shogunate, they did not have to produce *Nō* by themselves. Minoru had a sense of management because of his merchant family background and produced *Nō* performances by himself, becoming its best producer at the time.

He borrowed money to build a new *Nō* stage and purchase costumes. He put up *Nō* performances on his own and got new patrons from the nobility and financial combines. He also trained three sons – Manzaburo, Rokuro and Tetsunojo – and many pupils. While *Nō* families then practiced

¹⁵ Umewaka Minoru II (Umewaka Rokuro LIV) told Umewaka Yasunori (Umewaka Chozaemon IV).

¹⁶ Kind of denomination.

primogeniture, or the system of inheritance of succession by the eldest son, he gave equal rights to each of his three sons. In addition, he thought not only of his family but also of the future of *Nō*. He created the environment which paved the way for Kanze and Hosho to return to Edo.

VIII.7 After the Meiji Era

The post-Meiji Era witnessed a lot of important developments in the history of *Nō*. In 1922 a lot of literature, masks, costumes, and stages went up in flames in the Great Kanto Earthquake. In 1937 Manzaburo Umewaka and Shin Hosho were recognized and honored as members of the Japan Art Academy. During World War II, we also lost many *Nō* actors, masks, costumes, and theaters. Umewaka also lost the *Nō* stage at Umayabashi.

After World War II, under American rule, *Nō* faced another crisis. According to Minoru II, my grandfather (Rokuro Umewaka LIV), it was Mr. Jiro Shirasu who saved *Nō* from further destruction. Mr. Shirasu was an interpreter for General McArthur. When McArthur ordered *suminuri*¹⁷ on the *Nō* text, Mr. Shirasu said to him, “It is the only one art in the world that has continued for six hundred years. If you order that, *Nō* will cease to exist Your name will remain in history”.

Nō also lost patrons because of financial disorganization and the abolition of the nobility. *Nō* was unable to find new patrons so it fought for public support. Minoru Umewaka II prepared *Nō* plays for the public. He and his three sons and pupils handed out leaflets and matchboxes with advertisements for *Nō* performances in front of train stations and on the streets. It seemed he really got his father’s DNA, Minoru I. Umewaka’s and other *Nō* actors’ efforts succeeded in establishing *Nō*’s popularity. Newspapers increasingly supported *Nō*. The *Nō* Association Corporation was established in 1945 and paved the way for acceptance of *Nō* as an art by the Japanese public.

Cultures and traditions are not passed on easily, but they ultimately succeed in surviving through great efforts and sacrifices. *Nō*’s existence and resilience today rest on its sheer ability to surmount difficulties. And *Nō* has become accepted and appreciated worldwide.

¹⁷ To erase the part of *Nō* text considered to be unsuitable to the GHQ (General Headquarters) with black ink (Chinese ink).

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IX. *Sakurama Sajin, His Descendants, and the Sakurama Family*

by Sakurama Ujin

The focus of my talk today on *Nō* as a medium of exchange in cultural diplomacy will be about Sajin Sakurama, one of the three Grandmasters of *Nō* in the Meiji Period, his descendants Kyusen Sakurama, Kintaro Sakurama and their participation in cultural exchanges, and my own personal experience performing abroad.

Sajin Sakurama was born as the eldest son of the Sakurama family on January 6, 1836 in a home where the Shinza (Niiza) Stage was located, in what is now known as Kumamoto City, Kumamoto Prefecture. He was originally called Banba, but he later changed his artistic name to Sajin. From here on, I will refer to him as Sajin.

His father was Ujin Sakurama (三角紋理), a *Nō* Master of the Konparu School, who was in the service of the Hosokawa feudal clan of Higo (now Kumamoto). Ujin Sakurama held the title *tayu* of the Shinza (Niiza) stage. A *tayu* is (太夫) a person who oversees the *Nō* troupe; it is a title which came from ancient China 周 (*Shu*), and it is higher in rank than (三位, *San-i*). He can be likened to today's public employee receiving a regular wage.

The collapse of the Edo shogunate in 1867 resulted in the unemployment of *Nō* actors under Tokugawa's patronage, many of whom decided to discontinue their *Nō* tradition. In the midst of these trying times, Sajin Sakurama, then living in Kumamoto – where, thankfully, *Nō* was still popular – continued performing *Nō* and carrying out his disciplined training. However, in 1877, the *Nō* stage in Sakurama's house, which was used as headquarters during the Seinan War (the last civil war that Japan had, a result of a coup d'état by the local Kyushu samurai led by Takamori Saigo), burned down. This stopped Sajin's *Nō* activities.

Meanwhile, in Tokyo, *Nō* masters such as Minoru Umewaka, recognized as one of the three Grandmasters of the Meiji Period (the two others were Kuro Hosho and Sajin Sakurama), steadily pursued their activities.

Moreover, during the visit to Europe and the United States of the Iwakura mission, Iwakura Tomomi and others, after seeing how each country protected and preserved their arts, felt the need to approach the nobility, consisting of former feudal lords, to protect *Nō* and *Kyōgen*.

Sajin, with the encouragement of the former *daimyō*, Morihisa Hosokawa, moved the base of his main activities to Tokyo in 1879. In 1881 after the establishment of Nohgakusha, a *Nō* support group aided by the nobility, the Shiba *Nō* Theatre was built. Sajin performed the *Nō Kamo* at its opening celebration.

Soon after, Sajin started holding performances in different *Nō* theatres. He even held major *Nō* performances for foreign dignitaries hosted by the emperor, the empress, and the dowager empress. He did these performances, such as *Tenran Nō* (with the emperor in attendance) and *Dairan Nō* (with the empress in attendance) with contemporaries Minoru Umewaka and Kuro Hosho. The three are regarded as the three Grandmasters of the period.

In 1909, along with the *iemoto* of the other schools, Sajin, who represented the Komparu School, was one of the *Nō* masters who submitted the draft plan of the *Nō* Encouragement Act to the imperial parliament.

He died on June 24, 1917 at the age of 82. Kyusen inherited the line. From here on, I will talk about Kyusen (Kintaro).

Kyusen Sakurama, a member of the Japan Academy of Arts and Sajin's second child, was born on May 18, 1889. He was named Kintaro, and inherited the name Kyusen. I shall refer to him as Kyusen, henceforth.

Sajin was discouraged to make Kyusen a *Nō* actor because the former was anxious about *Nō*'s future despite Iwakura Tomomi's success in rehabilitating it. Also, as Kyusen was born in Sajin's later years, Sajin felt that he was too old to train his second child. However, with the assistance of fellow grandmaster Kuro Hosho and the insistence of people around him, he trained Kyusen and considered him as his successor. For over 12 years, Hosho invited the young Kyusen to his *Nō* performances every other month to be a guest performer. This made Kyusen grow as a *Nō* actor. Later, Kyusen became a member of the Japan Academy of Art and the foundation of his artistic achievement is said to have been built at this time. (This mainly due to the kindness of Hosho).

Kyusen too, like his father Sajin, transmitted the beauty of *Nō* by performing – including *Tenran* and *Dairan Nō* performances – in many great stages. This is seen in the writings of Ryunosuke Akutagawa, who is regarded as the "Father of Japanese short story" (Japan's premier literary award, the Akutagawa Prize, is named after him).

Kyusen played the *shite* in an introductory film on *Nō* 朝靄増 (*Asamoya Bue*) that was directed by Nogomi Toyoichiro in 1936. Commissioned by the Ministry of Railway Tourism Section for the play *Aoinoue*, it was regarded as representative of Japanese culture. The film, produced by the Ministry of Communications, introduced Japanese culture overseas in 1936 and spread understanding of Japan and its culture.

Kyusen died on March 1, 1957 at the age of 68. Kintaro succeeded him. I shall now talk about Kintaro (Tatsuma) Sakurama.

Kintaro, Kyusen's eldest son, was born on January 1, 1916. He was named Tatsuma, but later inherited his father's name Kintaro. He studied under his father and later appeared in a number of performances as one of the designated general holders of the important intangible cultural property. He participated not only in *Nō* but also in contemporary plays.

He participated in *Curlew River*, an opera written by Edward Benjamin Britten, a writer who appreciated the *Nō* play *Sumidagawa* (*Sumida River*). *Curlew River*, directed by Takechi Tetsuji, incorporated elements of *Nō* and was re-imported back to Japan.

He traveled to the U.S. and Canada in 1971 for two months, spreading *Nō* overseas by performing more than 40 times (this may have been due to *Nō* being a medium of cultural exchange at that time). Afterwards, he performed in France and Switzerland.

He died on March 17, 1991 at the age of 75. It is I, Ujin, who succeeded him.

Allow me to talk about myself and my own experiences from this point. With everyone's support, I had the opportunity to introduce *Nō* overseas by performing in Europe, Asia, USA, and Canada. What I value most from these overseas visits is the feeling that there are no national borders on stage (my aim is not to bring the notion of boundary on stage).

When choosing the repertoire (for performances abroad), I am not bound by my own knowledge nor the general knowledge of *Nō*. Instead, in carefully selecting the piece/s, I imagine the situation of the locals from the partner country who come to watch the play.

I learned this principle from the late Kintaro, who gained knowledge from his actual experiences performing abroad. He often told me, "This piece was understood and received favorably, while this popular piece was not appreciated. If there is a common classical theme which we share with that nation, then that would certainly be a good choice". What the audience abroad expects is

quite different from our common view.

For example, in a performance in China, I performed the *Nō Yokihi* which is based on 長恨歌 (*Choh Gonka*), written by the famous classical author Hakurakuten. At the same time and in the same occasion, the Beijing Opera from the same source 太真外伝 (*Taishin Gaiden*) was performed.

This experience taught me the difference between Beijing Opera and *Nō*, two classical forms of theatre that share the same literary source, but choose different scenes. Both the *Nō, Yoshiki* by Hakurakuten and the Opera 太真外伝 (*Taishin Gaiden*) are based on the 長恨歌 (*Choh Gonka*). Where the quotation comes from the original is quite different in the two. It can be said that it also works towards the understanding of each other's country and culture learned the cultural differences.

In France, I was fortunate to perform a *Nō* play based on one legend which has reached both Europe and Japan.

With regards to running the show and attending to production concerns (sound design, lights, and props), as much as possible, I use local staff (to ask for help from the foreign staff who work in each theatre). When I have to bring staff from Japan, I limit their number to one or two. Needless to say, when words are not communicated well, (since having a conversation with a foreign technical staff may sometimes result in misunderstanding) mistakes happen. But through careful discussion, understanding can be gradually achieved (this is what I call necessary communication leading to mutual understanding among people who come from different cultural backgrounds. And I do hope that by attaining understanding of the nature of the *Nō* spirit through necessary communication, it is possible to understand the culture and spirit of Japan. Also, through this process, we will also be able to understand the people of the partner country).

Allow me to broach a simple example that actually happened in a performance in one country. When we requested for the floor to be cleaned, the local staff started mopping and waxing it with his shoes on. With our broken English, we asked him to stop, but we were dumbfounded when he did not. This simple matter, often taken for granted, could cause misunderstanding in *Nō* performances abroad. A request to wipe the stage with a wet towel would often be understood by the local staff to be done with their shoes on, with a mop, and with some kind of chemical wax as a finishing for the wooden floor.

I think that this could easily be understood by those of you who are quite familiar with *Nō*; in *Nō*, we use socks, which we call *tabi* to walk on the stage. We also sit on the floor, with our costumes on, so we could not perform on a waxed stage. However, from the point of view of the cleaning staff, providing us a shiny and waxed stage is customary since we come from a different country. In this kind of situation, we demonstrate the Japanese style of cleaning. As you are very much aware, a *Nō* stage is made out of cypress wood and is spotless. For *Nō* masters, our stage is a spiritual platform on which we dance with white *tabi* socks.

In another instance when we were cleaning the stage the Japanese way, the local cleaning staff took off his shoes, came to the stage barefoot, and helped by imitating what we are doing. Then he told me, “We will clean the rest in this manner, so please prepare for your performance”. Hearing these words made me so grateful. If I encounter any miscommunication, which, in this case, concerns cleaning, I usually clean the floor myself with a hand-squeezed clean towel, then I wipe it in a kneeling position just to show the staff how the cleaning should be done in *Nō*. After this incident, the staff and I became close and there was no longer any cultural gap between us. They were proud of the spotless stage they cleaned, and it can be regarded as perfection in cleaning.

Let me close my talk by citing one episode that happened in Canada where I had the chance to exhibit *Nō* costumes in a museum. There was an elderly woman who, while walking to see the costumes on display, hummed a *Nō utai* (chant). When I asked her about this, she said that she had seen a *Nō* performance in the United States 30 years earlier. When I asked her for more details, I learned that she had watched my predecessor Kintaro’s American and Canadian performances. One of the performance was so outstanding that it somehow made her memorize some of the lines in the *Nō* text. It was a surprising coincidence that the *Nō* master who performed and whom the elderly woman happened to see, turned out to be Kintaro Sakurama. This coincidence moved me somehow, and we shook each other’s hands.

That made me realize how a *Nō* performance can have a lasting impression on a foreign audience. As a *Nō* performer, it was an incident that made me keenly aware of the importance of even just one performance.

If we are determined, *Nō* can be transmitted as a medium of exchange in Japanese cultural diplomacy to generation after generation regardless of national boundaries. The following motto

comes to mind: “There is no boundary on stage”. If I may be permitted, I shall keep following this motto. From a performer’s view, I shall work on this both in Japan and abroad with all my heart. And with this, please allow me to end my presentation.

X. View on Philippine Practice of Western Performance Traditions ¹

by Apolonio Bayani Chua

This paper is a commentary on the persistence of the use of the phrase Western performance tradition in Philippine theater scholarship. I seek a point of view from within the consciousness of the *loob*² (within/inside) of the informant, of the Filipino artists that created their own art and expressions, rather than look at the phenomenon from the colonizers' point of view, or the West, which more often than not, happens, especially because academics continue to use English as the medium of scholarship, and also because Philippine universities in general perpetuate a bias for Western scholarship. Examples and materials will be culled from the a) *komedya*, b) the *pasyon/pabasa/senakulo*, and c) a contemporary production of collaborative work between foreign artist and local theater groups as experienced in the theater company Philippine Educational Theater Association (PETA) several decades ago at the Fort Santiago's Rajah Sulayman Theater. Having participated also in some recent studies and experiences in contemporary Philippine theater, the author argues for a reevaluation of the "Western" category, and put in place some perspective.

Perhaps, I should first clarify where I am coming from; and that is, as a teacher of Philippine Theater History at the University of the Philippines. I very often encounter a certain kind of reasoning or thought among undergraduate theater arts majors. They reason out: the *sarswela* and the *komedya* and the *senakulo* came from Spain, and so they are not really ours; or that *bodabil*, realist plays, absurd plays, etc., came from the U.S. *Mabuti pa sa Japan* (things are better in Japan), they have *Nō*, *Bunraku*, and others. So what is left in our Philippine culture that is truly ours would be rituals and pre-hispanic songs and dances, and then undergraduate theater students say that these rituals and songs and dances are not yet theater anyway. This is of course very sad for me as a teacher, and we do hope to correct it.

For centuries, Filipino artists have created and sustained vigorously, untiringly, performance traditions expressive of themselves as a people; deciding for themselves, in as creative a manner as with any other nationality in the world, what will be accepted and what will be rejected from

¹ Part of a larger domain of research Asinta sa Centennial ni Aurelio V. Tolentino at Kilatis sa Komedya, supported by the University of the Philippines, under the Creative Work and Research Grant.

² The best source for the concept of *loob* is Covar Prospero R., *Kaalamang Bayang Dalumat ng Pagkataong Pilipino*, Pilipinolohiya, Seminal Essays on Philippine Culture, Larangan (National Commission for Culture and the Arts, Maynila, 1998), pp. 9-19, 27-34.

outside. Filipino artists managed to persist with integrity and pride. The Filipino performance artists' community consists of a group of creative individuals who are able to survive and triumph, in a very general sense, despite domination of foreign forces or very strong pressure and influences from outside. They have been decisive in what would be accepted and sustained as a tradition in the *loob* (from within) of their cultures, in the very indigenous languages of the people. For as long as they addressed their performances mainly to themselves as a *bayan* (people/nation), they persisted and survived.

The label "Western" should eventually be dropped. These practices of Western performance traditions cease to be Western the moment they are performed in the indigenous languages and for *bayan* as audience.

The decisive issue is how the Filipino artists decide for themselves what would be part of their culture. And since it is the Filipinos who decide, *malalayang maharlikang mamamayan* (free noble citizens), in our very own languages, it is ours, it is us, regardless of original stimulus or borrowed narrative or motifs. I do not really see it as influence. Perhaps at the start, yes, an honest admiration, an experimental copying, but it becomes original. I see it as a very intelligent original creative act. It is also expressive of our sensitivity and appreciation of what we experience initially as foreign materials. But the integration and the totality, and the long decisive practice, *atin yon* (it is ours). The moment we speak in our very own languages Tagalog, Ilokano, Cebuano, Kapampangan, others, and address our very own audiences, ourselves, our *kababayan* (compatriots), we are operating in our own culture, and we practice our own art, and it is not Western. We could be a little more concrete.

X.1 The Case of Komedyang



1 - Actors from Comedia de Baler theatre group participating in the University of the Philippines Komedyang Fiesta, 2008; 2 - Komedyang actors from the same Comedia de Baler. © A. B. Chua



3 - Note bolos on the waist of komedya actors, both male and female. © A. B. Chua

These pictures (1-3) were taken in 2008, when the University of the Philippines invited extant *komedya* troupes in the country to perform for university students, artists, professors, etc. In the initial planning stages, I heard comments, “*huwag mong buhayin ang bangkay*” (Do not bring the corpse back to life) referring to the *komedya* as a corpse, dead and impossible to resurrect. It is not really ours, it is copied from Spain/Mexico, critics would say. I cannot agree. And I am reminded of the debate in Philippine theater history at the turn of the twentieth century between the *sarswela* artists who would not allow *komedya* actors in their groups on one hand, and defenders of the *komedya* on the other.³

Severino Reyes, an ardent *sarswela* writer dismissed/fired from his theater company actors who appeared in *komedyas*. But a brilliant Filipino scholar, Isabelo de los Reyes (1864-1938), sided with the *komedyantes*, and argued in his *Ang Comediang Tagalog (The Tagalog Komedya)* 1904, that the *komedya* was truly ours. He was the only intellectual at that time who defended the *komedya* as a truly Filipino art, regardless of its origin in the initial Spanish contact.⁴ He said that he had seen performances in many theaters in Europe, and performances in theaters in Hong Kong, Macau and Japan, and that he was convinced that the *komedya* was uniquely Filipino (3).

We are celebrating the 150th birth anniversary of Isabelo de los Reyes in 2014, and *komedya* performances could perhaps once more take center stage on a national scale. His defense marks a very rare recognition of creative Filipino artists, the *komedyantes*, who were working under colonialism, celebrating their original art and vision. No wonder the first founders of the Katipunan, the social movement that eventually created the nation, were *komedya* artists. We must remember Andres Bonifacio, Macario Sakay, Aurelio Tolentino, all from Tondo, the seat of

³ Survey of these debates can be found in Tiongson 1982.

⁴ Three good articles on Isabelo de los Reyes could be sought by the interested reader. For a quick background on the intellectual, who wrote in Ilocano, Tagalog and Spanish, see Mojares 2006.

Tagalog poetry and theater, were first leaders of the Katipunan, and they were *komedya* artists, *mga manlalabas*⁵ *sa komedya*⁶ (literally: those who appear, perform in a *Komedya*).

If anything that 2008 Komedya Fiesta at the University of the Philippines taught me is that there is so much in the *komedya* that we in the university do not know. There is so much of Philippine culture of which we are so ignorant of.⁷

In this festival, one particular detail in the performance of the troupe, *Comedia de Baler*, shocked me. This group struck me at that time as the most remote of the groups invited or the troupe that had not yet really been covered by scholars and documentarists.

Two nights before show time, I got a glimpse of actual bolos, which the director and the actors explained to me would be used in the show. I initially thought it was probably a joke, or it was only for the show parade day. I thought I had seen everything or known everything or that nothing could shock me anymore, but using real bolos on stage for the *batalya* (battle) scenes of the *komedya* was something that went beyond acceptable theater practice in the culture of theater that I know.

There is really so much we do not know about our own theater, about our own culture. These *komedya* artist from what appears to be the remotest isolated village that had preserved these centuries old theater practice in the Philippines' province of Quezon facing the Pacific Ocean in the island of Luzon would really be using real bolos in the *batalya* scenes of the *komedya*! I freaked out, in the festive atmosphere, just smiled and *di na lang ako nagpahalata* (I pretended not to care). In the Philippine Educational Theater Association (PETA), where I learned theater, and thought I had known everything, props are manufactured props, costume props and jewelries have to be safe, everything that happens onstage is a responsibility of the director, if an actor gets hurt, it is the director's responsibility.

I was the counterpart artistic director from the University of the Philippines at that time in the Komedya Fiesta, and it was two days before performance time, and there was no budget anyway

⁵ *Manlalabas* is a very interesting Tagalog word, referring in particular in this case to the *komedya* actors. The root word is *labas* (outside). *Palabas* means 'show', and *manlalabas* would therefore mean 'persons doing shows'. This word is used in current *komedya* groups, rather than *artista* (artist). I recently watched the latest *komedya* production by Komedya ng San Dionisio troupe, *Doce Pares de Francia* (May 11, 2014, in San Dionisio, Parañaque). At one point, the show momentarily stopped, a voice from the sound system requested the audience sitting on the ramp, at the stage front, to clear the area. It was a full house and viewers were already occupying a slanting ramp used by some actors to enter the stage, front area, and so some actors could not make proper entrances. The voice-over announced, "*Kung maaaring huwag gamitin ng manonood ang rampa, dahil hindi makapasok nang maayos ang manlalabas*" (We request the audience to please vacate the ramp as the *manlalabas* could not enter properly).

⁶ For *katipuneros' komedya*, cf., Chua 2004: 118-140.

⁷ On the said festival refer to Brigino 2010: 425-466.

for props from the University side, and the troupe had nothing but real bolos with them. The real bolos appeared during the show, and I just had to accept we have our own unique traditions. And so to corroborate the practice of using real bolos for the *batalya* scenes, some details in the defense made by the scholar Isabelo De los Reyes now comes to light. The 2008 Komedy Fiesta event and the de los Reyes 1904 defense tie a knot in this real bolos detail. Before the *Comedia de Baler* performance in the University in 2008, I could not make heads or tails of very crucial de los Reyes lines, could not even understand them, but after witnessing the *Comedia de Baler*, the lines of de los Reyes made sense, “*umaapoy ang mga patalim*” (weapons are aflame). Initially, I thought De los Reyes was speaking in metaphors, he meant it literally. In the combat scenes of the *komedy*, sparks are seen by audiences from the clash of real bolos. In short, as in the *Comedia de Baler*, it is a real weapon prop, choreographed of course.

“*Kinikilala co na ang pagbabaca ng mga moro at cristiano ay siyang lalong ikinatatutua ng mga nanonood at totoo nga namang nacaaliw at nacasisindac na pagmasdan cung minsan, sapagca’t tunay na may “gracia” sila na magsayaw at mag arnes at totoong labanan, umaapoy ang mga patalim at hindi bihira ang may naduduguan*” (De los Reye :23).⁸

And so, we have from a very credible witness, the *komedy* in Tondo and environs, seat of Tagalog theater and poetry during the last decades of the 19th century to the first decade of the 20th, the use of real bolos for *batalya* scenes. This could probably be exemplary, if not the standard, aesthetically. The *Comedia de Baler* that made an appearance in 2008 at the University of the Philippines probably represented the closest to the kind of *komedy* de los Reyes saw.

And so there it is, the rehearsal for the Katipuneros’ battles may as well be the *komedy* stages they were part of. It makes sense why the Katipuneros were *komedyantes*. The poetry of the *pamimiyapis*⁹ (combat) so often played by the *mandirigma* (warrior) of the *komedy* could as well be the ethos and narrative of the *katipunero*.

⁸ “I affirm that the combat between the Moors and the Christians are the scenes that attract the viewers, it is *truly* attractive and fearful to watch at times, because the martial dance is graceful and real, weapons are aflame; and it is not seldom, blood ”.

⁹ *Komedy* lines use this word. Balagtas used this. Bonifacio used this in his Tagalog translation of Jose Rizal’s *Mi Ultimo Adios*, 3rd stanza, “*sa pakikidigma at pamimiyapis ang alay ng iba’y ang buhay na kipkip*”, (Almario 1993: 147). The word is archaic now. In Noceda and Sanlucar’s *Vocabulario de la Lengua Tagala*, ‘*piyapis*’ is listed as synonym of ‘*pilapis*’ and ‘*palispis*’, and both carry the meaning of ‘destroy’.



4 - Again the komedya warrior actor and his real bolo prop. © A. B. Chua

With these details we have just pointed to, the *Komedya*, then and now, could truly be ours. It had ceased to be borrowing or a product of influence. Moreover, the *komedya*'s dance-drama really deserves a separate study. We may surmise that this is a bountiful contribution of indigenous warrior-artists to the theater art in the dark past of centuries ago.¹⁰ It is a scholar's duty to be able to trace it.

X.2 The Pasyon/Pabasa/Senakulo

Let us move to another genre, the *pasyon/pabasa/senakulo*. The poetic narrative text of the life of Jesus Christ composed by an anonymous Tagalog poet is the *pasyon*. An edition of the *pasyon* came out in 1814. The public reading of the *pasyon* text is the *pabasa*. Scholars have noted that *pabasas* occur not too long after the publication year. The theater rendition of the narrative is the *senakulo*. The *senakulo* has variants such as *Siete Palabras* (*Seven Words*), which refers to a reenactment of the seven last words of Jesus Christ, shorter compared to the full length *senakulo*. It is also possible that the shorter performed variants first evolved from the spirituality centered rituals of the 19th century, before the *senakulo*, as a full length theater piece, evolved. In Jose Rizal's personal experience, it was semi-private and not yet a full blown theater production, but scenes.¹¹ The 20th century saw a clear triumph in transforming the narrative to theater format.

¹⁰ Cf., Mojares 2009: 54, citing Retana (1910), "the natives had incorporated the 'classic' Tagalog war dance into the play's dueling scenes". Also, Donoso 2009: 110, taking off from Retana also, "Filipinization of Moros y Cristianos into moro-moro was completely achieved by standardizing a plot based on fictional princes, princesses, and their impossible love affairs; staged with local martial arts (*arnis*) and music; and spoken in Philippine languages".

¹¹ In Rizal's critique of Vicente Barrantes, he mentioned having seen in private homes the temptation and wake scenes; Cf. Chua 2007: 118-149.



5 - *Dung-aw Scene from Siete Palabras*. Photo grab from Cultural Center of the Philippines “Dulaan: A Video Documentary on Philippine Theater”, Script and Direction by Nicanor G. Tiongson, 1992.

A graduate student of mine, Mr. Ezzard R. Gilbang, worked on the *pasyon* text for his thesis, *Ang Pag-iral ng PASYON sa Nagbabagong Panahon (Produksiyon at Reproduksiyon ng Isang Teksto)*,¹² and one of his readings, a very novel one at that, is that the *pasyon* is *dung-aw* (Indigenous Philippine dirge). Meaning, the *pasyon* really fitted a much older Philippine tradition of lament for dead ancestors. And the *pasyon* fits that mode/genre of Philippine poetry and performance. We may recall, it is still practiced in the Ilocos region; for the dead, it is customary for one of the living to pay tribute to the good deeds and narratives of the dead. Which is exactly what the Virgin Mary did in the *pabasa* text and in dramatizations of the text. Lines 2106-2118 of the *Pasyon* is the Virgin Mary's *dirge/dung-aw* (Javellana ed. 1998: 110-111).

The *pasyon* may be read as the most elaborate *dung-aw* ever conceived and written in Philippine literature and performance history. It is our *dung-aw* to our Jesus, whom we may read as our *Poon*, as in the Quiapo Nazareno.¹³

We can really read the *pasyon* as *dung-aw*, as the Virgin Mary in the *pasyon* text literally did a *dung-aw*, and treat the whole text as a *dung-aw* to a very high poetic masterpiece that is the *pasyon*. It is not that we copied the *pasyon* from the Bible of the West, it is that it had very real meaning and resonance in our own culture.

¹² Unibersidad ng Pilipinas, 2009.

¹³ Generally, Filipino scholars would relate the *pasyon* to the pre-hispanic *bendigan* (epics), but our reading relates it to another genre, *dung-aw*. The Quiapo Nazareno complex is of course, another relevant issue and field of battle for scholars.

X.3 The Contemporary Scene

In contemporary Philippines, the best cultural exchanges through theater productions that I have seen occur in productions that show the sensitivity and humility of Western artists interacting with Filipino theater groups and individual artists. Filipino theater groups and artists also have to be initially strong and clear in their vision and aesthetics for Western/foreign plays to have some brilliance, lucidity and effect on the Philippine theater scene.

I am referring to the 1981 production by the Philippine Educational Theater Association (PETA) of *Ang Buhay ni Galileo* at the Dulaang Rajah Sulayman, in Fort Santiago. The production did not copy a Western model, but was conceptualized for Filipino actors, designers, and dramaturgs. It was also performed for a Filipino audience, that time a cross-section of Philippine society comprising of students, art and theater aficionados, some professionals, activists, and representatives of the religious' and workers' sectors.¹⁴

It is in this production, with a German director, Fritz Bennewitz, that the "aesthetics of poverty" crystallized (Fajardo 2010: 21). The emphasis was to draw something from within, as in the original musical compositions that accompanied the production, rather than impose a pattern from outside, although the original narrative and scenic construction are there. Hence, a distinctly Filipino feel pervades. Of course, it is in Filipino.

X. 4 Conclusion

The emphasis on "Western" in the phrase "Western Performance Traditions Practiced in the Philippines" needs a reevaluation. The label "western" is probably unnecessary or even confusing and misleading. If we Filipinos have been practicing theater (for centuries) in our own indigenous languages, using our own bodies, voice, minds, and souls, addressing our own *bayan* as audience, I cannot accept the claim that this is western, or that we are perpetuating a western tradition in our culture.

True, there was an initial impetus, an initial influence, and a point of contact from Western teachers/masters (Spanish missionary priests, Cubero,¹⁵ or the Thomasites, etc.), but sustaining that practice in our very own languages and in our performances in the *pasyon/pabasa/senakulo*,

¹⁴ More notes may be culled from Chua 2013.

¹⁵ Spanish theater artist who came to Manila in 1880. His productions were learning venues for a lot of Filipino theater artists at the end of the 19th century; (CCP Encyclopedia of Philippine Art, vol.7, p. 285).

sarswela/komedyang, contemporary Philippine theater is our tradition. It ceases to be a western tradition operating in our society or culture. It is already us shaping ourselves, deciding the shape, pattern, form, content, and vision of our art, theater, culture and society.

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Section 4.

Performing and Teaching Overseas

XI. *The Fujita Family of the Issō School of Nō Flute and My Artistic Engagement with the World*

by Fujita Jiro

I am Fujita Jiro from the Issō School of *Nō* flute.

I will start my presentation by describing to you my ancestral roots. At the latter part of my talk, I shall be showing you a DVD recording of the Uzbekistan *Nō* production that I produced in September 2012. I asked a documentary filmmaker to make it a supplement to my talk.

At the end of the 16th century, which marked the end of the *Sengoku* Period (the warring period) when the Tokugawa steadily established its power, our first generation ancestor, Toubēi Fujita, and his younger brother moved residence from Echizen (Fukui) to Kaga (Kanazawa) to become, from a *Bushi* (samurai), to a merchant. According to our own family records (death registry which records the Buddhist name and includes a brief biography), they became artisans and specialized in *Yuzen Kaga's* embroidery, and somehow made a name for themselves (and founded the *ie*). The records also tell us of an archery book that was to be inherited by the younger brother, suggesting that our ancestors hoped to transmit our samurai family lineage to their descendants.

It was the third generation Fujita, who, together with his wife, became, from being a merchant, a disciple of the Hiraiwa School of *Nō* flute in Kyoto, where he started his apprenticeship. The records say that as a town musician, he performed the flute for the *Nō* play *Shakkyō* at the Ninomaru Palace of the Kanazawa castle.

The fourth-generation Fujita Takazou lived in the maternal home from age 13 to concentrate on the family business. At this time, the Issō School of *Nō* flute was becoming popular in Edo. With political backing from a retired *daimyō* of Kaga, Lord Hizen no Kami, he studied at the Issō School of *Nō* flute. According to an Issō document, it was at this time when some of Fujita's flute playing techniques changed, shifting from those of the Iwai School to those of the present one.

Now, I will speak a little about the Bunka Bunsei (1804-1818) Era.

The eighth-generation Takazou became a *Nō* flutist and belonged exclusively to the Kaga feudal clan. He even accompanied the *daimyō* during the *sankin kōtai* (the famous marching to Edo for the *daimyō's* alternate residence there to attend to the shōgun). In the early years of the Meiji Period, he was a security officer in Takamori Saigo's War of Seinan (January 29, 1877 – September 1877).

My father Daigoro, who was declared a national living treasure for *Nō* flute, was the 10th generation flute player. He was still performing at aged past 90 until he passed on.

Now, I will speak about my mother's side of the family. Her father was Kanjiro Suzuki, a *Kabuki* actor whose stage name was Kataoka Jubei. He was an active *Kabuki* actor in *Kabuki-za* and was known as an excellent president of Shochiku. They lived in Kojimachi, Tokyo, and when the young officers carried out a coup d'état, in 1936 (Showa 11), their house served as the putschists' second headquarters. My mother wrote in her diary that "armed soldiers with bayonets thronged into our house".

Her elder sister married the thirteenth *iemoto* of Isso School – Eiji Isso. He was the 4th generation flute player of the Fujita family. He started our *Nō* flute line with the Isso School. We became related to the Isso School with my mother's marriage to my father, the 10th generation flute player. Eiji Isso died as a soldier on the island of Luzon in the Philippines when Isso Yoji, the present *iemoto*, was only 4 years old. His ashes remain here in the Philippines, as his body has never been found.

I will now talk about myself, the 11th generation flute player in our family, and about my experiences performing abroad. I have performed overseas many times with today's *Nō* masters and presenters.

In 2006 we marked the 50th anniversary of Tunisian and Philippine diplomatic relations with Japan. At the opening of the Carthage International Festival, attended by thousands of people, I played the flute in *Sumida River* and *Hannibal*. The ambassador of Tunisia to Japan at that time, who invited us to perform, was H.E. Ambassador Salah Hannachi. He is one of today's presenters. Another international performance immediately followed the Tunisia project. It was so "immediate" that there was no time to go home. When I landed on Japanese soil, I stayed at Narita and left for the Philippines for a performance of *Okina* and *Dance of Sisa* hosted by Philippine Foreign Affairs Secretary Alberto Romulo and then Japanese Foreign Minister Taro Aso. I shared the stage with Filipino artists and students in performing *Okina*.

There was a long preparation for this event. In January of this year (2006), at the University of the Philippines College of Music, I conducted *Nō* flute lessons for more than a week to a number of students. Dr. Jina Umali ably interpreted for me. For the recital, I divided the group into two (to produce a certain artistic intimacy for the lessons). The flute's *Oshirabe* (Prelude) and *Chu no mai*

kakari (introduction to intermediate [neither slow nor fast] dance), were performed twice while I played the *ashirai* (to play the *Nō* beat without the instruments, usually during rehearsals and teaching sessions, and employed the *hariogi*, a hand fan folded in half with Japanese paper covering it) and *hariban* (wood block).

I brought with me a flute score with the Roman (English) alphabet, which I prepared, and some plastic *Nō* flutes from Japan, which worked well in teaching. These were the same materials used in conducting a flute workshop at the Cultural Center of Tunisia with Professor Saburo Aoki interpreting for me in French. Several Tunisians were thus able to play the *Chu no mai kakari*.

Allow me to reverse the chronological order now. I was 31 years old when I got married and my son Takahiro, the 12th generation flute player of the Fujita family, was born. Three years after, I first joined an overseas *Nō* performance. It was a performance in Australia headed by Master Kanze Motoaki. We started at Perth, then went to Adelaide, Melbourne, and Sydney to cover most of the main cities in Australia. I still remember the sight of Ayers Rock and the desert landscape from the airplane window.

Staying at the university student's dormitory taught me some basic requirements when performing abroad. They may sound so simple, but they constitute quite a new experience for me. For instance, there are rules on how to get a bottle of water, food, beer and the proper disposal of garbage, and how to look after one's belongings and transportation.

Unfortunately, one of the outdoor *Takigi* (bonfire) *Nō* performances had to be cancelled because of the rain. Australia rarely experiences rain. I remember this valuable experience, when the performance was called off. The *Kyōgen Kata* in this performance was Master Shigeyama Sensaku, recipient of the Order of Culture. He died a few months ago.

Joining Master Sakai Otoshige's production, I played the flute in Washington, USA, at Moscow's Bolshoi Theatre, and in Saint Petersburg, at the Marinsky Theatre in Russia.

At the Beijing Park's Villa of the Empress Dowager Cixi, and IWA garden, I also played the flute (I remember that residence at the Beijing Park as one of my favorite performance places because its acoustics were compatible to my flute).

In Islamic countries, I performed in Teheran, Iran; Doha, Qatar; Muscat, Oman, and Sana'a, Yemen. At the Teheran University auditorium performance, there was hand clapping (beating time with hands), but what I will never forget for as long as I live was the experience of singing the *shoga*

(oral musical note of flute) with everyone.

The *Takigi Nō* in the Yemen Republic was also memorable. We performed under the protection of private security guards, who were armed with semi-automatic rifles. Despite tense circumstances, at the end of the day, the officer-in-charge gave me some Yemen coffee and a necklace for my wife, which gave me some kind of relief at that time.

Master Umewaka Naohiko organized the following productions: at the Ezra Pound and (William Butler) Yeats conference in Maine, USA; then, we did a lecture demo at Harvard University. I also performed with him in Sao Paolo, Brazil. After the event, we had the privilege of going to Iguazu Falls. Its scale on the border of three countries – Brazil, Paraguay, and Argentina – was unimaginable in Japan, and changed my fundamental view of the world, my knowledge about nature.

I also shared the stage with him in France at Paris' Japan Cultural Centre in performing novelist Dr. Kaga Otohiko's newly-written *Nō* play *Takayama Ukon* (music composed by Prof. Noda Teruyuki). *Takayama Ukon* was a Christian *daimyō* during the Edo Period and was exiled to the Philippines. He died here. During our performance in Ankara, Turkey, we also went to Cappadocia and Istanbul. I have been in the Philippines twice. This is my third visit.

Another unforgettable experience, (which I shared with Master Naohiko Umewaka), happened the week before our trip to New York, USA in 2001 for a performance. It was when the events of 9-11 happened. The project was almost doomed to be canceled, but somehow we managed to travel safely, but we were nervous. After performing at Bregenz (at Peter Zundoff Museum), we travelled to New York. When we entered the city, candles lined the street corners and many photographs of those who had died were displayed. That scene still comes to mind.

With Master Sakurama Ujin, I shared the performance at the Agenda Palace in Lisbon, Portugal. We performed the *Nō* play *Kiyotsune* with a special arrangement for *Nō* flute *koi no netori*, which I played overseas for the first time. We also performed at the Jeronimos Monastery, a UNESCO World Heritage Site.

In July of this year, aside from Korea's *Fuyu no Sonata* performed at Chuncheon (春川), I returned to Japan. I immediately shuttled to Ehime Shimanami Kaido Omishima, Tochigi, Utsunomiya, I had the honor to perform a newly written *Nō* play of Dr. Homma Ikuo's *Ondine* at the Kenchoji Temple in Kamakura for two days.

It is easy to list down all overseas performances, but not to carry them out. The weather, environment, and climate, differ greatly from Japan. I must look after my health. More importantly, I must check on my instrument, which is often affected by the weather diversity. Thus, I have to delicately maintain the flute at its perfect playing condition. Cases of weather diversity include those of the icy mountain in Switzerland, the west-end Cabo de Roca of the Eurasian continent, and the Great Wall of China, where I tried to play my *Nō* flute.

Needless to mention, I must be aware of each country's political circumstances, the relationship with the foreign staff, and the set construction team. Directly experiencing the audience's reaction, which is beyond what can be imagined in Japan, is one of the things that I find pleasure in and look forward to.

All the obstacles are nothing compared to those wonderful experiences that I had in coming in contact with the history, music, fine arts, and cultural heritage of different countries. These encounters have changed my worldview, enriched me, and given me a source of profound personal pleasure.

Backed by Professor Aoki Saburo's planning ability and his bargaining power, government offices helped stage the Uzbekistan production, which I produced. It was a great success, as can be seen in this DVD.

Last but not the least, I have also shared many *Nō* performances with Master Umewaka Chozaemon since our first performance together in *Dojoji*.

I am meeting for the first time today some of the presenters. I could feel some kind of exceptional power, emanating from those participating in this event. We are meant to meet and share this wonderful opportunity. With this as a start, I pray for further development and achievement. I must thank Dr. Amparo Adelina Umali III and, of course, the University of the Philippines from the bottom of my heart. Thank you.

XII. *A Light Beyond Japan's Culture Borders: Nō Discourse and Practice at the UP Center for International Studies*

by Naohiko Umewaka

The University of the Philippines Diliman Center for International Studies (UPCIS) *Nō* project began its *Nō* training, independent of, but eventually became part of the preparation for the staging of *Okina* performed by Filipino actors as a commemorative performance of the 2006 Philippines-Japan Friendship Day, celebrating 50 years of Philippine-Japan diplomatic relations. The training, which started about a year before the performance, drew the participation of scores and groups of undergraduate and graduate students, and professional actors.

Ten years later, the project has thrived with the first generation of student volunteers mentoring new aspirants. Even the subsequent second and third generation members are still participating today. They belong to the University of the Philippines CIS Noh Ensemble (UPCIS Noh Ensemble) founded by Dr. Umali as its artistic director.

UPCIS then organized this 2014 international conference *Nō as a Medium of Japanese Cultural Exchange and Diplomacy*.

Although self-explanatory, cultural diplomacy is different from the one we commonly call 'diplomacy'. The latter concept is essentially linked to national interest. The former, even if we assume its inclusion in the collective definition of diplomacy, shows one spark for this subtle difference – implicit rules that exempt it from obligations related to national interest.

In either case, I can only recount a feeling of gratitude, at the same time the feeling of surprise, that over these 10 years, we have enjoyed the understanding and cooperation of Japan's Ministry of Foreign Affairs, the Agency for Cultural Affairs, Japan Foundation, University of the Philippines and the National Commission for Culture and the Arts of the Philippines.

In all probability, the ingenuity of UPCIS did not have to be dependent on nationality and national land in the cultural sense. Its inspiration has always been along the path that traverses various differences, which may have contributed to the gaining of this much support and approval.

Dr. Cynthia Neri Zayas, UPCIS Director and a renowned marine anthropologist, has become instrumental in linking both countries through her expertise in Japan maritime research and Disaster Studies. Her connection can also be credited as a great contributing factor.

The roots of the *Nō* project's inception can be attributed to Dr. Umali's doctoral dissertation *Nō Adaptation by Eastern and Western Women Playwrights*.

The dissertation gave a bird's eye view of the state of 20th century eastern and western theater. She said:

"Theater scholars up to this day have devised various terminologies to describe the ideas of borrowing and combining foreign cultural elements into their own national culture. The rather familiar terminologies include: "theater of synthesis", "fusion theater", "theater of adaptation", "theater of transposition", "theater of replication", etc. and more recently, "intercultural theater". Western theater (people) who have reluctance to theatrical realism and have pursued novel approaches in theater, have sought out to be greatly inspired by eastern theatre... *Nō* is the oldest form of theatre still continually performed today and one of the world's greatest established performance traditions".¹

In addition to that, while quoting Zeami's (foremost playwright and theorist of *Nō*) words, "the essence of *Nō* does not exist in places without *nosaku* (writing of *Nō* plays)".² It is worth mentioning that she saw the need to evaluate foreign playwrights' attempts to break into the realm of *Nō* that time and further their contribution. This is also the central idea of the dissertation, and corresponds to Amelia Lapena-Bonifacio's play *Ang Paglalakbay ni Sisa*, which was inspired by *Nō*.

XII.1 Amelia Lapena-Bonifacio, a Filipina Playwright

The dissertation is a study of the literary works of three women playwrights which include Bonifacio, whose work I will be focusing on.

Bonifacio's *Ang Paglalakbay ni Sisa Isang Nō sa Laguna* is a *Nō* play based on Jose Rizal's novel *Noli Me Tangere*. Bonifacio successfully recreated Sisa's character, making it reappear as *shite* (lead character) in *Nō*.

The *shodan* which can be seen in *Nō* texts – in other words *nanori* (name-saying), *michiyuki* (journey), *ageuta* (starts from a higher register), *tsukiserifu* (arrival), and *kakeai* (alternating

¹ Umali, Amparo Adelina, III, 東西の女流作家による能の再生、同志社大学大学院、博士論文, p.3.

² Op.cit., p. 4.

dialogue) – between the *shite* and the *waki* (the secondary character) and other elements, make up almost the entirety of Bonifacio's play.

Bonifacio translated the original novel into a *Nō* form (the usage of the word 'translate' here should not be taken in the literal sense). This technique or methodology brilliantly captured Sisa's suffering during the Spanish colonization period.

The play, produced by UPCIS, was first performed in 2006 at the UP Diliman University Theater based on Dr. Umali's concept. By performing this play for the first time as traditional *Nō*, what Umali calls to be Lapena-Bonifacio's "most daunting task is the attempt to graft the structure, techniques, and details of traditional *Nō* theater into an original *Nō* play written by a non-Japanese"³ has thus been accomplished and fulfilled.

XII.2 *Nō as a Tool for Performing Arts Education: Creation of Nō Music for Sisa and its Performance*

Bonifacio's play has an outstanding lyrical value, and the author herself has a deep insight into *Nō*. On the other hand, just as I mentioned earlier, *Sisa*, even if it is a play that included the *shodan* element, is not a *Yokyouku* (*Nō* play/*libretto* [chanting lyrics to a tune]). It has no description of the *fushi* (vocal parts with melody) and *ma* (*Nō* musical theory). Likened to a house, it had a sturdy structure but lacked the interior design of a livable space. UPCIS decided to embark on a *Nō* performance following the artistic protocol of *Nō*.

In the process of realizing the play as a *Nō* performance, Dr. Umali and *Nō* master-teachers teamed up and carried out work like artisans on the *katatsuke* (predetermined stylized form), *fushitsuke* (musical composition), and *hyoshi no yatsuware* (words with syllables corresponding to an eight-beat rhythm). The play being in Filipino, we placed great consideration on the *fushitsuke* and *hyoshi no yatsuware* (intentionally, there was substantial *hyoshi awazu*, or vocals not matching the rhythm) in particular, unlike the Japanese language of the Medieval Ages.

Students also participated in this collaborative work of transforming the play into a traditional *Nō* performance. Based on the completed *Nō* music, the roles to be played by the students were decided upon, and the master-teachers trained and guided the students. This is one educational aspect of the project, but it was not only *Nō* expressive techniques that were taught but also its rigid discipline (decorum). The intention was to make Filipinos experience Japan's medieval

³ Op. cit., p. 4.

entertainment aesthetics, style, system and etiquette so they may take a second look at their own inherent true tradition. This is no longer a matter of cultural nationality, but a light that radiates transcending boundaries.

XII.3 *Intensive Training*

When UPCIS invited the *Nō* master-teachers to the University of the Philippines to give training on *Nō* chants and dances, the idea of providing a similar training as close as possible to how it is done in Japan but tailored to UPCIS emerged. There was a passion at UPCIS to persuade the *Nō* masters about this. It still continues even today. I was the first *Nō* master-teacher to be persuaded.

The usual training for complete beginners is two to three times a month, which is about 30 minutes of training time per person. The training at UP was more like the intensive training camp in Japan, seven hours multiplied by 30 days, which was even longer than the training camp. Another type of training in Japan is a rigid specialist training given to experts of the craft. However, on the other hand, the commonly shared practice of “look and learn” has a certain degree of acceptance even now in the *Nō* community. One cannot learn art earnestly by being a passive learner especially if the master won’t teach the core essence of *Nō*. In this sense, the disciple must “steal” the essence from the master by looking and analyzing what is not being taught.

This can be called “non-interactive or no teaching pedagogy”, which I think it has now become out-of-date. In this sense, the training-rehearsal at UP was neither for beginners nor experts, it was a new custom-made approach.

XII.4 *Okina Performance by a Filipina*

As preparation for the performance of the newly-created *Nō Sisa*, the *Okina*, a sacred ritual piece that precedes *Nō* Theater, was to be performed on stage. I think its versatility, and the application of its musicality and physicality to *Sisa* was Dr. Umali’s idea.

Going back to a 2005 meeting with Dr. Umali, we agreed that the *Okina* (it is classified in the genre of *Nō* but it is not *Nō*, so I will use *Okina* henceforth) will be taught to Filipinos. The following three points show no existing precedence of its performance:

1. Since *Okina* is a sacred ritual, performance by women is still considered not accepted in

Japan.

2. As of August 2004, I have no existing knowledge of a precedent of an *Okina shite* (lead performer) being performed by a non-Japanese.
3. Not only are we restricted to the role of the *shite* stipulated in condition 1), there was no one who was fit or trained enough to play the *fue* (flute), *otsuzumi* (hand drum), *kotsuzumi* (shoulder drum), *taiko* (stick drum), *sanbaso* (prelude), *jiutai* (chorus) and *kouken* (stage attendants). Even backstage roles are off-limits to women.

XII.5 Support and Approval of the *Nō* community

The support of the *Nō* community was due to its recognition of the valued real purpose of the project.

The essence of this project is not one-dimensional, but encompasses a multitude of elements rolled into one endeavor – education, research, cultural exchange, overseas cultural assignment, *Nō* creation, new *Nō* play performance, new *Nō* production, cultural diplomacy etc.

We can view the performance of the *Okina* outside of Japanese soil, meaning outside of Japan's cultural territorial limits, as a performance that includes sensitivity to gender equality. The *Nō* community did not raise any particular objections, and I find this mysterious.

The current *Nō* actors originated from *Sarugaku* actors. There was a time when *Sarugaku* actors themselves were not permitted to play *Okina* (*Shikisanba*, or the old man's role). An exception to the restriction was made in a *Sarugaku* play performed in Imakumano, Kyoto in 1375, when 17-year-old Ashikaga Yoshimitsu and 12-year-old Zeami first met.

In that performance, Kan'ami made history by being the first *Sarugaku* performer to dance *Okina* as a *Shite*.⁴

Why *Sarugaku* performers were not allowed to dance *Okina* may be difficult to understand without going back to the history of *Okina Sarugaku* of the late Heian Period (794-1192), and to such rituals as *Shunie* (the second month service) and *Shushoue* (New Year ceremony).

Originating during the late Heian Period to the early Kamakura Period (1192-1333), and reaching its height of popularity in the mid-Kamakura Period, *Okina Sarugaku* was performed in Buddhist *Shunie* ritual services and *Shushoue* ceremonies by the *shushi* (a Shinto shrine and Buddhist

⁴ Omote Akira, *Interview with Omote*, 2002.

temple attendant) as a temple performance art.

It is said that *hashiri* (a song and dance tradition performed by the *shushi*) is inherited. In this case, the *shushi* being a religious person, after *Okina Sarugaku* rose to prominence, and inherited the art of the *hashiri*, the *shushi* (who then started performing *Okina Sarugaku*) was still considered a semi-religious person. This is evident in the main performers of *Okina Sarugaku* gaining high social status (*osa*). In the performing arts groups called *za*, there is a topmost rank. Below it are the “high rank,” the “middle rank” and the “low rank”. Kan’ami’s company of origin Yamada Sarugaku, (later, he formed his own troupe Yuzaki-*za*,) differs from the far higher rank *Okina Sarugaku*.

Although the current *Okina* is recognized as a divine ritual service, should it still be considered a pure religious ritual when it is performed by today’s *Nō* actors who are not *shushi* or its kind? When we say religious, do we mean religious in a strict religious sense or religious in a cultural sense only? Thus, could it be said that when the *sarugaku* actors performed *Okina* (as mentioned earlier, in year 1375) its religiosity has departed from the religiosity of the *shushi* and *Okina Sarugaku* that inherited its art.

This may have loosened one aspect of the religious restrictions. Interestingly, when this phenomenon happened, the status of the *osa* (topmost rank), the high rank etc. was reversed and the *Sarugaku* performers were elevated to high rank.⁵

The *Okina* performance at UP in 2006 also poses a relevant inquiry, as the outside world casts a light on the Japanese *Nō* world, provoking thoughts on gender equality in a religious context among others.

XII.6 Postscript: The Absence of a Stage Director – Rationalities and Irrationalities

Stage directors are practically non-existent in *Nō* production, so to speak. In traditional theater and dance performances in a number of other Asian countries, the absence of stage directors is not a rare occurrence.

I heard from Dr. Umali that she took interest in this “absence”. Of course, in the performance of *Shinsaku* (newly-written) *Nō* plays, the expertise of a stage director would be required. Otherwise, the absence of a director is maintained and that has a *raison d’être* that needs to be explored.

Let us look at one very simple justification for the absence of a stage director by explaining the

⁵ Omote, Akira – Amano, Akira, *Iwanami Kouza, Nō no Rekishi*, Iwanami Shoten, Tokyo 1987, pp. 21-23.

integrity of how the beat of *utai* (chant) and *hayashi* (orchestra) complement each other.

A *Nō* performance would normally consist of 19 people, on the average. This would include: one *shite*, one *tsure*, one *waki*, one *wakitsure*, four musicians (for flute, shoulder drum, hip drum, and *taiko* drum), eight chorus members, two *kouken* (attendants), and one *kyōgen* (the comic character).

Who decides how to achieve artistic unity from the different performers in an ensemble?

Right after the rehearsal, called *moshiawase* (which takes place a few days before the actual performance), with everyone still onstage, the *shite* gives a simple suggestion to the ensemble. This practice is different from what we call artistic direction.

If *Nō* had no time and space for consensus building, like in a number of avant-garde art and post-modern theater that insist on the irrelevance of harmony, we would have a “theater” of compromise and hesitation. However, the reality is different.

Consensus in *Nō* theater is reached differently – this justifies the absence of an artistic director. To explain this, let us look at the *Nō* play *Hagoromo*, which best illustrates this example. Quoting the *kuse* (main parts of the story mostly chanted by the chorus) from the play, let us take this as a reference point.

XII.7 *Hagoromo's Kuse Chant “Harugasumi” and Komi*

The introduction of the *kuse* for *Hagoromo*: “*Harugasumi, tanabikinikeri hisakata no*”⁶

Harugasumi, tanabikinikeri hisakata no

Harugasumi (the five syllables are made to fit into four beats in the *ya* the musical notation that starts between the first and the second beat), *tanabikinikeri hisakata no* (*honji*, the standard syllable combination with exactly seven and five syllables).

Here, I will explain how the faint sound *chi* when the *kotsuzumi* is first struck should coincide with the lyrics (upon when the hand strikes the stretch of hide on the *kotsuzumi*).

The penultimate *su* syllable in *Harugasumi* coincides with the *chi* striking of the *kotsuzumi*. This striking of the *chi* should always land on the syllable *su*, needless to say. I’d like to emphasize here

⁶ “The spring breeze drifts across the sky”.

the transcendence of these subtleties, more than the correctness of the beat. The point is more than right timing. In the world of *Nō*, *hayashi* music (accompaniment music), where the actual sound is produced at the right moment at the right syllable, is not the final goal. There is no necessity to exactly hit it. This “ambivalence” is one aspect. What is most important, in my opinion, is the notion of *komi*, originally meant to serve as a cue to prepare to produce the sound.

In the *hayashi*, we start to evoke spiritualism (that might have started in the Edo Period). Here, the Buddhist concepts of *mu* (nothingness) and *mushin* (state of no-mindedness) come to mind.

Even when there is a subtle gap in the sound produced between the musicians, as long as they share the energy of the *komi*, what seems to be rhythmical mistakes become something of meritorious value. In other words, instead of striking the musical note at the precise moment when the actual sound is to be produced, the superiority of the *komi*, which prepares for this action, must be established.

I have illustrated up to this point the *Hagoromo* example, but the *komi* is not only for the *kotsuzumi* player. It also holds true for the *otsuzumi*, *taiko*, and *nōkan* (a high pitched bamboo transverse flute) players, and the chorus. Ideally, according to the famous teaching of Zeami (1343-1443), foremost *Nō* writer: “*banno wo hitokokoro ni tsunageru*”⁷. The *shite*, with the *komi* as the *fulcrum*, must balance together all essential elements.

To illustrate, let me give as an example the *Dojoji* studio recording of *fue*, *kotsuzumi*, and *otsuzumi* in the *Nogaku Hayashi Taikei* (*Anthology of Nō Music*) where the *ranbyoshi* (frenzied dance) will turn into the *kyu no mai* (dance with a fast tempo).

There were a few non-congruences between the flute and the other instruments. Let me remind you that it is a studio recording. It is usual to record this once again until the desired outcome is achieved, but it was left the way it was. As a famous piece, it is included in the commercially available CD of the said anthology/album. It is of stunning value.

In any case, one thing is clear among the points I have discussed so far. Even if *Nō* plays would have stage directors, it is not possible to interfere in the individual aesthetics of *komi*, which may be considered as the pride of each individual performer, who is, in a sense its own director.

⁷ “Everything must be bound together in a unified essence”.

XIII. *Revisiting the Beginnings of Nō in the Philippines*

by Amparo Adelina C. Umali III

Four cultural phenomena can be said to have played a major role in the beginnings of *Nō* in the Philippines.

The first one – ***the West colonizing the East*** – is the Philippine experience. Constant contact with Westerners has also “colonized” various Philippine art forms, including theatre. In fact, theatre forms which are often described as Philippine traditional theatre (e.g., *komedya*, *sinakulo*) were introduced by Spaniards (Tiongson 1985, 2010).

The second – ***the East mimicking the West*** – is anchored on the perception (called a “colonized mindset”) that the West represents what is “outstanding” and “progressive,” such that in Philippine theatre, Euro-American productions are patronized and appreciated more than Asian and Filipino forms. Moreover, according to Patajo-Legasto (2008), Philippine theatre has been “evaluated in light of its Western counterpart”.

The third – ***the West studying the East*** – began when Western scholars (Pronko 1967; Brandon 1967, 1997; Diamond 2012) took an interest in Asia, began to live here to study Asian culture and write about it. To this day, the main references used in theatre studies, including that of Asian theatre in the university are written by Western scholars. The fourth – ***the East studying the East*** – saw Asians studying their own culture. They do it in two ways: *intraculturally*, the way the masters of Japanese traditions continue to study and master their own art form; and *interculturally*, when one Asian national (Pong 1995; Chen 2007; Kim 2006, 2007, 2010) studies the culture of another. In the Philippines, our University Professor Emeritus Amelia Lapeña-Bonifacio is one of the first Filipinos to study Asian theatre. She is the only one who pursued it further through her puppet theatre troupe Teatrong Mulat ng Pilipinas.

There seems to be very little interest here in the practice of Asian performance traditions, including native ones. They are limited to references in research publications. Rarely have they been performed and, thus, are not actively promoted. Performances would only be done in special occasions, i.e. town fiestas or festivities such as the *Komedya Festival* in 2008 (the centennial year of the University) and *Sarsuwela Festival* in 2009. The lack of popular awareness is in fact seen in the current questioning of the identity of Philippine theatre (Delimata 2013).

Given this situation, there was a need to study Asia on a bigger scale in the Philippines, and to expand the concept of theatre and performance to also encompass Asian forms. In this regard, I advocated the teaching of the practice of Asian performances to Filipinos, especially Japanese performance traditions.

The creation of the UP Center for International Studies (UPCIS) in 2000, and, consequently, the subsequent institution of Japan Studies courses made possible the teaching of Japanese performance traditions, since they are an important aspect of Japanese culture.

In an earlier work (Mapping Institutional Partnerships), I raised the difficulty of Filipinos staging a Japanese traditional theatre form in the country. The different elements of Japanese traditional theatres are so highly specialized that none of those who had trained with Japanese masters could claim mastery of the form. The UPCIS thus decided to invite Japanese master-teachers to the university to teach how to perform and stage their performance traditions, one of these being *Nō*. Several people and certain events have been instrumental in the initial stages of the project to stage *Nō* in the country. First and foremost is the serendipitous appointment in different positions of the following important figures in the *Nō* project in the Philippines:

- **Prof. Cynthia Neri Zayas**, Ph.D., as officer-in-charge of UPCIS in 2003;
- **HE Ryuichiro Yamazaki** as Ambassador Extraordinary and Plenipotentiary in 2004. He and Zayas had a common friend in **Naohiko Umewaka**, Ph.D., a *Nō* Master for Shite of the Kanze School, who was personally invited to participate in the project;
- **Mr. Ben Suzuki** as Director of Japan Foundation (JF) Manila in 2005.¹ He strongly recommended the *Nō* project to JF Tokyo, which gave the *Nō* project a much-needed push;
- Finally, **Ms. Hiroko Taniguchi** as director of the Japan Information and Cultural Center.² In a meeting with Ms. Taniguchi and her deputy Ms. Kana Ochiai about the UP-initiated *Nō* project and the plan of the embassy to stage a *Nō* play for the 2006 Philippines-Japan Friendship Day, I suggested the staging of Amelia Lapeña-Bonifacio's award-winning play *Ang Paglalakbay ni Sisa: Isang Nō sa Laguna* as a *Shinsaku* (new) *Nō* (Introducing: 149-150).

To me, Lapeña-Bonifacio's work showcases the marriage of the best and the finest of the

¹ This was after viewing the video recording of the successful all-Filipino Kabuki replication of *Kanjinchō*, which was staged in 2002 in UP Diliman.

² It was upon the advice of Ambassador Yamazaki that Ms. Taniguchi came to UP with her deputy Ms. Ochiai to ask about the *Nō* project. She prepared the grant application to the Agency for Cultural Affairs.

two countries – Japan's *Nō* tradition and the story of Sisa from the Filipino literary masterpiece *Noli Me Tangere* (1887).

XIII.1 *The Staging of Ang Paglalakbay ni Sisa as a Shinsaku Nō in the Philippines*

Amelia Lapeña-Bonifacio's *Sisa*, to my knowledge, is the only published – and performed – Filipino *Nō* play written by a Filipino in the Filipino language. I first came across this piece in high school when I attended the CCP Summer Drama Workshop in May 1981, and further became more acquainted with the material after using it for my MA thesis, which later served as a chapter of my dissertation. This material provided a pivotal contribution to the introduction of *Nō* in the Philippines.

In Lapeña-Bonifacio's brilliant *Nō* adaptation, she borrowed the literary structure of *Nō* drama, its *jo-ha-kyū* (beginning-middle-fast ending) structure and the different *shodan* (structural unit) of the *Nō* such as the *nanori* (self-introduction), the *michiyuki* (travel song) and *mondo* (question and answer) among others, and incorporated in them Filipino elements, such as the story of Sisa, a well-known mad woman character in the novel *Noli Me Tangere* as a *kyōjo mono* (madwoman play).³ Lapeña-Bonifacio also envisioned a mango tree instead of the *yōgo* pine tree seen in the painted backdrop of a *Nō* stage; the *camisa chino*, *kundiman* pants, and the *saya* and *kimona* in place of the Japanese *shozoku* or *Nō* costumes; bamboo sticks and *banduria* instead of the Japanese *Nō* drums and flute, among others.

The play was staged several times by Filipino directors. Some of the notable ones are as follows:

1. Professor Emeritus Tony Mabesa, founding artistic director of Dulaang UP, the performing arm of the Department of Speech Communication and Theatre Arts directed its first staging, in 1977, featuring the Philippine Association of University Women (UP Chapter) and the UP College of Music;
2. Anton Juan directed it for the CCP Summer Drama Workshop in 1981, as mentioned above, that was produced by Bulwagang Gantimpala; after his 1994 stint in Kyoto to study *Nō* Theater he directed it for Dulaang UP in 1995;
3. Khryss Adalia directed it for UP Anak Tibawan of UP Manila in 1992;

³ The fourth in a five cycle *Nō* play.

4. Cris Millado directed it for the Filipino American Arts Exposition, featuring Teatrong Tanan (“Theatre for Everyone”), a Filipino-American theatre group, which performed the play as a combination of *Nō* and the *pasyon* in 1998. It was performed at Theatre of Yugen and ILWU Warehouse Auditorium in San Francisco, USA.

These productions stayed as faithful as possible to the author’s original “nationalist” intent, which was to use Filipino motifs in the external elements of the play.

Having been exposed to *Shinsaku Nō* plays in Japan whereby a new text is staged in the *Nō* tradition with *Nō* masks, costumes, dances accompanied by a small orchestra of the *otsuzumi*, the *kotsuzumi* (sometimes with a *taiko*) played with the *kakegoe* or vocal music, I saw the possibility of staging *Sisa* as a *Shinsaku Nō*, even if it would deviate from the playwright’s original intent to use Filipino motifs for its external elements. I proposed this further appropriation of the performance elements of *Nō*, for it seemed to be a symbolic and perfect fit, to celebrate 50 years of the renewal of diplomatic ties between our two countries.

Eventually, this *Shinsaku Nō* staging of *Sisa* contributed to the development of *Nō* practice in the Philippines. It provided us a material for a production with which to introduce the practice of *Nō* would make sense to the Filipino audience. Nonetheless, three kinds of challenges had to be dealt with in order to fully achieve this objective.

The first of these concerned the performers. In 2005 since there was no *Nō* practitioner in the Philippines, unlike ballet, opera or Broadway musicals, we had to assemble a group of Filipino performers who were willing to undergo the kind of training with *Nō* masters as practiced in Japan. There are several prerequisites before an individual can perform a *Nō* piece. Foremost is physical capability demanded among performers. *Nō* dancers must prepare their bodies to execute the *kamae* (stance), the *suriashi* (*Nō* walk) and the different *kata*. Performers must keep the body as still as possible. They should also be open to learning a series of *kata*, set patterns that a dancer-chanter and a musician of a *Nō* play should master. Since there is no Filipino body trained for *Nō*, Filipinos need to be trained accordingly, for it requires utmost discipline of both the mind and body in order to respond to the immense specificity and technicality of performing a *Nō* piece.

The second involved the audience, which had to be only gradually exposed to *Nō*, due to its overt contrast with contemporary Western and Filipino theatre. The last issue was related to the need to

introduce *Nō* in its most authentic form, respecting the traditional qualities of *Nō*, while at the same time giving a nod to the Filipino spirit of the material. How these challenges were dealt with will be discussed in the following section.

XIII.2 Addressing the Challenges Concerning the Performers and Audiences of *Nō*

One of the conditions given by Umewaka to address these challenges mentioned above was a year of preparation through physical training of the performers who will be part of the production. The first of these was through *Unravel Nō*, a month-long activity that included a lecture-demonstration, workshop and intensive training rehearsals conducted by Umewaka.⁴ This was participated in by students of UP Diliman and professional actors, mainly, from Tanghalang Pilipino, the resident theatre company of the Cultural Center of the Philippines.

While preparing the body of the performers for *Nō*, the group was also rehearsing *The Coffee Shop Within the Play*⁵, a modern play with *Nō* influences, and which Umewaka wrote and directed himself. Its staging included performing excerpts of traditional *Nō* pieces that gave the performers an opportunity to showcase their newly acquired skills, at the same time providing the audience a peek at a contemporary interpretation of *Nō*. One of the performances of this modern play, on Sept. 1, 2005, that featured both students of UP and professional actors from the Cultural Center of the Philippines, marked the kickoff of the 50th year of the Philippines-Japan diplomatic relations at the Japanese ambassador's residence.

In order for the performers to continue improving their skills in preparation for the 2006 *Nō* production, we accepted invitations to perform an excerpt of it in various occasions. To provide further knowledge on more aspects of a *Nō* performance, more *Nō* masters visited UP Diliman in July 2006 to train our performers. In January 2006 *fue* (flute) master Jiro Fujita accompanied Umewaka to the Philippines and taught *Nō* flute playing to students of the UP College of Music. We at UPCIS also organized *Hudhud and Noh: A Dialogue of Cultures – Colloquia and Performance*, held in UP Diliman on January 11, 2006, where Umewaka, Fujita and the *Nō* ensemble performed the *Dance of Senzai*.

⁴ August 1-5 (workshop) and August 8-30 (intensive training rehearsals).

⁵ It was first performed at the Aldaba Hall of UP Diliman's University Theatre. It was then reprised twice in 2006. Its May 26, 2006 performance at the Tanghalang Aurelio Tolentino was acclaimed to be one of the five best performances of the UNESCO – ITI's Theatre Olympics of the Nations. The other performance (June 22-23, 2006) featured the Filipino translation of the play, this time at the Tanghalang Huseng Batute, also at the CCP.

Before the Philippine-Japan Friendship commemorative performance on July 23, 2006, four more *Nō* masters – Kosuke Terasawa (also a *Nō* Master for *Shite*), Yuichi Inoue (*Kyōgen* Master), Shunichiro Hisada (*Nō* Master for *kotsuzumi* or shoulder drum), and Shigeji Omura (*Nō* Master for *otsuzumi* or hip drum) along with Umewaka and Fujita mentored the Filipino *Nō* performers in an intensive one-week *Nō* training.

XIII.3 Incorporating Traditional *Nō* Elements in *Sisa*

Okina: Dance of Sisa, a joint performance by Filipino *Nō* performers with *Nō* masters, was staged on July 23, at the RCBC Plaza's Carlos P. Romulo Auditorium in Makati. *Okina* was the first performance of the UPCIS Noh Ensemble. *Dance of Sisa*, performed only by the masters signaled a step closer to the direction in which the UPCIS had been intending to go – to finally stage a *Shinsaku Nō* adaptation of *Ang Paglalakbay ni Sisa* by Filipinos, and in doing so, showcase Filipinos who trained in *Nō*.

This meant that Filipino motifs specified in the external elements of Lapeña-Bonifacio's play had to be replaced with *Nō* elements to present it in a form that is closer to a Japanese *Nō* performance. Yet this did not mean that the play had to be in Japanese – it helped that Filipino language syllabication had similarities to the Japanese language – and the material remained in Filipino. The production involved the use of the *Nō* mask, costumes and the simplified *Nō* stage built for *Okina/Dance of Sisa*. It also took inspiration from the madness play *Dojoji (Temple of Dojo)*, borrowing music and dance sequences such as the *rambyoshi*. In addition, a large and elaborately-designed bell, a prominent stage prop in *Dojoji* and turned into a cage-like structure, was also used in this production (Umali 2012).

It would seem that adapting the material in this way is such an ambitious effort. However, the gamble paid off, and the all-Filipino staging of *Sisa* as a *Shinsaku Nō*, which took place on August 11-13, 2006 at the University Theatre (as part of the celebration of the 50th anniversary of the Philippines-Japan Friendship Day), was a success.

First, we had a full and responsive audience. Many of them were high school students, who studied the *Noli Me Tangere* in their classes. They were fascinated with the *kakegoe* vocal music produced by the drummers. They showed their appreciation by imitating the vocal production. Second, since this is the experiential part of the Japan Studies courses of UPCIS, some of the

students shared with us what they learned about Japanese culture through *Nō*. Some of these aspects include the unexpected impact contained in restraint of emotions and the emphasis which the *Nō* practitioners place on being steadfast in following the “*Nō way*” and passing on this performance tradition to the younger generations. The perseverance in staying as respectful to the traditions of *Nō* is emphasized even further in this insightful account from Victor Galang, one of the *monogi kata* (or dressers) who assisted Dr. Umewaka with the costumes for the play:

“In helping Umewaka Sensei dress the actors, I was tasked to open 3 large suitcases. When I opened the bags, to my amazement, I saw them neatly packed... From what I observed, starting from the first day to the last day, was that even the act of dressing the actors was an art. I helped Sensei in dressing the actors and after the presentation in folding them, but on the third day, I just observed because he folded them according to the “way” they should be folded... Every piece of equipment/clothing had a “way”.”

These insights on *Ang Paglalakbay ni Sisa* serve as proof that the existence of this material, and adapting it later as a *Shinsaku Nō* play can indeed accomplish one of the main objectives in bringing this theatre form to Filipinos mentioned earlier: to expand the notion and possibilities of Philippine theatre. The adaptation offered a new interpretation of the story of Sisa, which has not been seen before in typical portrayals of this character in Philippine theatre. This can be seen as parallel to the impressions that Lapeña-Bonifacio had of *Nō*: “Emotional intensity restrained can be more moving than emotional intensity released” (Lapeña-Bonifacio 1973: 86-87). Certainly, by choosing to stage the production as a traditional *Nō* play, it highlighted a different perspective towards “madness” or “hysteria;” it could be subdued and highly internal – and it could be as much if not even more powerful. Furthermore, in this *Nō* staging, the UPCIS and the ensemble, in partnership with Umewaka, gave life to the story of Sisa seen from the perspective of *Nō*, with the unfolding of events in the play not seen in Rizal’s novel. This effectively retold the Sisa story, if not even better.

Philippine theatre – which got much inspiration from Western theatre – requires preparation for its pieces to be performed in the best way possible. However, preparation to perform *Nō* (and other traditional Japanese theatre forms) is indeed of a different degree. Thus, it can be said that this production widened the scope of Philippine theatre by pushing the boundaries in what was

possible, given the capabilities of Filipino theatre performers themselves.

The production offered a perspective that suggests looking back upon and revisiting Philippine performance traditions.

Overall, indeed, *Ang Paglalakbay ni Sisa* – in both its original envisioning and its *Shinsaku Nō* adaptation – contributed enormously to the development of *Nō* in the Philippines. It became the basis of the production that would prove that introducing *Nō* to Filipinos can at least inspire both the audience and performers to rethink the possibilities in several aspects of Philippine theatre.

In fact, six months after the performances, Dr. Ramon Santos, National Artist for Music, upon learning of the existence of the UPCIS Noh Ensemble, advised Dr. Zayas to ensure the continuation of the *Nō* ensemble instead of limiting it to performing once and letting go of the hours of training and performance, as we did with the *Kabuki* production in 2002-2003. What happened as a result of this advice would be discussed in the next section.

XIII.4 *Nō Workshops, Lecture and Performances*

The months and years which followed the first performance of *Ang Paglalakbay ni Sisa* became filled with numerous workshops, lecture-performances, performances of excerpts – all over the country, and at some point, even abroad, and a scholarship grant to study *Nō* theatre for a member of the ensemble. In 2006 Japan Foundation Manila invited Umewaka and the UPCIS Noh Ensemble in *Nō Lecture-Performances*⁶ in various venues around the Philippines, including Baguio and Davao⁷. In 2007 the UPCIS Noh Ensemble joined Umewaka in Tunisia in a *Nō* workshop for North Africans in *Journées Théâtrales de Carthage* (Carthage Theater Days)⁸. I also presented a paper: *Universalizing Nō Theater while the hayashi of the UPCIS Noh Ensemble accompanied the Dance of Senzai mini-recital of North Africans at Tunis*.

In 2008 the University of the Philippines celebrated its centennial. Not only was *Nō* introduced to more people, it also became instrumental in holding another cultural dialogue with a Filipino performance tradition, the *Komedya*. One of the highlights of UPCIS activities that year was *Komedya oh Noh!*, a cultural dialogue in solidarity with the *Komedya* Festival organized by the

⁶ These performances are excerpts of full-length *Nō* productions, e.g., *Ang Paglalakbay ni Sisa*.

⁷ On August 17 we were at UP Los Baños in Laguna; in the next two days, we visited the University of Cordilleras and UP Baguio, as well as the Victor Oteyza Community Art Spaces (VOCAS) owned by famed Filipino filmmaker Kidlat Tahimik; we ended this lecture-performance series on August 29 and 30, upon visiting Mindanao Kokusai Daigaku in Davao City and the UP Mindanao campus.

⁸ This took place from November 28 to December 9, 2007.

College of Arts and Letters.

Taking place on March 5-11 of that year, the event was indeed significant for two reasons. One of these is the inclusion of workshops on the two theatre forms. It gave our students a chance to learn the performance practice of two theatre traditions. The other one is a conversation (*huntahan*) between a *komedya*nte Ka Hermie Hernandez and *Nō* Master Umewaka moderated by Philippine theatre scholar Nicanor G. Tiongson, Ph.D.

That same year, Umewaka was awarded the title of Bunka Kouryou Shi (Cultural Ambassador) by the Agency of Cultural Affairs. This allowed him to visit Manila and continue his collaboration with the ensemble through more performances and workshops.

The other highlight of the UPCIS centennial activities is the debut performance of the UPCIS production of *The Italian Restaurant*, another modern play with *Nō* influence written and directed by Umewaka⁹. This gave the UPCIS Noh Ensemble another opportunity to showcase their skills. This play was incorporated in two of the several lecture-demonstration-performances by the ensemble, one in UP Diliman and another one in Ateneo de Naga University in Naga City, Camarines Sur.

UPCIS also organized lecture-demonstration-workshops, conducted by Umewaka, for students enrolled in JS 101 (Japanese Studies 101) and Speech Communication majors enrolled in Speech 125 Interpretation of Philippine Literature.

The UPCIS likewise carried out more extension programs aimed at providing a *Nō* experience to students and teachers of Ateneo de Naga University, Capitol University, and the Philippine High School for the Arts.

In addition, Ms. Danielle Naomi Uy, *otsuzumi* player, obtained a Japan Foundation grant to participate in an intensive *Nō* Theatre training in Japan, courtesy of JENESYS¹⁰. In Japan, she refined her *otsuzumi* playing skills and studied other aspects of *Nō*, including the *shimai* and playing the *nōkan* (flute), *taiko* and *kotsuzumi*¹¹. Unfortunately for the UPCIS Noh Ensemble, Diana Malahay,

⁹ The performance of *The Italian Restaurant* served as the culminating activity, and it took place on March 13 at the Aldaba Recital Hall in UP Diliman. Meanwhile, the *Komedya/Nō* workshop was held from March 5-11; the *Huntahan* took place on March 12.

¹⁰ The Government of Japan - East Asia Network of Exchange for Students and Youths (JENESYS) Programme: Invitation Programme for Creators (2007/2008) through the Japan Foundation.

¹¹ She studied *Nō* dance and chant with Umewaka, *Nō* flute with *Nō* Master for flute Jiro Fujita and she was an *uchi-deshi* (live-in student) of Omura Shigeji, *Nō* Master for *Otsuzumi*. She performed the *otsuzumi* jointly with a *Nō* master for flute in the *Dance of Senzai* performed by Umewaka at Shizuoka University of Art and Culture in Hamamatsu. To conclude her intensive three-month training, she joined Omura Shigeji's recital at the Nagoya Nougakudo (*Nō* theatre). She played the *otsuzumi*, *kotsuzumi* and danced the *shimai*.

the *shite*, and Julius Fernan Garrido, the group's main *kotsuzumi* player, pursued other career paths upon graduation from the university. Uy became the lone remaining founding member of the UPCIS Noh Ensemble I still performing with the group even after graduation.

XIII.5 The UP CIS Noh Ensemble II

Any end is complemented by a new beginning. In 2011 – the year marking the sesquicentennial birth anniversary of the Philippine national hero, Dr. Jose Rizal – the mentoring of a new batch of ensemble members, later to be known as the UPCIS Noh Ensemble II, began. This was especially important as the restaging of *Sisa* the following year was going to be UPCIS' contribution to the celebration. Unlike the UPCIS Noh Ensemble I, the core members of the UPCIS Noh Ensemble II had the special privilege of visiting Japan¹² before their performance and thus supplemented their training through an intensive training-rehearsal with their mentor Umewaka. They also visited the Yokohama Nougakudo.

Ang Paglalakbay ni Sisa: Isang Nō sa Laguna was restaged on March 5 and 6, 2012 at the University Theatre stage of UP Diliman. In the first performance of the UPCIS Noh Ensemble II, we used the huge university theatre stage as both performance and audience space.

Lapeña-Bonifacio, after watching this intimate staging of her play had the following reaction:

"I found it difficult to sleep tonight, I think, because of the overwhelming feeling of boundless joy I experienced watching your beautiful staging of my CCP prize-winning play *Paglalakbay ni Sisa: Isang Noh sa Laguna*. It must be because of the setting of the place of staging – the intimacy it provided. Who would have thought of the giant stage of the UP Theatre as the whole theatre itself? I am sure this brilliant idea will be the basis of another production in the future. But, for now, let it be the unique idea born out of a need of a location for the staging of my play" (Lapeña-Bonifacio 2012: 3-6).

Even though this production may be a restaging of the *Shinsaku Nō* version, it was not exactly the same. *Kaizen* or continuous improvement, one of the cultural values of Japan, is also embodied in

¹² This was made possible through the application of Yokohama National University (YNU) for a JASSO-SSV (Japan Student Services Organization – Scholarship for Short-Term Visit) grant, which was a consequence of the linkage with Chiho Ogaya, an Associate Professor from YNU who visited UP Diliman together with some of her students, and in the spirit of a mutually-beneficial cultural exchange between the University of the Philippines and Yokohama National University.

Nō Theatre. Uy, the *otsuzumi* player, led the *hayashi* – the small *Nō* orchestra – in its training to play more difficult *Nō* pieces that were incorporated in the *Sisa* re-staging.

JS students, who composed most of the *jiutai*, the *Nō* chorus, learned chants from the *Nō* play *Dojoji* in class. These chants were appropriated in the *Sisa* chanting. This re-staging not only contributed to the development of *Nō* practice in the country in several aspects, it also expanded the possibilities of Philippine theatre. It veered away from the typical proscenium theatre staging that the audience was so used to. Ironically, intimacy became even more evident in the process.

To further add to this growth, the UPCIS collaborated with two NGOs – SALT Payatas/Kasiglahan, and DAWN Philippines¹³ – in order to teach Japanese culture through experiential learning of *Nō* Theatre to elementary and high school students. The children from these NGOs played the characters of Crispin and Basilio. This endeavor brought *Nō* outside the university and to the common folk – thus it is another step not only in introducing this theatre form to more and more people but also in making it more relevant to them.

In 2013 the Ensemble participated in *Papet at Maskara: Celebrating 40 years of ASEAN-Japan Friendship and Cooperation through Intercultural Collaboration as Dialogue*, an event jointly organized by the UPCIS, the Intramuros Administration of the Department of Tourism, and the Embassy of Japan in the Philippines. In this week-long event (February 10-17), *Ang Paglalakbay ni Sisa: Isang Nō sa Laguna* was restaged as part of the inaugural performance at the Curtain Wall of Maestranza Park, at the Tanghalang Huseng Batute of the CCP, the DL Umali Theatre in UP Los Baños and at the University Theatre in UP Diliman.

In an open forum after the UP Diliman performance, Diana Alferez, a professional actress who played Sisa in this re-staging, offered the following response to a question regarding the restraint in her acting:

“I think, ‘*yung sinasabi ni’yo pong restraint nung [sic] kabaliwan niya, pinakita po siya doon sa movements na sobrang precise tapos doon po makikita ‘yung other side ni Sisa – na hindi talaga siya baliw and, actually [sic], that she cares for her children...*”¹⁴

¹³ SALT Payatas/Kasiglahan is a Japanese NGO which provides scholarships to children and livelihood to women, particularly those who have survived the 1999 and 2000 garbage slides tragedies in Payatas, in Quezon City, and still live there. DAWN Philippines is an NGO that gives livelihood support to Filipino women migrants in Japan and their Japanese-Filipino children who now live in Manila.

¹⁴ “I think, the restraint from her insanity you were referring to was shown through the very precise movements; from there the other side of Sisa can be seen – that she is not really a madwoman, and, actually, that she cares for her children...”

Indeed, as the Sisa character is portrayed in a *Nō* piece, repression becomes (somewhat ironically) as powerful, if not more powerful, than a full expression of emotion. Other qualities of the character are highlighted instead, and its “humanity,” so to speak, is provided greater prominence. This echoes the observation that *Nō* develops the teaching of a potentially different perspective in terms of character performance and analysis. Teaching actors a different approach to characterization is another contribution of *Nō* to Philippine theatre.

These are some contributions of *Nō* to Philippine theatre. Practitioners get introduced to a select group of people through the continued conduct of lecture-demonstration-workshops by the UPCIS Noh Ensemble, training-rehearsals with *Nō* masters – either face to face or through video recordings, and since 2014 through lessons done by Skype. Through all these, participants are introduced to the different elements of *Nō* theatre, such as wearing *Nō* costumes and mask, dance, music, and chanting, among other things.

It is hoped that *Nō* in the Philippines would continue, and that in the process, a rethinking of the scope and definition of Philippine theatre and a reflection on the state of Philippine performance traditions would be fully realized in the near future.

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XIV. *Insights on Nō**

by UPCIS Noh Ensemble

XIV.1 *Jeremy Reuel dela Cruz*¹

In my experience, in training for the role of *shite*, specifically its dance, the actor's or the performer's body must undergo a process of preparation. In *Nō* the first thing that an actor must learn is the walk, wherein both feet must slide on the ground avoiding the heels to go up. In my experience, this is the most difficult to learn so that in every training I have to practice it more. There are a lot of things happening in the lower and upper part of the body in executing the *Nō* walk. The knees have to be bent, feet should be grounded, the arms should be properly positioned on the side, the head must not move, and the whole body must be balanced.

These details in the *Nō* walk define how that movement creates a deeper meaning.

In the training before you do the *Nō* walk or dance, *Nō* Master Umewaka told me to meditate always. Meditation for one to two hours is an important factor in *Nō* because it prepares the mind and the body for training and performance.

Prior to training and performance, the following meditation exercise was recommended to me by Dr. Umewaka to prepare for the *Nō* walk. First, slowly lifting one foot and stepping forward on a 30 second count alternating with the other foot for a total of 20 minutes. The next one is slowly sliding one foot forward in a 30 second count alternating with the other foot for a total of 20 minutes.

Followed by a slow walk for 20 minutes with a slow turn. Lastly, a slow walk that gradually accelerates is repeatedly done for a total of 20 minutes.

To prepare for learning the dance, the previously mentioned meditation exercise is extended to two hours. You need to do this at the start of every training because, if you do not meet the required length of time to prepare the body, the quality of execution suffers. These meditation exercises prepare the body externally but the most important factor to consider is how these also prepare the internal part or inner part of the body where there is an energy that must be controlled and utilized. These elements define how the body becomes so dynamic when doing the

* Members of the UPCIS Noh Ensemble who performed *Sisa* at the 2014 conference shared these insights as part of Umali's presentation.

¹ The *Maejite*, a composite of Basilio and Crispin.

movements or dance in *Nō*. Dr. Umewaka noted that “total relaxation” must be applied by every performer in *Nō*, which means that relaxation must be continuously sustained in the body. My initial training for the dance was based on watching the step by step video of Umewaka *Sensei*’s dance. Dr. Umali checks if my execution is properly done or as close to the video as possible. So this is another rigorous process that I had to experience because when studying the traditional art form, you must consider to really follow what has been done specially when you are talking about an art form that is more than six hundred years old.

For me the whole process of the training is unique. One thing is that I also had training sessions through Skype with Diana Malahay, the first Filipino-trained *shite*, who is based in Canada. She watched me execute the *Nō* walk and the dance and checked my mistakes and bad execution. Another one is a Skype session with Dr. Umewaka to check and correct my execution of the *Nō* walk and the dance. Sometimes it makes me so nervous when I am faced with *Nō* masters, like in the *Nō* training in Yokohama, because their presence is different. Their energy gives me the feeling that they are as perfect as their art form. And when Dr. Umewaka does the *Nō* walk and executes the dance, my body or my system shuts down, and I just have to look at him and watch in awe.

This art form *Nō* is new to my body and I believe that continuous practice and training should be done to somehow achieve its perfection. It’s not easy but it takes a lot of patience to learn *Nō* and the experience that I learned in *Nō* is that there is an internal energy or part of the body that you need to examine, discover and understand to be able to connect to the elements of *Nō*.

XIV.2 Diana Alferez²

I have been a full time actor here in the Philippines for more than 10 years whether it's for the theater or television. During my early years, I was a scholar in Tanghalang Pilipino's Actors' Company which is the resident company of the CCP. I am now a freelance actor performing for different theater companies such as PETA, Dulaang UP, Gantimpala Theater Foundation, The 4th wall and other companies.

As a scholar of the Actors' Company, we underwent a variety of trainings: for the voice, we had classes in singing for musical productions and training of voice for the actors is for projection, resonance, strength and breathing.

² She played the role in the 2012 and 2013 restaging and the waitress in the 2014 restaging of the *Shinsaku Nō* interpretation of the play *Ang Paglalakbay ni Sisa*.

We also had training in different dance styles like ballet, jazz, contemporary and flamenco, which is very helpful in a musical whether it's a *Sarswela*, Dance drama or Broadway Musicals. We also had training in Mask to maximize the potential use of the body and voice in character creation and storytelling.

We had Alexander Technique classes where basically we were just lying on the floor and doing nothing for an entire year and doing the monkey walk the following year. This particular class was beneficial in so many ways for it had corrected the bad postural habits I've had which led to a more coordinated and balanced body awareness.

We also had classes for different acting styles like Shakespeare, Brecht, Commedia dell'Arte, acting in a musical such as Broadway and *Sarswela* among others. We also have script analysis to help us analyze a play and develop us as thinking actors.

Most of the productions I have performed in were in Filipino but were adapted from the western literature. The Filipino musicals were mostly original works.

As explained by Professor Apolonio Chua, because we have been using the western tradition and making it our own, may I call it "Filipinized" but still recognizing the western tradition.

My years of training in the "Filipinized" performance traditions possibly have prepared me for *Nō* theater.

I received an invitation to train in *Nō* from my friend Diana Malahay who was also the *shite* in the past productions of the UPCIS Noh Ensemble. Without realizing that a performance was in the process, I accepted the invitation.

I started my training in *Nō* dance in January 2012 which had three performances in March of the same year. Prior to my training, I never had exposure in *Nō* theater except for the one performance I saw which is the *Coffee Shop* within a play.

I had trained the *Nō* walk with Dr. Amparo Umali (Ma'am Jina) once or twice a week for two hours whenever there was a chance to squeeze it in my schedule because during that time I was also doing a musical production and other projects. With regard to my *Nō* walk, Ma'am Jina felt it wasn't progressing because I was shaking, unstable and not focused enough during the training so I had to do longer meditations. After weeks of training, I had the privilege of meeting Dr. Naohiko Umewaka through Skype although videos of my training were sent thru email. I was then given an assignment to learn the choreography of *Chu No Mai* and *Rambyoshi*. A week before Dr. Umewaka

arrived in Manila, I had memorized a portion of the *Chu No Mai* dance and *Rambyoshi* from the video with the help of Ma'am Jina because of the longer hours I spent in the training.

During the training with Dr. Umewaka, I was not prepared for the worst. My mind was cramming in taking all the elements of *Nō*. All of a sudden, everything was new to me: the choreography, the posture, the walk, the music, the chant, the space, the mask, the fan. And with a few days left for the performance, I felt like giving up.

I realized that the amount of time and effort I devoted in *Nō* was not sufficient to prepare me for the *Nō* performance given the years of training in the theater. But, I believed my training in the theater became my tools to find my voice, my external physical strength and my soul for the *Nō* performance. Had I not trained enough before this, I may not have the endurance, the physicality and mental awareness required in *Nō* in the short period of time.

I may have done the shows in 2012 and 2013, but it will take me years to master the art form. The *Nō* Masters are undeniably masters of the art form because of their devotion to perfection.

I continue to be present every time there is training and performance despite my lack of dedication in training which I am guilty of for reasons of economics (or earning a living) because I find *Nō* as the balance to what I have been doing all these years. The "Filipinized" (Westernize) performance is my way of expressing or presenting life that is visible to the eyes of the audience whether it is presented in a direct (narrative) form or in an abstract style of theater. But, *Nō* Theater was more than an art form or a performance for me. It was like transporting you in another dimension devoid of emotion and thoughts.

I am grateful to Diana Malahay for introducing me to *Nō*, to Dr. Umali for initiating my training and supporting me when I felt I couldn't perform *Sisa*, and to Dr. Naohiko Umewaka for his never ending patience and passion for teaching.

XIV.3 Viveka Lopez³

Being a *kouhai* as an *otsuzumi* player for the past couple of months has taught me a lot about *Nō* and life in general. The first and most important thing I have learned is that *Nō* as a whole is an art of discipline. Beyond the technical aspects, it is the concept of utmost discipline that holds the play together. I found it amazing that the different clusters of the play do not practice together.

³ The *Otsuzumi* Player.

Everyone involved in the play must master the whole piece and execute it with a binding energy that synchronizes each part. Mastery is also a vital aspect of *Nō* which takes years to achieve. Of course, it is through discipline that mastery is attained. One challenging requirement in performing *Nō* is precision. One must be very accurate down to the last minute detail. In the case of the musicians, group which I am a part of, if you miss even just a half beat, a domino effect occurs. Recently, I had the privilege to be mentored by two *Nō* masters – Naohiko Umewaka and Jiro Fujita who worked more closely with the musicians. It is amazing how Fujita *sensei* is able to notice an individual's mistake even though he was teaching us as a group. He would patiently point out your error repeatedly until you get it right. His way of teaching is based on precision and patience. Umewaka *sensei* taught me that an *otsuzumi* player must have a strong form. He made me imagine that a strong force is pulling my arm on the opposite direction so that the swiping gesture before I hit the *otsuzumi* would be fierce causing a solid sound. He also taught us the value of relaxing. He said that if we relax, the strength of our *kakegoe* and overall performance would come out naturally. Both *Nō* masters have an exceptional way of mentoring that is guaranteed to leave their students with valuable knowledge. I must admit their presence is intimidating which would surely leave you awed but I have learned that it is of utmost importance to concentrate on the play itself and not on external factors so that you will be able to do things right. It is overwhelming how they continually come here to the Philippines to spread their *Nō* knowledge to us Filipino students. It is a clear manifestation of how much they value their art and culture. Their willingness to share their culture with us is truly inspiring.

Nō musicians do not only have to memorize and focus on their own piece but must know the others' as well. This is where sensitivity comes in. As a musician, your ears must be dedicated not just to the sound of the *kotsuzumi* but also to the flute and the chants. Your eyes, on other hand, must be dedicated to the dancer from whom you get cues. There is an exceptional binding vibe among the players of *Nō* that separates it from other forms of art. I find this reflective of the Japanese culture of sensitivity which I have observed when I went to Japan last December. I noticed that the Japanese can easily feel what you are feeling, even without you telling them, to which they are quick to act and react.

Playing *otsuzumi* is painful but there is pleasure in hearing yourself produce the right sound. The glory of making the *otsuzumi* sound good beats the bruises that you might acquire in playing such

an instrument. Training for *Nō* is the perfect embodiment of the saying “No pain, no gain”. It is not an easy task but a high sense of pride is the reward that awaits you after learning it. In essence, the things I have learned in *Nō*, which I have yet to imbibe in my life are discipline, patience, precision, and sensitivity.

XIV.4 Jon Philip Noveras⁴

Umewaka *sensei* told us about the six hour training session with Fujita *sensei*. The day before that, I had a one-on-one lesson with Fujita *sensei* on the *shoga* of the *Chu No Mai*, for three hours non-stop starting at 10 o'clock. In fact, had I not reach the level that he wanted, neither of us would have stopped and have had lunch that day, or worse, he could have stopped teaching me and we were only at the basics of the piece.

I also learned that being admonished is somewhat a good thing, it means that you had been doing fine up to that point that you had made a mistake and that the master is still willing to correct you; that to be praised is not to be taken at face value, but as a challenge to rise higher, to level up, so to speak; and that the worst thing you could do was to make the master ignore every mistake you made, because then, you would have already been labeled as a hopeless case and not worth the effort of being taught.

In closing, I would like to thank the Center for International Studies for introducing me to the world of *Nō* Theater and to my fellow ensemble members, my comrades through the ups and downs of trainings and performances; to Ma'am Jina for being always there to give us a shove, not a push, when we need it; and lastly, to Naohiko Umewaka *sensei* and Jiro Fujita *sensei*, *arigatou gozaimashita*.

XIV.5 Sarah Eve Perlawan⁵

Japanese culture is known for its embodiment of the word discipline. Discipline is practiced in every aspect of Japanese culture from the almost always on time trains and buses down to the very intricate way of segregating garbage. I thought that I wouldn't be more surprised with the Japanese discipline until I started learning *Nō* Theater.

Nō Theater took the concept of Japanese discipline to an entirely different level. A learner of *Nō*

⁴ The *Nō* Flute Player.

⁵ *Jiutai* or a Chorus Member.

need not only be on time during practices and listen attentively to his/her teacher, but he/she should actually aim perfection in everything he/she does. The core value of the *Nō* Theater is to copy perfectly what the master did. As in 'verbatim', down to the last details.

At first, I found it weird that we should copy everything from the master. I used to have an impression that being involved in arts, specifically performance arts, is just a matter of basic training and your very own interpretation. However, this view changed as I learned *Nō*. There are no personal interpretations, no own style permitted in *Nō*. Everything should be done according to the Master's prescription.

In *Nō*, they don't create great actors and performers; they create great and perfect actors and performers. Mistakes are sins in *Nō*. This is discipline at its finest.

XV. *Filipino Performing Artists in Music: Keeping the Western Tradition and Projecting Filipino Identity*

by Antonio C. Hila

XV.1 *Body of the Paper*

The Western tradition in Music was transplanted in the Philippines by two successive waves of colonial rule that came one after the other imposed by Spain and the United States of America. The resultant musical culture that came from this colonial experience added a new layer in the broad cultural spectrum of the country. Rather than completely obliterate the country's indigenous musical culture, such novel experience added a vibrant texture to the country's cultural life. Parallel to this new cultural phenomenon, indigenous musical culture, practiced by some 15% of the country's ethno-linguistic groups who were not colonized, as averred by some of the country's top musicologists, stood unaffected, and continued to be practiced. Today, this musical tradition could still be observed and is pursued vigorously in North, Central and Southern Philippines.

That the Filipino people before the colonial contact were innately musical is a fact that has been cited copiously by the Spanish missionaries. The existence of so many chanted epics that speak of a robust oral-singing tradition from North to South passing through Central Philippines, attest to this phenomenon. In fact, this singular musical feat was made use of by the Spaniards as a veritable tool for pacification.

The transformation that was brought by musical amalgamation had contributed to the shaping up of the folk tradition, which is largely seen as a comfortable blending of the indigenous with the new musical experience. It is through the folk tradition such as folk music that the essence, traits and peculiarities of a given people are expressed. Folk songs are the unconscious expression of the "racial feelings, character and interests of the people".

The American Colonial Period saw the rise of academic arts that included music. Both creative and performing Filipino musicians were exposed to the Western tradition, with the academic classrooms serving as potent venues for such exposure. It was in the classrooms that musical students were exposed to and taught musical grammar and the current trends in musical compositions, performance practice and the like that obtained both in Europe and the U.S.A. Singers as well as instrumentalists started performing in the "consciousness" of the West, keeping

the performance tradition close at heart.

On the other hand, composers started borrowing forms but kept their Filipino identity by infusing, if not keeping the ardent nationalist tradition set up by musical masters such as Nicanor Abelardo, Antonio Molina, Francisco Santiago, Jose Hernandez and others who were likewise products of education under the American colonial rule. Both Abelardo and Santiago furthered their study abroad, with the latter obtaining his doctorate in composition.

The said nationalist tradition is anchored on the framework: music to be understood and appreciated by the people must be written in the language familiar to them. It is through this philosophy that composers started using ethnic and folk materials in their works. Chauvinism was avoided, and the blending of the “old” and the “new,” was called for by one Filipino composer, Francisco Santiago. The literal use of the folk song was avoided, if not totally abhorred as it simply called for plain harmonization of the existing folk melody, bereft of creative intervention. As pre-war composers had already gained sophistication from their study, they adopted a creative stance, investing their creations the total essence of the folk material to “evoke a polished style and subtle effect”.

After the Pacific War, more Filipinos went abroad, notably in the U.S., the emergent victor of the just concluded war, to seek further education. To cite but a few, composers Lucio D. San Pedro and Felipe de Leon went to Juilliard on a scholarship to further their study in composition. Violinists Gilopez Kabayao, Oscar Yatco and Basilio Manalo went to New York to hone their talent in violin playing. Nena del Rosario Villanueva went to the Curtis Institute and pursued her study in piano. Reynaldo Reyes and baritone Aurelio Estanislao went to the Conservatoire de Paris to study voice and piano, respectively. Some went to Europe such as pianists Lourdes Gregorio de Leon and Carmencita Sipin Aspiras and violinist Carmencita Lozada.

The exodus was unstoppable. The USA became a favorite destination, followed by Europe in the 50s and continued through the succeeding decades until today. Cultural diplomacy, which is the art of promoting cultural exchange and understanding, played a significant role. With the signing, for instance of the bilateral relations with the Philippines and the Socialists block, notably the now defunct USSR, China and the socialist block, during the Martial law years, cultural exchanges that included scholarship grants were promoted. Some Filipino artists like pianist Rowena Arrieta, violinist Arturo Molina and even prima ballerina Susan Macuja Elizalde had their taste of education

in Russia.

Today, in the midst of the financial crisis that faces the world, and the high conversion of the Philippine peso against the US Dollar or the Euro, cultural diplomacy plays an important role in affording our homegrown musical talents further education abroad. Mother America is still the dominant destination of our promising Filipino musical talents followed by Europe and Asia, notably, Japan. When they come home, they staged homecoming concerts that reveal a complete departure or turn around from their previous playing while still in the country, showing the wealth of knowledge they had acquired from their study abroad.

Noticeably, they show a cerebral understanding of what they perform where before they only relied on mere intuition. Their tones are well crafted that reflect a solid philosophy of sound. Where before they would carve out an undisciplined sound from their instruments following the local vulgar dictum, “the louder, the better”, now our performing artists have become sophisticated performers who would produce elegant and vibrant tones. Above all, their training abroad afforded them a better understanding of stylistic nuances so that when they play the piano, for instance, a Chopin does not sound a Beethoven and vice versa, as they know exactly how a Beethoven, a Chopin or a Mozart would sound like.

After their overseas training, many of our artists opted to stay abroad for the simple reason that opportunities abound there as the arts are well entrenched in the social-cultural life of the society. As such, opportunities for performance and work are readily available. Moreover, the atmosphere for artistic growth backed up by concrete infrastructure, such as excellent performance halls, and responsive instruments that are properly maintained, are readily provided. These artists keep the truism close to their hearts, “It is better for a small fish to be put in an ocean than a big fish in a bowl”. They survive abroad combining both teaching and performing. When one listens to them, one is convinced they could be put on par with international performing artists. It is just, as one Filipino artist told this speaker some time ago, that not the same opportunity is afforded to our local artists as some foreign artists get.

Gleaned from the above, two important considerations are discerned. First, our performing artists keep the tradition associated with the performance of Western compositions whether be it vocal or instrumental music. Their performance is measured according to the fidelity to the style and the performance tradition a particular work, say that Beethoven sonata, or a Puccini aria demands. It is

through these demands that the true spirit of the works demands, so that one could effectively distinguish a Chopin from a Schumann or a Prokofiev. This does not dampen creativity but all the more makes the imagination and musicality of the artist alive.

There is therefore no “Filipinizing” of the said tradition. Western canons are kept and are observed worldwide therefore whether one is in Japan, Korea, Manila, Paris, New York or Timbuktu, Chopin will always sound Chopin, and Beethoven, Beethoven.

On the other hand, the same canon is applied in performing Philippine Music such as for instance, a *Kundiman*. The late Aurelio Estanislao had warned a singer not to Italianate the *Kundiman*. He would frown at some singers who would abuse the use of *portamento* such as for instance, in Santiago’s *Madaling Araw*. In the phrase “*Kaawaan mo ako*”, when the second to the last note leaps to a perfect sixth, and come down an octave, singers employ *portamento* or *hagod* in the vernacular disclosing an unmistakable Italian tradition rendering, thus, the *kundiman* like an operatic aria. This practice is traced to the interpretation some of our singers who were trained in Italy by that has resulted in the “Italianization” of the *Kundiman*.

This phenomenon is also discerned among our pianists. In private conversations with our pianists who are based abroad and attending the master classes they had conducted in some schools of music here in Manila, they clearly stressed the point that Chopin frowned on the idea of too many *rubatos* pianists apply in playing his works. They echo Chopin who said to just choose a high point in his composition and apply the *rubato*. Overusing it would stall the spontaneity of the piece and would make listening a torture rather than a happy moment.

One of our young pianists who is based abroad, Ariel Dechosa, was the last scholar of the Young Artists Foundation of the CCP and was singled out by the Russian pedagogue Arkady Aronov to study piano with him in the Manhattan School of Music. He intimated to me that our young pianists generally suffer from a deficiency of what he calls “Manila sound” that piano pedagogues abroad completely eradicate. I think this shortcoming is a teacher-factor phenomenon. Imparting the correct production of sound has always been a challenge that has confronted our teachers. This is complicated by the dilapidated conditions of the pianos our schools have, and even our performance centers like the Cultural Center of the Philippines. Banging of the piano therefore results, all done in the pianists’ desire to produce palpable sounds.

The Manila sound is a banging, noisy sound. The piano is reduced as a chopping board. The sound

produced is a dead sound that does not reverberate over the hall to reach, for instance, the audience seated on the last row of a theater, say the CCP. This is complicated when, said pianist plays a concerto with an orchestra. Rather than tower above the orchestra, the poor pianist is overpowered. His sound dies on the first few rows of the theatre, unable to project and be appreciated by the last person seated on the last row.

The effect of this on our local pianists is devastating because, as per pianist Dechosa's observation, the process of eradicating it abroad involves a couple of years. It is only when such a habit is discarded that our pianists would start absorbing the correct way of producing sound. If a local talent is given only a two-year scholarship, say for instance, on the master level, the entire two years would just be devoted to obliterate such an incorrect playing after which the poor pianist comes home with nothing to share as, indeed, nothing has yet been absorbed!

Thus it is common among our local pianists studying abroad to spend six to eight hours of practice a day to achieve such a transformation. It is thus understandable to see our local talents opting for more training in universities abroad up to the doctorate level to achieve literate sophistication. This "Manila sound" is also observed in the vocal arts. Rather than sing in the dome and aerate the sound by the diaphragm, the poor singer exerts so much effort but fails to project that ringing sound. What results is an annoying stiff, guttural sound that, at best, sounds just a plain uncultured natural voice. When the voice of then tenor Leodigario Gary B. del Rosario was starting to be placed in the masque honed by correct adequate vocalizing, his teacher told him to speak likewise in the masque so that it is at once projected. His classmates in the college of music of a reputable university where he went to for schooling, laughed at him. When he auditioned at the Cleveland Institute of Music, he was told, by the Chair of the Voice Department who became his teacher, "You should be performing, rather than studying". He was encouraged to get a performance certificate and was given full scholarship. He won in a competition representing his school, and today his name is included in the Hall of Fame of the said school.

Today, Del Rosario has an impressive operatic career in the USA. He made it to the roster of Young Artist Program, after an audition, to the Seattle Opera Company in Washington State. He had essayed varied operatic roles that elicited glowing reviews.

He is back at Cleveland, Ohio now where he sings with Opera Tutti. Here is the latest glowing review on him dated July 21, 2013 by music critic J.D. Goddard who wrote for Cleveland classical:

“Tenor Leodigario del Rosario was exceptionally dramatic in terms of vocal resonance and brilliance. His aria, *Lucevan le stele* from Puccini’s *Tosca* was a highlight of the evening and the crowd responded with loud bravos. His attention to detail endowed Rudolfo’s aria *Che gelida manina* from Puccini’s *La Boheme* with touching, lyrical beauty. Del Rosario has a splendid voice and his *pianissimos* were magnificent”.

If Del Rosario did not sing in the bel canto tradition, he would not have gotten first the chance to study abroad, much more merit performance opportunities and earn such a glowing review.

Be that as it may, where then thus “Filipinization” come in?

Many of our composers today still carry on the nationalist tradition that was robustly established during the prewar years. Given the sophistication they achieved in their study abroad, they express their artistry in the use of existing musical traditions in their compositions that are played with Western instruments. Dr. Ramon Santos, for instance, had effectively used *Kulintang* music in a piano composition that is a stand out. When Pianist Hiyas Hila played this during her recital for a DMA degree in piano performance at the University of Minnesota School of Music, and subsequently in a private solo piano recital at the Swedish Center in America in Minnesota in 2008, it caught the attention of the foreigners whose curiosity was aroused. They sought the pianist during the reception and asked her about the *kulintang*.

What about our Filipino performing artists, can they “Filipinize” their playing of Western compositions? The answer is an obvious “Not” But while this is a taboo, our performing artists show their innate artistry that tell much of his ethnicity when they interpret a Filipino composition. They play true to the stylistic tradition a Filipino composer had wrapped his composition with. Our performing artists at once connect with our cultural roots that, instead of being lost, had been enriched by absorbing the Western tradition they imbibed abroad in their study.

When I brought tenor Gary del Rosario to the house of the late National Artist for Music Maestro Felipe de Leon, Sr. and let him sing the concert aria, another Jesuit priest, the historian Fr. Horacio de la Costa, SJ eloquently stated this virtue, “But poor as we are, we yet have something. This pauper among nations on earth hides two jewels in her rags. One of them is music”.

Section 5.

Post-War Global Cultural Exchange and Diplomacy

XVI. Paul Claudel, *Nō* and Japanese Culture

by Saburo Aoki

XVI.1 Introduction

In this paper I would like to discuss Paul Claudel (1868-1955) and the impact of *Nō* theater and Japanese culture on him, and to place him in the context of his relationship with Japan as a diplomat, writer, and poet. Until recently, most studies were limited to Claudel's literary works and the influence of Japanese culture and *Nō* theater in his writing. But thanks to the publication of *The Diplomatic Correspondence Tokyo 1921-1927* (1995) and *A Chronology of Paul Claudel in Japan* (2012), we can now begin to understand French policy in the Far East and Claudel's diplomatic stance.

I propose to examine the relationship between Claudel, French diplomatic representative in Japan from 1922 to 1927, and his understanding of Japanese culture. I will then go on to draw a comparison between Paul Claudel the ambassador and Salah Hannachi the Tunisian Ambassador to Japan (2001-2010), who actualized cultural diplomacy and who was influenced by *Nō* theater. Finally, I will present a series of workshops on Japanese culture that Vivian Nobes and I directed in order to highlight the importance of the diversity of cultures in a globalized environment.

XVI.2 Paul Claudel in Japan

XVI.2.1 Overview of Claudel's life

Claudel was a major contemporary author, poet-playwright, diplomat and a devout Catholic. As a young man, he was profoundly influenced by Arthur Rimbaud and French symbolist poets such as Verlaine and Mallarmé. Indeed, symbolist poetry was the foundation of Claudel's literary creation. It was through his sister, Camille, the sculptress, disciple and mistress of Auguste Rodin, that Claudel became interested in Japonisme. He converted to the Catholic faith when he was 20 and was baptized at the Notre-Dame de Paris. At 23, he joined the Ministry of Foreign Affairs. By then, Claudel had already the makings of the man he would later become – the writer, the diplomat, and the devout Catholic.

In 1895 the 28-year-old Claudel was posted to China. Thus began a diplomatic career that was to

last more than 30 years. After 13 years serving in China, Claudel was posted in Japan as ambassador. He arrived on November 17, 1921. Apart from a sabbatical to France, he stayed in Japan until his posting to the United States on February 18, 1927. He lived in Japan for a little than 5 years.

In China, Claudel witnessed poverty, political turmoil and administrative disorder. His experience there taught him that finance, economics, politics and culture were indispensable for the stability and peace of an Asian society (cf. Houriez 2012: 10). China was a testing ground for Claudel to forge his diplomatic career and his literary creative force. He was 53 by the time he was sent to Japan, a mature diplomat and writer, fully capable of promoting strong relations between France and Japan.

XVI.3 The International Situation and Japan's Position in the 1920s

To understand Claudel, we cannot separate the author-poet from the diplomat any more than we can separate his private sphere from the politico-economic system of the time. As ambassador, Claudel had to represent France and promote its national interests. An author-poet, though, goes beyond the confines of nationality and national interests. However, whatever the national interests, whatever the artistic originality, no person is free of the socio-economic constraints and orthodoxy of his or her time. Claudel was no exception.

What then was the situation in the 1920s when Claudel was ambassador to Japan? This was a time of imperialism and expansionism, led by Europe and the United States and Britain. After World War I, the victorious allies (Great Britain, the United States, France and Japan among them) redefined the world map to strengthen their economic and military hold.

But as time went on, Japan became increasingly isolated from the international community; Britain broke off its alliance with Japan, and the United States refused to allow Asian immigrants into its territory. France, to some extent, was in a similar position as Japan as it was also outside the Anglo-Saxon politico-economic system. Claudel regularly criticized Anglo-American diplomacy in his diplomatic correspondence, expressing disgust and displeasure with it.

This was the context within which Claudel formed his diplomatic policy in the Far East. For him, it was important to strengthen ties of friendship and diplomatic relations between France, which governed Indochina (Vietnam, Laos and Cambodia), and Japan, which was a power in Manchuria.

In Claudel's eyes, this was crucial to ensuring the stability of France's position in Indochina and southern China, as well as for France's economic development in the Far East. France exported natural resources, agricultural and farming products from Indonesia to Japan and provided military aircraft (fighter planes) to the Japanese army. French trade grew rapidly, especially following the disaster that struck Tokyo on September 1, 1923, the Great Kanto Earthquake.

Claudel understood well the importance of international politics and development of trade in securing Franco-Japanese relations. Claudel was against the Anglo-Saxon policy of expelling Japan from mainland China. He understood that without expansion in China, the Japanese economy would fall into an irremediable downward spiral, which would not be in France's best interests. However, at the same time, Claudel emphasized the importance of supporting the Chinese economy and Chinese cultural activities so that China could better resist Japanese occupation. In any case, as we know, the Empire of the Rising Sun distanced itself from the more powerful Anglo-Saxon countries during the 1920s and 1930s.

XVI.4 Claudel's Cultural Policy in Japan

Claudel considered human resources training as essential to producing stable relations between the two countries. The establishment of the Maison Franco-Japonaise in Tokyo was one of Claudel's major projects. He tackled this project many times in his diplomatic correspondence to President Raymond Poincaré. The Tokyo Maison Franco-Japonaise was envisioned as a training venue for young French researchers specializing in Far East (Japan and China) history, economics, art and literature. Since its foundation in 1924, it has continued to fulfill this role, further developing as a center of research in the Far East.

Claudel saw that it would not be sufficient to establish a research institute in Tokyo as the rivalry between the east (Kanto) and west (Kansai) regions was strong. So, before leaving for the United States in 1927, he pushed hard to establish a Maison Franco-Japonaise in Kyoto. This institute aimed to teach French to the young Japanese elite. Claudel managed to lay a solid foundation for academic and cultural exchange and for human resources training in order to establish stable and deep ties of friendship between France and Japan.

Claudel himself gathered as much information as he could on Japan through French or English translations, and his knowledge of Japanese literature was based on such translations. Afterwards,

thanks to the work of the Maison Franco-Japonaise, France would have direct knowledge of the Far East through the reading, analysis and interpretation of original texts. That was some 90 years ago. The seeds Claudel had sown have grown into a forest of knowledge and wisdom which has borne fruit, beckoning to birds which in turn carry yet more seeds everywhere throughout the world. Thank you, Claudel!

XVI.5 Claudel, *A Fan of Japan*

Claudel devoted much energy to strengthening Franco-Japanese relations: boosting economic exchange, strengthening Franco-Japanese political ties, and creating centers of academic and cultural activity.

Claudel's analysis of Japan's internal policy is penetrating. For Claudel, Japanese democracy was very unstable: power struggles between former heads of powerful political clans, incessant fighting between political clans, rapid successions of prime ministers and their governments, chaotic parliamentary sessions, etc. In a letter to President Poincaré, Claudel remarked that Japan might behave unpredictably if it found itself backed into a corner. In another letter, he wrote that the Japanese economy and political situation were managed by incompetent people who had no authority, nor vision or influence (correspondence dated September 29, 1924).

On August 16, 1945, the day following the end of the Pacific War, Claudel published an article on Japan in a French newspaper. He decried, as if it were the death of his own child, the fate of this country where the atomic bombing of Hiroshima and Nagasaki had destroyed everything without mercy. He wrote, "Japan, an overcrowded country, whose only hope of survival was in the expansion of its territory, is now reduced to four small islands. How could it possibly survive now?".

He ended his article as if it were a eulogy for a close friend: "I have to say goodbye to Japan, my country full of memories of the beauty of bygone days, of tradition of the mysteries and wonders where I had the chance to live for a while in my life. Farewell, Japan". It was his last message to the Japanese people.

Indeed the country Claudel so loved was the Japan he saw with his own eyes. It was the Japan where the tradition of a thousand years was still alive and strong. He met many interesting people during his travels and attended many cultural events and festivities. Wherever he went, he was

warmly welcomed by the Japanese people.

Once, a student walked over 12 kilometers from home with a French book in his hand in order to pay his respects to the visiting Claudel. Claudel understood that the essence of the Japanese spirit was in the sentiment of deference, respect and reverence. In showing reverence, respect or deference, the Japanese personality is reduced to its barest expression and people become highly attentive and sensitive to their environment (cf. Claudel 1923: 38). It is there, in tradition, that Claudel recognized the Japanese soul. But for Claudel, this experience was a deeply Catholic one. Claudel's Catholic faith, however, was universal in its understanding. It went beyond the church and other Christian institutions.

Such universality is the essence of artistic creation, going beyond nations and nationalities. It has no connection with artifacts of modernity. For Claudel, it is the spiritual strength necessary to gain access to a universe created by the Almighty. Claudel felt this essence in the Japanese soul, even if the Japanese have no concept of an omnipotent God, of a transcendent existence.

The Japanese soul revered what Claudel called "supernatural". Most of Claudel's writing is spiritual in character. He sympathized with traditional Japanese culture and Japanese literature. Unlike Western literature which describes conflict and drama among the characters, Japanese literature creates flexible forms according to the figures of nature which appear before man. Nature is in fact the "supernatural", created by *kami*, divine existences in Japanese mythology. This super natural essence is still alive, even in modern Japanese society, which is extremely industrialized and Westernized.

Among other things, Claudel loved the *Nō* theater. He read many *Nō* texts in translation and attended many *Nō* performances during his stay in Japan. From his diaries and other documents, we know that he attended at least 13 *Nō* performances.

Nō performances Claudel saw (cf. Gillespie 1983):

1. *Dōjōji* [*The Dojo Temple*] at Kanze Nōgakudo (*Shite*: Otsuki Juzo 大槻十三, *Waki*: Hosho Arata 宝生新), 22 October 1922.
2. *Okina* (an excerpt of *Yumi yawata* [*The Bow of the Hachiman Shrine*]); *Hagoromo* [*The Robe of Feathers*], (*Shite*: Kanze Motoshige; *Waki*: Hosho Arata at Kanze Nōgakudo), 20 January 1923.

3. *Kagekiyo* (*Shite*: Kanze Motoshige, *Waki*: Hosho Arata at Kanze Nōgakudo) 4 February 1923.
4. *Sumidagawa* [*The River Sumida*], (*Shite*: Sakurama Kintaro); *Midare* [*Drunken Sea Sprite*], (*Shite*: Sakurama Michio), 15 February 1923.
5. *Okina* (*Shite*: Umewaka Manzaburo 1er, at Kudan Nōgakudo), 6 January 1924.
6. *Funa Benkei* [*Benkei in the Boat*] (*Shite*: Umewaka Rokuro 54th, Umewaka Manzaburo I, in the garden of the French ambassador's residence), 19 May 1924.
7. *Kinuta* [*The Fulling Board*] (*Shite*: Kanze Yoshiyuki 2nd, at Kudan Nōgakudo). 30 May 1926.
8. *Semimaru* (*Shite*: Takeda Yoshio, at Kudan Nōgakudo), 13 June 1926.
9. *Yokihi* [*Yang Kuei-fei*], *Atsumori*, *Yugyo yanagi* [*The Priest and the Willow*], and *Ashikari* [*The Reedcutter*]. Reported in Paul Claudel, *Oeuvres en prose*, ed. Jacques Petit and Charles Galperine (Paris: Gallimard, 1965), date unknown (hereafter cited as Pr.).

Claudel was particularly attracted by the *Mugen Nō* (dream *Nō*) and its influence can be observed in his works. The characteristics of this type of *Nō* are: 1. the assimilation of dream and reality, 2. the juxtaposition of reminiscences and present. The dream is not a pure fantasy, but the memory of history and legend. Through the performance, the dead and the living are in the same place and overlap each other. This structure is seen in Claudel's *Satin Slipper* (1924), the *A Woman and Her Shadow* (1926), *The Book of Christopher Columbus* (1927), and later *Joan of Arc at the Stake* (1935), *The Feast of Wisdom* (1935), (cf. Gillespie 1983).

XVI.6 From Claudel to Hannachi

Claudel's diplomatic career in Japan calls to mind that of Salah Hannachi, the Tunisian Ambassador to Japan from 1997 to 2007. Hannachi also stressed the importance of cultural promotion in diplomacy. As he explained in his presentation, he, too, was especially interested in *Nō* theater. For Hannachi, *Nō* was an effective means to make Tunisia visible to the Japanese public, and also to give Tunisians (playwrights, actors, the general public) the opportunity to discover the Japanese *Nō* theater tradition. Hannachi used *Nō* theater as a tool for "soft cultural transfer of know-how in making theater from Japan to Tunisia".

The concept of cultural transfer is very important in cultural diplomacy. Such concepts did not exist in Claudel's time. It should be mentioned that Hannachi was also one of the founders of ARENA of

the University of Tsukuba, a center for scientific research and training for young researchers in the sciences and the humanities. Just like Claudel's Maison Franco-Japonaise, Hannachi established an Institute for Research and Education in Japan and in Tunisia.

We are no longer in an era of colonial expansionism, but one of globalism. Following Hannachi's initiative, art director Vivian Nobes and I conceptualized a new type of cultural exchange based on cultural diversity and dialogue between civilizations.

The basic concept is neither propaganda nor the transfer of culture, but an awareness of one's own culture. This is the basis for dialogue and the pleasure of getting to know other cultures with respect and reverence. In this spirit, we have organized several workshops on Japanese culture in Tunisia, Italy, France, and Uzbekistan (cf. Nobes 2013).

I hope my presentation has not strayed too far from the theme of this symposium and I sincerely hope that we will continue to work together in partnership.

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XVII. *Adapting the Story of Sisa into a Nō Play*

by Amelia Lapeña-Bonifacio

In celebrating the 50th year of friendship between the Philippines and Japan, the Japanese government sent its oldest *Nō* Theatre to Manila in 2006, in order to perform this play as paired with Japan's oldest play, *Okina* throughout the Philippines. Lapeña-Bonifacio, as author of this first Philippine version of the *Nō*, was requested to create the *Nō* mask for Sisa and with her as special guest during the inauguration of the *Nō* Space Theatre of San Francisco, California, USA.

Noli me tangere (*Touch me not*), the first novel of Dr. Jose Rizal, Philippine national scientist-artist hero, is well-known for inflaming Filipinos, the first Asian revolutionaries in the Philippine Revolution of 1898 – the first revolution in Asia, led by another national hero, Andres Bonifacio – with its stories of sufferings of a people.

No story in the novel can match the poignancy of the brief life story of a young mother, whom Dr. Jose Rizal simply named Sisa. She is the jewel in the jewel box of the *Noli* which I isolated and picked as a main character for my first *Nō* play.

Why this choice? Because what and how she suffered almost instantly pointed out to me a journey. What struck me hard was that this particular miserable human being was made to travel in the bright daylight in order to exhibit her oppression. But I dare say that she suffered her oppression with much dignity. Rizal knew how to draw her most vividly, most clearly. Right from the beginning, her story as mother of two sons, Crispin and Basilio and wife of an abusive and uncaring husband, tears the heart most painfully.

Her story towers above all the rest and in her I saw my first and foremost *Shite Nō* character. However, I did not use her in the beginning as a character in a *Nō* play. I used her as a persona in an essay for a 1974 lecture in order to explain the *Nō* as a drama form. But several faculty members in my audience, mostly from the Speech Communication and Theater Arts Department (I remember the late Professor Alejandro Casambre among them), who enthusiastically applauded my lecture, suggested that I go on with an idea I had expressed, the character Sisa could be transformed into a character in a *Nō* play.

As a side note, a successful presentation (September 11-13; 18-20, 1998) with a primarily Filipino cast – as a work-in-progress for the Pistahan Arts Festival of the Filipino-American Arts Exposition –

earned kudos from theatre aficionados and community circles. Later, I acceded to the request of director Yuriko Doi of the Theater of Yugen (Nō Space) in San Francisco to have the translation of my Cultural Center of the Philippines (CCP) award-winning *Nō* play, *Ang Paglalakbay ni Sisa Isang Nō sa Laguna* (*The travel of Sisa: a Nō in Laguna*) as the premiere piece during the theatre's 1999 inauguration. I was also asked to create the *Nō* mask for Sisa and to come as the new theatre's special guest.

The most amazing realization in transforming Sisa into a *Nō* character is how the *Nō* as a drama form provided the means to strengthen her as a character Rizal could never have imagined possible. When I started to work on her transformation, Sisa became the opposite of Rizal's weak and helpless character who is unable to fight back. In transforming her, with the safety of the distance provided by death, she rises in stature and acquires a dominant and powerful voice, the very opposite of her persona in the novel. But over and above that is the ability to exist simultaneously on the physical and spiritual levels, for the *Nō* drama is a play form that provides for a human being's existence as a ghost to come back to earth as a spirit. What joy it was for me, as a playwright, to discover this most powerful method in a play – near the end of the play, a ghost addresses on equal footing a live person, in the person of Padre Salvi, her biggest tormentor when she was alive.

I made Sisa travel, as in her story. Only this time, I transformed her into a ghost of the *Nō* play which provided the theatrical change of costumes from a plain outfit into a most brilliant costume made possible through a theatrical technique in the *Nō* where *koken* pulls a single thread that makes the top *kimono* slip down to reveal an inner and more beautiful change of costume. But this magical change on a physical level is even more strengthened by the emotional change on a spiritual level.

I knew it was like struggling with quicksand – if I could not manage to hold on to her, she was going to sink and forever be lost to me; and what I was attempting to do to her on this transformative stage was quicksand that threatened to drag her away. But Sisa's resilient character kept her afloat and every poetic line saved her from disappearing entirely and completely. I found that there was more substance to her than in a dozen Doña Victorinas, more substance than what appears on the surface of this seemingly helpless victim.

And hence as I worked, the play grew in length and quality. I provided her with the poetic lines as

dictated by the story that Rizal had woven around her, which became my sole and limiting guide that controlled my mind and hand as a playwright. As a *Nō* play is slow in movement, a few pages of text can require a duration that can be mystifying. I once watched a *Nō* play with characters who seemed unmoving that one hardly noticed the change of position of the faces. Yet slight movements can be realized by the way the light and shadow on the faces changes.

Of course, I invented the trip of Father Salvi in order to begin the play. I also invented his torment, his being bothered by the ghost of Sisa, who appears to him every time the darkness of evening fell. Thus again another invention of mine – the trip to ask for forgiveness and thereby rid himself of this bothersome nightly visit.

However, Sisa proves to be an adamant personage, who, as a response to Father Salvi's plea, advises him to pray for himself, as he is like any normal human subject to weaknesses. His torture continues to haunt him as Sisa refuses to provide the means to stop it. So while Sisa's spirit is able to free herself, Father Salvi is only able to stand by and watch helplessly.

I invented his torment to make him suffer. Henceforth, he must go around asking strangers to pray for him until he finds someone able to relieve him of his unending torment. At this point, one is tempted to say he deserves his fate. Another invention, Sisa's decision not to help him is not only just, but is the proper response from a character who herself is only then attaining liberty from her own torture.

The beauty of the *Nō* play lies in the poetic lines that accompany the slow moving action of the dance drama. Hence, as its playwright, I had to match the beauty of Rizal's story with concise and beautiful poetic lines. The play's first director, Antonio Mabesa, commented on how the work held itself together so perfectly, and that as a perfect play, not a single line could be changed or removed without harming its totality. This is the first and only time that I as a playwright have received such a touching observation.

But perhaps, the flip side: as "it is perfect," whatever changes are done, as it is subjected to a number of changes now under artistic direction of a Japanese *Nō* company and director, it does not suffer from changes at all and thus keeps its "perfect" condition.

The travel of Sisa is a short play of only eleven pages and yet the effort to display her sentiments with music and movements can easily result in a long slow moving dance drama that combines all the artistic theatrical elements of the *Nō*. Because Sisa is a familiar and well-loved character, she

cannot but challenge the imagination of audiences in different countries like Japan, Pakistan, South Korea and the USA where it has been performed. It is especially moving, and the scope of the emotional and physical sufferings depicted there can be sharply understood, most especially in the country of its origin.

XVIII. *Contextual Framework for International Cultural Cooperation in a Global Community*

by Nestor Jardin

XVIII.1 *Introduction*

My previous work in international cultural cooperation came about through my past involvement with the Cultural Center of the Philippines (CCP) and the National Commission for Culture and the Arts (NCCA). With the CCP, I served as president and artistic director; and with the NCCA as commissioner and consultant for international affairs.

The NCCA is the highest government body in charge of the preservation, development and promotion of arts and culture in the country. As an umbrella organization, it oversees several other government agencies involved in arts and culture for policy formulation and administrative coordination. The CCP is one of these agencies tasked to develop and promote arts in the country and abroad. One of the main objectives of both the CCP and NCCA is fostering international cultural cooperation.

In order to pursue this mandate, the NCCA, CCP and other cultural agencies of the Philippine government have initiated a cultural diplomacy program aimed at strengthening relations with various countries through bilateral and regional cooperation.

Allow me to focus now on the Philippines' cultural relations with Japan.

At present, cultural cooperation and exchange are undertaken on two fronts: through non-official exchanges between NGOs, most of which are implemented, on a one-on-one and one-time basis; and through cultural exchange projects planned and organized via official channels and covered by government-to-government agreements.

There are currently several levels of official cooperation that the Philippines and Japan are both involved in, to wit: the Philippines-Japan bilateral cultural exchange programs; the ASEAN-Plus Three Cultural Cooperation Network (which includes Japan, China and South Korea); and the ASEAN-Japan Dialogue Partner Cultural Agreement.

Cultural and artistic exchange projects under these three official channels are funded by the Philippine government, the Japanese government and the ASEAN Cultural Fund. These cultural cooperation mechanisms have three objectives: enhance socio-cultural understanding; build bilateral and regional relationships; and promote national and regional interests.

I have been involved in the formulation of these bilateral and regional agreements, not only with Japan but with other countries as well. One thing I learned from this experience is that the complexity in the structures and systems that exist today in what we call the 'global village' requires a three-layered approach to cultural policy and programme formulation.

For this to succeed, not only must national interest be defined, but regional and international concerns as well. We can no longer afford to be isolationist or be purely nationalist in our approach. We all somehow exist within a regional grouping in a shrinking global community.

I have attended several UNESCO fora where cultural cooperation in the context of globalization was discussed. In all these gatherings, most participants point to globalization as the "culprit" for all the woes that contemporary societies face today. I guess I am a member of what globalization drum-beater and author Charles Leadbeater calls "the pessimist society", which blames anything and everything on globalization. But one thing is clear in these for a – that is where the world is headed.

XVIII.2 Globalization – Boon or Bane?

During the period 1945-1989, the world could be described as bi-polar, characterized by a Cold War that dominated and determined most of the events of that era. On opposite poles were the economic forces of capitalism and the political power of communism. In 1989 when the Berlin Wall collapsed and was subsequently followed by the dismemberment of the former Soviet Union, the Cold War began to thaw and a new world order began to take shape.

Under the stewardship of the United States, the remaining political and economic power, we saw the rise of a uni-polar world characterized by neo-liberal capitalism. Newly-democratic nations, and eventually some staunchly communist and socialist countries as well, warmly embraced this development.

The 'free market economy' brought about by this neo-liberal capitalism looks very simple, but in analyzing the socio-cultural context of this global development and determining possible areas for international cultural cooperation, we need to look deeper into the heart of things. What has this brought us, good or bad, that have had profound effects on the socio-cultural fabric of our nations and regions?

Trade Liberalization. At the core of globalization is trade liberalization, aimed at leveling the

playing field by bringing down trade barriers among nations and regions. Today, there are about 184 free trade agreements around the world in various permutations – bilateral, multilateral, regional and international.

Globalization's ultimate goal is the establishment of an economic community that would not merely remove restraints on trade in merchandise and services, but also liberalize international financial transactions and the movement of people across national boundaries. There are both positive and negative results of globalization:

- a) improvement of the standards of living of people in some countries;
- b) greater access to cultural products and services from other countries;
- c) the rise of a consumerist culture among peoples of developed and developing countries, which has greatly influenced the development of attitudes and preferences that endanger traditional values;
- d) increasing poverty in countries that lack the necessary infrastructure, technology and human resource capabilities to compete in a free trade market;
- e) social inequity which marginalizes vulnerable sectors of society – youth, women and elderly – which generally are not given enough opportunities to enjoy the benefits of market integration. Problems of human rights violation and domestic violence become rampant as a result of economic inequality;
- f) trans-migration of peoples seeking greener pastures from rural to urban centers and across national boundaries.

Armed conflicts. The world today is pockmarked by numerous armed conflicts and violence. Civil wars still exist in some countries. Border disputes are still prevalent in certain regions of the world. Long-lasting religious wars continue to bring suffering among numerous citizens in certain parts of the world. Terrorist attacks are a constant fear in some countries. Without peace and stability, people lose their lives and opportunities to pursue their aspirations. Some of the effects of armed conflicts on cultures are devastating, if we are to mention but two: a) the eradication of native and traditional cultures in war-stricken countries; and b) the destruction of cultural heritage properties and sites.

Environmental degradation. Rapid economic progress has placed a great strain on our environment. The wanton use of raw materials for economic gains has largely depleted our natural resources. The effects of pollution arising from uncontrolled economic activity have brought the onset of global warming. Aside from the grave dangers posed on our lives and livelihood by natural calamities due to environmental degradation, specific cultural implications include reduced production capacities of cultural communities dependent on indigenous materials for livelihood and endangered natural heritage sites.

Technological advancement. The rapid technological advancement during the last three decades has revolutionized transportation and communication all over the world. This has brought greater mobility for peoples across the world and provided faster and greater access to information.

The implications of these developments to national and global cultures are tremendous: a) cultural invasion by dominant economic powers; b) a trend towards homogenisation and hybridization of cultures; and c) the enhancement of education through information and communications technology (ICT).

Rise of civil society. Civil society is a 20th century terminology used to collectively define non-government and non-profit organizations. It includes civic, artistic, cultural, religious, health, community, social, environmental, and educational organizations composed mostly of volunteers working for a common cause. In 1914, there were 1,083 international NGOs. By the year 2000, there were more than 37,000 of them, nearly one-fifth of them established in the 1990s.

The rise of civil society signifies direct empowerment of the people in determining their future and recognition of civil society as a key institution for cultural transformation.

Perhaps the most notable display of civil society's power was seen in the Battle of Seattle, during the World Trade Organization meeting in 1999. Through relentless advocacy and demonstrations, around 50,000 civil society members from all over the world prevented business and government leaders from 135 countries from forging a new trade agreement.

XVIII.3 *Cultural Challenges in the 21st Century: areas for international cultural cooperation*

East Asia, or what ASEAN calls Plus Three (Japan, China and South Korea) and ASEAN (Southeast Asia) are two regions with strong commonalities that can enable and facilitate greater cultural cooperation due to the following: a) East Asia and ASEAN have age-old traditional cultures and

heritage; b) both regions have exerted a concerted effort towards integration into a strong and cohesive regional alliance; and c) both regions are currently experiencing considerable economic growth.

In order to meet the challenges posed by the global trends, I have outlined a coordinated, comprehensive and integrated effort on the national, regional and international levels that must be undertaken by all the stakeholders. Our efforts must take into account these global trends, assess their socio-cultural impact, identify the areas for international cultural cooperation, and formulate policies and programs that will respond to current needs of the global society.

GLOBAL TRENDS	SOCIO-CULTURAL IMPACT	POLICY AREAS FOR INTERNATIONAL CULTURAL COOPERATION
Trade liberalisation	Improved standards of living	Human Resource Development
	Greater access to cultural products and services	Cultural Enterprises and Creative Industries
	Rise of consumerist culture	IPR Protection
	Poverty	Multiculturalism
	Social inequity	
	Trans-migration of peoples	
Armed conflicts	Eradication of native cultures	Cultural Promotion
	Destruction of cultural heritage	Culture of Peace
Environmental degradation	Reduced production capacities	Culture for Life
	Endangered natural heritage	Cultural Heritage Protection
	Cultural invasion	Cultural Identity
Technological advancement	Homogenisation or hybridisation of cultures	Cultural Education
	Enhanced education	
	People empowerment	Cultural Inclusion
Rise of civil society	Cultural transformation	Artistic Exchange and Collaboration

Let us analyze the policy areas that could provide the basis for bilateral, multi-lateral and inter-regional cultural co-operation between East Asia and ASEAN:

1. **Human Resource Development.** Members of the arts and culture sector (artists, cultural workers, arts managers, educators and cultural researchers) must be given the opportunity for training and education that will empower them to maximize their capabilities and contribute towards national and regional progress.
2. **Cultural Enterprises and Creative Industries.** Cultural activities need not be limited to those in pursuit of developmental objectives. The income-generating capacity of the arts and culture must be explored and maximized as well. Providing needed structures and systems for livelihood generation through micro, small, and medium cultural enterprises and creative industries will contribute towards developing arts and culture as a viable sector of society.
3. **Intellectual Property Rights (IPR) Protection.** IPR protection should be a paramount concern of countries in both regions. Piracy of artistic and intellectual properties must be prevented through strict anti-piracy policy implementation on the national, intra-regional and inter-regional levels. The sharing of ideas, success stories and lessons learned in IPR protection efforts should be encouraged among countries.
4. **Multiculturalism.** Another buzzword of the late 20th century, multiculturalism is increasingly becoming the trend in developed countries where there are shortages in skilled and unskilled labour. The trans-migration of peoples has caused cultural dislocations and racial discrimination, and created pockets of foreign cultures that resist social integration. Respect for cultural diversity must be genuinely promoted and multiculturalism as a 'deodorizing' policy should be reformed.
5. **Cultural Promotion.** More often than not, armed conflicts, whether they are political, religious or economic in origin, can be traced to cultural differences and misunderstandings. The promotion of greater awareness, understanding and appreciation of each other's culture is therefore an important goal towards the achievement of peace and stability all over the world. People-to-people exchange and inter-cultural immersion programs should be encouraged.

6. **Culture of Peace.** UNESCO declared the period 2001 to 2010 as the Decade for a Culture of Peace. The primary thrust of the programmes organized during this period is to develop and promote a culture of peace through values education among the youth of the world. International cooperation structures in East Asia and ASEAN should contribute towards these efforts by initiating policies and programs along the same lines.
7. **Culture for Life.** The 2003 World Life-Culture Forum held in Suwon, Korea declared that “to enable the continued development and co-existence of humanity and nature in the 21st century, we must urgently examine the civilization and lifestyle we have enjoyed up to now, achieve a rational synthesis of the sound values of both East and West, and create a new ‘global village life-culture’ founded on a spirit of reconciliation and co-prosperity, harmony and co-existence.” There is a need to replace today’s dominant thinking, which views nature as merely a source of commercial commodities and an object of exploitation.
8. **Cultural Heritage Protection.** Cultural heritage should be regarded and valued as creative expressions and life legacies of past generations. Tangible and intangible cultural properties, as well as natural heritage sites, should be protected and conserved for they help define our national and regional identities.
9. **Cultural Identity.** Nobel Prize Laureate T.S. Eliot said, “a world culture which is simply a uniform culture would be no culture at all... We must aspire to a common world culture which will yet not diminish the particular of the constituent parts”. The development and promotion of national cultural identities have become imperative in the wake of the so-called ‘cultural invasion’ by dominant economic powers through the mass media and the internet.
10. **Cultural Education.** Cultural education provides the basic framework for our youth to develop greater awareness, understanding and appreciation of their native culture. Formal, non-formal and informal education policies should focus on building pedagogical competencies, developing teaching and source materials on arts and culture, and maximizing the use of ICT as an accessible and economical means for education.
11. **Cultural Inclusion.** Civil society should be given greater opportunities to help evolve a national culture that is reflective of the people’s heritage, sentiments and aspirations. International cultural cooperation policies should promote the empowerment of civil

society groups with cultural agendas and enable them to pursue these objectives across national borders.

12. **Artistic Exchange and Collaboration.** Artistic creations and activities should not be limited to artists. Members of civil society should be encouraged and given the opportunity to engage in creative activities that will help define and elevate artistic standards in a society.

In closing, let me stress that this menu of policy areas, while reactive to the current global situation, must be further validated and sifted using a ‘three-layered approach’ which would reconcile national, regional and international interests.

One thing is becoming more evident and necessary though as we analyse the impact of globalization and other mega-trends facing the world today – globalization must increasingly be about culture, not just politics, trade and economy.

XIX. *Japan, Italy and Elsewhere: Nō and Shinsaku Nō from Cultural Diplomacy to Intercultural Dialogue*

by Matteo Casari

This paper focuses on the role of Japanese traditional theatre in the establishment of solid diplomatic relations, particularly between Japan and Italy, starting from the 19th century. In order to understand the dynamic as well as profound connections between an institutional cultural identity and its various intercultural projections, the case of *Nō* theatre and its innovative and experimental version, known as *Shinsaku Nō*, will be examined.

Diplomatic relations between Japan and Italy have been very good for a long time. These links are grounded in the cultural dialogue that has supported and, in some cases, laid the foundations for them to develop. The diplomatic significance of culture is almost self-evident. Indeed, most countries assign a primary role to it in their foreign affairs business because it is able to promote a positive as well as alluring image of the country. Today's sensibilities have fostered a progressive shift in the use of “cultural diplomacy”, which is being replaced by “public diplomacy” (Leonard 2002). This is one way to underline the recognition of all the social partners not part of the institutional or governmental circles.

From “public diplomacy” the use of the expression “cultural relations” has since become more frequent, emphasizing dialogue and equal cooperation among all the partners involved, with the aim of gaining mutual benefits and achieving reciprocal enrichment. Cultures engaging in dialogue can be termed “intercultural” as they are open to each other's influences, and they are actively inclined to forms of inclusion and re-elaboration of otherness.

The current decade has offered numerous occasions to celebrate significant anniversaries in Japanese-Italian cultural and diplomatic relations. For instance, 2015 marks the 400th anniversary of the arrival in Rome of the Hasekura diplomatic mission (which began in Mexico in 1613) to visit Pope Paul V. The visit was deemed essential to underwrite a commercial treaty between Japan and Mexico, and also to confer the honorary title of “Roman citizen” to Hasekura Tsunenaga.

In 2016, the 150th anniversary of the start of official diplomatic relations between a Japan, then still to return to imperial rule, and an Italy, still grappling with national unification, will be celebrated.

The celebration¹ marks the birth of a diplomatic union at an uncertain and precarious time, when the destinies of two aspiring modern nation states were at stake. The decision yielded interesting cultural repercussions. For example, celebrations for 50 years of activities at the Japanese Institute of Culture in Rome² have recently drawn to a close. The project began in 1954 when ambassadors from both countries signed a specific cultural agreement³.



1 - Onoe Baikō dances for the inauguration of the Japanese Institute of Culture in Rome (12/12/1962).
©Japanese Institute of Culture in Rome

The institute opened in 1962, the very first abroad, with *Kabuki* dances performed by Onoe Baikō. In the Institute's 50th anniversary, traditional theatre, this time the *Bunraku*, was the highlight of the celebration, with two repeat performances at Rome's Argentina theatre (4-5 October 2013) of the celebrated *Sonezaki shinjū* (*The Love Suicides at Sonezaki*) by Chikamatsu Monzaemon, in a

¹ Between 2016 and 2017 several events took place, both in Italy and in Japan, to celebrate the 150th anniversary and the theater has had a crucial role. We should mention the important tournée led by the *shite* Sakurama Ujin – descendant of Sakurama Sajin, one of the three Grand Masters of the *Nō* during the Meiji period along with Umewaka Minoru and Hōshō Kurō – which staged traditional and innovative *Nō* performances in Rome, Florence, Venice and Vicenza. With him and his troupe, the actors Zenchiku Jūrō and Daijirō staged *kyōgen*. On the Japanese side, an important performance has been the interesting contamination between opera and *Nō* in Japan *Orfeo* by the musicologist and conductor Aaron Carpenè and the director Stefano Vizioli. This article could not debate such cases due to editorial deadlines.

² The Japanese Institute of Culture in Rome began its activity on December 12th 1962. Formerly managed by the International Cultural Relations Society (Kokusai Bunka Shinkōkai) and funded by the Ministry of Foreign Affairs, its management was transferred to The Japan Foundation (Kokusai Kōryū Kikin), which continues to run it. The Institute plans its own activities aimed at improving knowledge of Japanese culture in Italy. It organises and supports Japan Foundation projects with those same goals.

³ The equivalent Italian presence in Japan dates back to 1941 with the inauguration of the Casa di Cultura Italiana (Institute of Italian Culture) in Tokyo. The Italian Institute for Culture, destroyed in a 1945 air raid, was rebuilt in 1959. It has since operated without interruptions.

version that was both traditional and innovative.

If cultural diplomacy hitherto described unites Tokyo and Rome, there is another Italian city that has played a leading role in the cultural and institutional ties between Italy and the Land of the Rising Sun: Venice. The Venetian framework that strengthens such ties is the Biennale. In its 26th edition, in 1952, Japan made its first official national participation. Four years later, it unveiled its own pavilion, six years before the inauguration of the Roman institute. Sixty years later, in 2012, the project *Architecture. Possible here? Home-for-all*, curated by the architect Ito Toyo would win the *Leone d'Oro*⁴. From art to architecture, the *Leone d'Oro* takes us back to cinema and, from cinema, to the theatre in that nodal year 1954.

In 1951, Venice awarded Akira Kurosawa's film *Rashōmon* with the *Leone d'Oro*, thereby introducing Asian cinema in the West. This victory was also due to the efforts of Giuliana Stramigioli, one of the first of Japanese studies scholars in the post-war period, and a representative of the Italiafilm company in Tokyo, which lobbied to present the film, notwithstanding tepid reviews received at home (Pellecchia in Casari 2012: 28)⁵. Stramigioli herself committed in 1953 to gain permission for the performance of *Nō* beyond Japanese borders⁶, in Venice and during the Biennale. The excessive costs of the operation delayed it for another year, and the performance was done on a stage made of cypress constructed in Japan and sent by ship to the Isola di San Giorgio, which hosted two days of recitals: 6 August (*Sagi, Aoinoue, Shakkyō*) and 7 August (*Shōjō, Hagoromo, Shakkyō*). The main actors would be some of Japan's best known *Nō* actors: Kita Minoru, Kanze Hideo and Kanze Hisao.

The Western debut of *Nō* marked a key moment in a long journey which started in the Meiji period. It was a journey which saw actions done to confirm and reinforce traditional statutes while at the same time foster the introduction of new and experimental things. In order to better understand this process, it is necessary to see it within its historical and cultural context.

Due to the limits of this article, I shall limit my attention to landmark moments in which the history of Japan and that of *Nō* faced potentially fatal challenges. Central to this process is an analysis of the country's cultural and artistic (of the *Nō*) identity during the Meiji and post-war period⁷.

⁴ Other achievements of the Japanese Pavilion at the Biennale: "Gran Premio" (Munakata Shikō, 1956 and Ikeda Masuo, 1966); "Leone d'Oro" (Isozaki Arata, 1996); "Special Mention" (exhibition of Tanaka Kōki, 2013).

⁵ All the translations from Italian quotations are my own.

⁶ Performances not counted are the ones held in the Japanese colonies (*gaichi*) in the first half of the 20th century. See Kagaya 2001.

⁷ On Japanese artistic compartment during the Allied occupation, see Sandler 1997.

Indeed, the theatre is an excellent place to reflect on cultural history and the changes it records. It also helps to reflect on humans and their capacity to interpret history and to act on it. Fabrizio Cruciani (Cruciani in Cruciani and Savarese 1991: 3-4) invites us to consider theatre not as a subject of study but as a field of inquiry – comprising the works and the professions that in different ways contribute to theatre and to its continued existence – as it is embodied in the material culture, in the spectators and in the people of the theatre, the actors above all.

A single focal point emerges in the figure of Umewaka Minoru (1828-1909), the actor unanimously considered the saviour of *Nō*, he being the one who trawled it against all odds beyond feared extinction following the imperial restoration in 1868. After two and a half centuries of isolation (*sakoku*) ending in the mid-nineteenth century, Japan was forced to open its borders due to the commercial pressures of Western powers. The military government (*bakufu*) resisted, but its power was by then greatly undermined and thus ended almost seven centuries of military leadership in the archipelago.

Radical political, cultural, and social changes followed the fall of the *de facto* government of the samurai class. Japan, wanting to avoid direct Western domination, threw itself into the construction of a modern nation-state, undergoing technical and industrial development and acquiring structures of government and administrative apparatus from the West. It had to endow itself with symbols and languages capable of embodying and communicating – both to the Japanese and to the foreigners – the new values and, at the same time, a distilled and institutional image of indigenous culture that could trace the country's ideal and physical profile.

The theatres of tradition – *Nō*, *Kyōgen*, *Kabuki* and *Bunraku* – in different times and ways were an integral part of a mechanism of the construction of an identity perceived to be both authentic and capable of telling the story of the 'true' Japan. The composite and synthetic nature of the classical theatres – literary and poetic anthologies, a slice of practices and customs, exaltations of the applied arts, reservoirs of music and dancing art – together with the authoritativeness stemming from their ancient tradition, made them highly suited to the purpose.

This reconsideration, for the *Nō*, was neither immediate nor painless. After having been protected and safeguarded for almost five centuries by the military caste, *Nō* was on the verge of disappearing following the fate of its former patrons, who had been stripped of authority and socially declassed. Performances were interrupted and then restarted only thanks to the courage

of Umewaka Minoru, who, defying norms that forbade him from taking on main actor roles (*shite*)⁸, and to the bewilderment of his actor colleagues, despite being reduced to poverty, resumed public performances, obtaining such success that revived the genre little by little. Umewaka Minoru says about that period: “when the Restoration started, nobody believed something like the *Nō* could be staged again because society was in great confusion. So everyone looked for another occupation; and I also made my family members look for odd jobs on the side” (Umewaka in Kagaya 2005: 164). It is precisely in this movement of rebirth that *Nō* found the space and the chance to put its own artistic cipher to cater to the needs of the new Japan – on the domestic front, the need to have an idea to have of itself; on the international stage, the need to have an image to give of itself.

Umewaka Minoru’s success rested, apart from his undoubtedly artistic gifts, on the favor that he obtained from the new imperial hierarchy. The latter, committed to the construction of a modern nation-state, was then searching for a national theatre genre sufficiently capable of synthesizing the *ethos* and the *koinè* of a millenary culture which was stubbornly determined to play a role on the international stage at par with the other protagonists. The renowned Iwakura Mission (1871-1873), set to the West, visiting the United States and various countries of Europe⁹, and, on the return route, the Middle East, marked the most significant action towards that aim.

If Japan pushed itself towards the West to know the “Other” better, the “Other” became, as of 1868, an ever-more sporadic and non-influential presence in the archipelago. The new Meiji establishment banked on *Nō* from the outset, expecting already in 1869 (Meiji 2) the first stage set especially constructed for foreigners. This one, in honor of Prince Alfred Duke of Edinburgh, was followed by various others, like the one in 1872 (Meiji 5); for the Russian Prince Alexander Alexandrovich, in 1876 (Meiji 9); and for Tommaso di Savoia Duke of Genoa.

In the 44 years of the Meiji period, there were 24 analogous stage sets altogether, thus distributed: (Meiji 1-10): 4 sets; (Meiji 11-20): 9 sets; (Meiji 21-30): 3 sets; (Meiji 31-40): 3 sets; (Meiji 40-44): 5 sets (Kagaya 229). The Iwakura Mission consolidated this situation – various new theatres were built – and Iwakura himself hosted *Nō* performances in his residence and even started to study its song (*utai*).

⁸ The *querelle* between the Kanze School and the Umewaka family for this violation lasted until 1954. See Casari in Mastrangelo et al. (177-203).

⁹ The delegation stayed in Italy from 8 May to 2 June 1873 and visited Florence, Rome, Naples and Venice.

Then some foreigners started studying the *utai*: the most prominent being two Americans, Edward Morse (1838-1925) and Ernest Fenollosa (1853-1908). Fenollosa arrived in Japan in 1878 to teach philosophy and political economy, and was later designated Imperial Commissioner for the fine arts. He would study under Umewaka Minoru for twenty years, becoming the first foreigner to undertake the way of *Nō*.

In learning the *utai*, Fenollosa was able to collect substantial dramaturgical materials – he did the first translations – and notes on the aesthetic practices and principles of the *Nō*. That was a body of knowledge ready to leave Japan to nourish an extraordinary European theatrical experimentation that, at a certain point, would produce a return flow to the archipelago, contributing to birthing and enhancing the experimentation internal to the *Nō*.

The choice, apparently innocuous, to welcome a foreign pupil, heralded unimagined and unimaginable outcomes, and produced a butterfly effect¹⁰ capable of modifying the scenarios of the *Nō* and the theatre. If Umewaka Minoru had consciously and strenuously wanted to salvage the *Nō* in its traditional dimension – technical and organizational – he also helped, perhaps unwittingly, to lay the foundations for growth – which is at an exponential rate today – for theatrical proposals labelled *Shinsaku Nō* (new *Nō*).

Shinsaku Nō indicates a rather heterogeneous set of theatrical works that can be traced back – owing to their dramaturgical, interpretative and representative characteristics – to traditional *Nō*. Originally, though, *Shinsaku Nō* was used more simply with reference to all the *Nō* composed starting during the Meiji period, albeit structured according to traditional dictates.

These days, the meaning of the term has been broadened to include a great variety of experiences ranging from the staging of classical Western works in traditional *Nō* style, to “regular” *Nō* works. It also covers contemporary themes, from stage directing, rereading and unconventional *mise en espace* of the great titles of the *Nō* repertoire, to hybrids with other Japanese and non-Japanese theatrical genres.

The inventive character of some of these proposals is at times underlined by terming them *Sōsaku Nō* (creative *Nō*)¹¹. The extent of the phenomenon, which originated in Japan in the heartland of the *nō* theatre, is seen in its leaving original boundaries to take on international and transcultural

¹⁰ The ‘butterfly effect’ refers to Chaos Theory, which posits that a small perturbation in the initial condition of a system results in major changes in the outcomes.

¹¹ On *Shinsaku Nō* and *Sōsaku Nō* see, among others, Casari 2012 and Cross 2007.

features.

In short, using an oxymoron, we could well say that Minoru's was an intervention that was revolutionary in a reactionary way.

Going back to Fenollosa: his widow, Mary McNeill, having inherited from her husband a wealth of papers and notes on the *nō*, decided in 1913 to entrust them to Ezra Pound, who shared them in turn with W. B. Yeats. The latter found in them the right inspiration for the theatrical renewal he had been pursuing at length (Albright 1985). Thus *At The Hawk's Well* saw the light of day, whose definition and staging (1916), saw the participation of Itō Michio.

This Japanese artist, after this collaboration, had a successful career as a dancer and choreographer in the West, although he arrived in Europe in 1911 to study singing, equipped with scarce rudiments of *Kabuki* and practically knowledge of *nō*. He had seen a performance only once before at age 10 (Taylor).

The geographical and artistic overspill gave birth to theatrical experimentation that we could define as "*Nō* in translation" – a rather free translation, considering the inventions of Yeats and Itō to fill in knowledge gaps and the shortage of materials from the outset. It nevertheless achieved great success, producing an echo capable of resounding in turn in Japan.

Yokomichi Mario, illustrious scholar and great connoisseur of *Nō* music, drew from the work of Yeats for his *Taka no Izumi (The source of the falcon)*. Yokomichi would re-elaborate this version in 1947, writing *Takahime (The falcon princess)* in 1967. *Takahime*, done in the style of the Kanze School – led by celebrated actors Kanze Hisao and Hideo and supported by the *Kyōgen* actor Nomura Mansaku, an indefatigable experimenter who mixed tradition and innovation – met with the public's approval.

Critics gave mixed verdicts, given the work's dramaturgical-performative heterodoxy of a definitely experimental flavor. The chorus, for instance, much more evident than in traditional works, recited wearing half masks.

We find again here two of the actors who in Venice, in 1954, lent their bodies and voices to the institutional face of *Nō*, the theatre form chosen to represent Japan and its new course in the second half of the twentieth century. Worthy of note is the fact that these same actors – and those cited are obviously not the only ones – were then contemporaneously engaged in maintaining and safeguarding the traditionally-sanctioned disciplinary boundaries. In moving within the margins,

boundaries transformed from being rigid and impermeable something elastic and porous.

The years immediately after 1945 were crucial to the growth of a generation of actors interested in operating within such margins. In 1949, artists of every traditional performative sort inaugurated, in collaboration with critics and scholars, Dentō Geijutsu no Kai (Association of the Traditional Arts), to blur the borders separating different genres and disciplinary issues.

Other similar events moved in a similar way, but the postwar period's hybridization and transversality tendencies, provided fertile terrain to many experimenters and aroused a number of questions among the *iemoto* (heads of family) gathering in the Nōgaku Kyōkai. "By 1953, with the Japanese economy on the rebound and the *nōgaku* world also showing new life, the atmosphere was beginning to return to the conventional predisposition favoring complete, hierarchical control" (Kobayashi 2007: 153)¹².

Nevertheless, positions were not definitively set and the conservation-innovation dynamic must be read akin to a dialogue, however bitter, and not as a Manichean opposition. The dramatist and critic Takechi Tetsuji (1912-1988), for example, was a disappointment in the Nōgaku Kyōkai.

In 1954, Takechi produced a three-day spectacle entitled *Evening of creative works in the Nō and Kyōgen style* (*Nō Kyōgen no Yōshiki ni yoru Sōsakugeki no yūbe*). In 1955 he combined the modern Nō of Mishima *Aya no tsuzumi* (*The damask drum*) with *Tsuki ni sukareta Piero* (*Pierrot Lunaire*), based on the work of Schönberg, in collaboration with the avant-garde collective Jikken Kōbō. After this production, which shocked the public at the time, collaboration with *nōgaku* actors waned¹³. However, elaboration of new codes in the tradition and away from the tradition had started, and it was impossible to stop this trend.

If that phenomenon could be traced back to the admittance of Fenollosa as a pupil of Umewaka Minoru, we can consider the Japanese experimentation of the early 1950s and the Venetian debut of Nō in the same period of time as symptoms of an intercultural horizon in theater Stanca Scholzcionca and Christopher Balme accurately observed this when they spoke of "intercultural performers" as agents of profound theatrical innovation.

After the 1954 performances, which increased the prestige of Nō inside and outside Japan, the number of shows abroad increased, becoming an important activity of the companies. "What

¹² That rethinking should also be traced back to legislation on safeguarding artistic heritage, passed in 1950 in the wake of a fire that destroyed the temple of Hōryūji (Nara) the year before. In 1954, the law would also be extended to intangible heritage, like the theatre, as the legislation emphasized conservation above all things. On this matter, see Howard 2012 (ed.).

¹³ On the question of artistic "purity" of the *nōgaku*, see Casari in Wada and Colangelo 2015, pp. 47-57.

initially were the actions of a few individuals have developed into a steady traffic. [...] even eccentric individuals... Examples of a new species of intercultural performers able to mediate between cultures and, in some cases, even to challenge established gender boundaries” (Scholz-Cionca and Balme 2008: 9).

Where cultural diplomacy first operated to distill an identity to show to the Other in order to represent itself, it actually created the premises such that the Other, responding to that stimulus, might answer by initiating a dialogue. The dialogue, its unexpected progress, is, in turn, at the heart of that drive that can positively lead culture to make itself and to perceive of itself as inter-culture. Hence, the *Nō* with its interpreters showed how, during the time period considered here, an artistic development that respected traditional artistic identity, made possible its constant rethinking and opened channels of reciprocal influence with other theatrical genres, thereby contributing significantly to the advancement of theatrical research *tout court*.

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Abstract (eng/ita)

Section 1. Perspective on Cultural Diplomacy

I. Review on International Cultural Exchange Through Nō Theater

by **Kazufumi Takada**, Vice-President Director of Art and Culture Research Center Shizuoka at University of Art and Culture

When the Tokugawa shogunate collapsed at the beginning of the Meiji period, the *Nō* theater faced a serious crisis, losing the patronage of the warrior class. Since then, this classical form of theater was introduced to the Western world and it attracted many Europeans and Americans. Scholars of Japanese literature such as Arthur Waley, considered the texts of *Nō* drama highly sophisticated literary works and tried to translate them into European languages. Those who had a chance to visit or live in Japan, like Ernest Fenollosa and Paul Claudel, were fascinated by *Nō* theater and watched *Nō* performances. The high regard of *Nō* theater by Western intellectuals was one of the factors that led to the survival of *Nō* theater after a drastic change of the political regime in the Meiji period. After World War II, some *Nō* actors and companies started touring Europe and America. Thus, theater people in Western countries were able to watch and experience directly the *Nō* performance. Leaders of the avant-garde theater especially became deeply interested in *Nō*, because it is based on a dramaturgy completely different from that of Western theater. Among others we can mention the name of Bertolt Brecht, Peter Brook, Robert Wilson, Eugenio Barba and so on. Their interest in *Nō* was not only limited to a pure knowledge about Japanese traditional theater, but it also gave them a stimulus to create a new and original style of theater of their own. The history of international cultural exchange through *Nō* theater is a case of great importance. It connected the Japanese culture and the Western culture, and at the same time the classical form of theater and the avant-garde style of theater.

Quando, all'inizio del periodo Meiji, lo shogunato Tokugawa perse potere, il teatro *nō* dovette affrontare una grave crisi dovuta al fatto di aver perso il favore della classe militare. Da allora, questa forma classica di teatro, è stata introdotta in Occidente e ha attratto l'attenzione sia di europei che di americani. Alcuni studiosi di letteratura giapponese, quali ad esempio Arthur Waley, hanno considerato le drammaturgie per il *nō* come testi letterari altamente sofisticati e li hanno tradotti in svariate lingue europee. Intellettuali occidentali, come Ernest Fenollosa e Paul Claudel, che hanno trascorso un certo periodo di tempo in Giappone, furono affascinati dal teatro *nō* e lo frequentarono spesso. L'alta considerazione che questi intellettuali hanno sviluppato nei confronti di questa forma di teatro è stato uno dei fattori che ha permesso la sopravvivenza del *nō* dopo il drastico cambio del regime politico nel periodo Meiji. Dopo la Seconda guerra mondiale, alcuni attori e alcune compagnie di *nō* iniziarono ad esibirsi in Europa e Stati Uniti e, grazie a questo, gli uomini di teatro dell'epoca furono in grado di fare esperienza diretta del *nō*. In particolar modo furono i maggiori leader dell'avanguardia teatrale ad essere profondamente interessati al *nō*, poiché questa forma di teatro si basa su una drammaturgia completamente diversa rispetto a quella cui erano abituati. Tra gli altri possiamo menzionare Bertolt Brecht, Peter Brook, Robert Wilson ed Eugenio Barba. Il loro interesse per il *nō* non si è limitato alla pura conoscenza del teatro tradizionale giapponese, piuttosto hanno tratto da esso nuovi stimoli per rivisitare i propri stili

teatrali. La storia dello scambio culturale internazionale, attuatosi attraverso il teatro *nō*, costituisce un caso estremamente importante in quanto esso ha messo in connessione la cultura giapponese a quella occidentale e, allo stesso tempo, le forme classiche di teatro e gli stili dell'avanguardia teatrale.

II. *Culture and Nō in my Diplomatic Efforts in Tokyo*

by **H.E. Salah Hannachi**, Ph.D. and Former Ambassador of Tunisia to Japan

This paper discusses the importance of cultural exchange in strengthening and maintaining Japan's diplomatic relations. Citing the staging of *Nō* plays *Lake Trasimene* and *Hannibal* and several other examples of cultural exchange between Tunisia and Japan, the paper shows how these have impacted Tunisian theater. It also shows how cultural power (or Soft Power) is essential in the age of globalization, as seen in the cultural diplomacy efforts of Germany and Spain through their Goethe Institut and Instituto Cervantes, respectively. This paper likewise tackles the features of *Nō* that make it an effective cultural diplomacy instrument for Japan. Premised on the idea that cultural exchanges are essential to building long-term and cordial relations with other countries and people, the paper recommends policy updates and strategies on cultural exchange and diplomacy so Japan can explore more diplomatic opportunities.

L'articolo si focalizza sull'importanza dello scambio culturale finalizzato a rafforzare e mantenere le relazioni diplomatiche intraprese dal Giappone. Facendo riferimento alla messa in scena delle opere *nō* *Lake Trasimene*, *Hannibal* e ad altri esempi tratti dal percorso di scambio culturale tra Tunisia e Giappone, l'intervento mostra come anche il teatro tunisino sia stato coinvolto. L'intento è quello di evidenziare quanto il potere della cultura (o Soft Power) sia essenziale nell'era della globalizzazione; chiara dimostrazione di questo, sono le esperienze condotte da Germania e Spagna attraverso, rispettivamente, il Goethe Institut e l'Istituto Cervantes. Allo stesso modo il contributo fa emergere le caratteristiche del *nō* che lo hanno reso un effettivo strumento di diplomazia culturale per il Giappone. Con il presupposto che gli scambi culturali sono essenziali nella costruzione di buone e continuative relazioni con altri paesi e popoli, l'intervento propone alcuni aggiornamenti sulle strategie politiche che riguardano lo scambio e la diplomazia culturale in modo che il Giappone possa esplorare diverse opportunità in ambito diplomatico.

III. *Perspectives on Cultural Diplomacy*

by **H.E. Jose Maria Cariño**, Head Cultural Diplomacy Unit Department of Foreign Affairs, Philippines

In international relations, Soft Power Diplomacy is a kinder, less intrusive, and more inexpensive approach than Hard Power Diplomacy, which uses force. This paper discusses the three key components of Soft Power Diplomacy: humanitarian aid, technical cooperation, and cultural diplomacy. Humanitarian aid tackles the various forms of assistance (monetary or otherwise) the Philippines receives from and gives to other countries in times of disasters. This kind of aid also serves as investment for continued goodwill between nations. Technical Cooperation involves provision of short-training courses to other countries in fields where the Philippines has the expertise, like cultural tourism and gender development, to name a few.

Cultural Diplomacy is seen in how the DFA's Office of Cultural Affairs has responded to two

phenomena – the Philippine Diaspora, which prompted prioritization of protection of Overseas Filipino Workers (OFWs) in the 1970s; and the opening of Business Process Outsourcing companies (call centers), where long-term social costs are seen to be more detrimental than resulting economic benefits. With agriculture, creative industries, and tourism identified as high-growth areas, the Philippines has focused its Cultural Diplomacy strategy on the last two. The paper explains how these sectors could be developed and promoted.

Nelle relazioni internazionali, l'approccio Soft Power in diplomazia si pone con delle modalità più civili, meno invadenti ed economicamente meno dispendiose rispetto all'approccio Hard Power, che si pone in maniera più incisiva. Il contributo si occupa dei tre aspetti centrali che caratterizzano il Soft Power in diplomazia: assistenza umanitaria, collaborazione tecnica e diplomazia culturale. Gli aiuti umanitari comprendono le varie forme di assistenza (oltre che economica) che i filippini ricevono o danno ad altri paesi in momenti di necessità. Questo tipo di assistenza rappresenta anche un investimento per alimentare la continuità dei buoni rapporti tra nazioni. La collaborazione tecnica prevede, tra le altre cose, l'organizzazione di brevi corsi in favore di altri paesi in ambiti in cui i filippini hanno molta esperienza come, per citarne alcuni, il turismo culturale o lo sviluppo della questione di genere. La diplomazia culturale secondo il DFA Dipartimento per i Beni Culturali è la risposta a due fenomeni – la diaspora dei filippini (Philippine Diaspora o Overseas Filipino Workers), che nel 1970 ha stimolato un riordino delle priorità in favore della tutela dei filippini che lavorano all'estero; e l'apertura di imprese basate sul Business Process Outsourcing (i call-center), che in termini di costi sociali, si è dimostrato a lungo termine, più dannoso che benefico. Tra l'agricoltura, le industrie creative e il turismo, identificati come settori di alta crescita, le strategie della diplomazia culturale filippina si sono concentrate sugli ultimi due ambiti. Il contributo cerca anche di chiarire come questi settori possano essere sviluppati e promossi.

Section 2. Performances Transcending Boundaries of Time and Space

IV. *Amateur's Practice of Japan's Nō Theatre in the Edo Period As Seen in Chohoki and Ukiyozoshi*
by **Noriko Konoe**, Professor at Komazawa University

It is said that *Nō* and *Kyōgen* became the ceremonial performing arts of the Tokugawa government and that the people were unable to enjoy them on a daily basis in the Edo period. But the people, especially in Kamigata (around Kyoto and Osaka), enjoyed them even in such an environment. This presentation is an attempt to explore the actual situations during this period as documented in some books. *Chohoki* are the reference books for the public which began to be published during the Edo period. They give commentaries on the knowledge required for daily life during the period. *Nan-chohoki* is one of these books made especially for men, not for women, published in 1693 in Kyoto. In this book, knowledge in learning *utai* (*Nō* chant) is treated in the same way as learning calligraphy and *waka* (31-syllable Japanese poem). Learning the *utai* was required for men. It involved not only how to practice *utai* but also how to make medicine when their throats hurt. It was a very practical book, and there is no doubt that many people needed such knowledge. The book *Akaeboshi-miyako-katagi*, published in 1772, contains contemporary light stories of manners from the Edo period. In this book, there is an interesting story about a conflict between a man

(Shichiemon) who likes *utai* and another man (Isuke) who likes *jōruri*. Both were amateurs but improved their performance and gave their neighbors lessons. Believing that *utai* is a consummate performance, Shichiemon looks down on Isuke. This story gives us some idea of the situation at that time.

É risaputo che *nō* e *kyōgen* divennero, durante il periodo Meiji, le arti performative ufficiali dello shogunato Tokugawa e che per questo, non erano facilmente fruibili dal popolo. In realtà, specialmente a Kamigata (nella zona di Kyoto e Osaka), si poteva assistere a questo genere di spettacoli anche in ambito popolare. Il contributo vuole esplorare la reale situazione durante quel periodo storico attraverso alcune testimonianze presenti nei testi. *Chohoki* è una raccolta di libri che iniziò ad essere pubblicata durante il periodo Edo divenuta, poi, punto di riferimento per il popolo. I volumi, nel loro insieme, ci forniscono commenti e conoscenze riguardo la vita quotidiana di quel tempo. Il *Nan-chohoki*, uno dei libri che compone la raccolta, è stato pubblicato nel 1693 a Kyoto. In questo testo l'insegnamento della composizione degli *utai* (canti del *nō*) è trattato allo stesso livello di quello per la calligrafia o per il *waka* (poesie giapponesi di 31 sillabe); il testo specifica, inoltre, che l'insegnamento degli *utai* era rivolto solo agli uomini. Le conoscenze in esso contenute comprendono non solo gli esercizi per il training di declamazione degli *utai*, ma anche la maniera di approntare dei rimedi nel caso in cui si dovesse curare la gola. Questo testo era un vero e proprio decalogo pratico e non ci sono dubbi che le persone comuni usufruissero di tali conoscenze. Anche nel *Akaeboshi-miyako-katagi*, pubblicato nel 1772, sono contenute storie che ci danno diverse informazioni sui modi di vita del periodo Edo. Al suo interno troviamo, ad esempio, una storia che racconta il conflitto tra Shichiemon, che praticava lo stile degli *utai* e Isuke, che invece era dedito a quello del *jōruri*. Entrambi erano dei performer non professionisti e per migliorare la loro tecnica si allenavano costantemente anche dando lezioni ai loro concittadini. Shichiemon, forte dell'elevata considerazione di cui godeva lo stile *utai*, poteva permettersi di guardare dall'alto in basso Isuke. Questa storia ci restituisce uno spaccato della situazione delle forme d'arte, oggi considerate classiche, durante il periodo Edo.

V. *The Nō Renaissance in Meiji Period (1868-1912) Japan*

by **Yasunori Fukuda**, Ph.D. and Professor at Japan Women's University

In its long history, *Nō* has experienced a waxing and waning in popularity and almost died out during the Meiji period. But despite that era being a shattering time for *Nō*, it also brought about *Nō* renaissance. During the Edo period, *Nō* – transformed into a serious, well-polished art – became the official ceremonial practice of the shogunate and *Nō* performers were given a salary, social status, and a lavish life. While catering to the upper class, *Nō* caught the imagination of the common people. With the advent of the Meiji restoration, *Nō* declined. Unsupported by the government, poverty-stricken *Nō* performers had to sell their precious props. A turnabout in 1871 started the *Nō* Renaissance when statesman Tomomi Iwakura gave *Nō* a role in diplomatic circles through international cultural exchanges. After his death, *Nō* once again faced stagnation and decline. In Matsuyama City, Ehime Prefecture, samurais Masatada Ikenouchi and Ryoushichi Utahara led amateur practitioners and devotees in reviving the art. Masatada's son, Nobuyoshi Ikenouchi, – credited for starting the *Nō* renaissance – sacrificed his financial resources to revive *Nō*, giving musicians higher wages, opening multiple *Nō* schools, and publishing a *Nō* magazine. Masatada's other son, Kyoshi Takahama, introduced *Nō* to Japanese intellectuals and writers. As

Nō became popular, many *Shinsaku Nō* were produced. In recent years, popular culture and mainstream media's influence on *Nō* can be seed – a sign that a new era for it has dawned, and that the art will be viable in the hands of the next generation.

Nella sua lunga storia il *nō* ha attraversato momenti di ascesa e di declino fino a rischiare di scomparire durante il periodo Meiji ma, malgrado sia stato un periodo negativo ha portato anche alla sua rinascita. Durante il periodo Edo il *nō* – divenuta un'arte impegnativa e strutturata – era l'arte ufficiale dello shogunato e gli attori *nō* godevano di uno stato sociale riconosciuto e di uno stile di vita agiato. Mentre si occupava della classe sociale più elevata, il *nō* catturava l'immaginazione delle persone comuni. Con l'arrivo della restaurazione Meiji il *nō* ebbe una fase di declino. Senza il supporto governativo e con poche risorse gli attori furono costretti a vendere il proprio patrimonio artistico. Un cambio di rotta si ebbe a partire dal 1871, quando si avviò la rinascita del *nō* grazie all'uomo di Stato Tomomi Iwakura che diede al *nō* un ruolo fondamentale nello scambio culturale internazionale. Dopo la sua morte il *nō* ebbe ancora una fase di declino e stagnazione. A Matsuyama (Prefettura di Ehime), i samurai Masatada Ikenouchi e Ryoushichi Utahara guidarono alcuni attori non professionisti e devoti alla pratica del *nō* verso la rinascita di quest'arte. Il figlio di Masatada, Nobuyoshi Ikenouchi, – riconosciuto come il salvatore del *nō* – usò le proprie risorse economiche a sostegno della risalita di quest'arte dando un buon salario ai musicisti, avviando diverse scuole di *nō* e pubblicando una rivista ad esso interamente dedicata. L'altro figlio di Masatada, Kyoshi Takahama, introdusse il *nō* tra gli intellettuali e scrittori giapponesi. Dal momento in cui il *nō* divenne popolare, vennero prodotti molti *shinzaku nō*. In anni recenti, la cultura popolare e i mass media hanno influenzato questa forma d'arte – rendendo evidente l'inizio di una nuova era per il *nō* che raggiungerà la prossima generazione carico di una nuova vitalità.

VI. *A Two-Way Cultural Exchange – Nō Performance Overseas A Cultural Writer's Perspective*
by **Takaya Uno**, Bureau Chief Kyodo News Shizuoka Bureau

I took lessons and practiced *Nō* in my early teens, and *Nō* has been close to my life ever since. I then became a journalist who covers art and literature. I wrote extensively about culture and the performing arts in Japan and as well as in my overseas postings in New York and Rome. My discussion will be about *Nō* performance in foreign countries, focusing on the emergence of new subject matters adopted in *Nō* play and the different places where *Nō* is performed. I will explore the “two-way” nature of the *Nō* performances overseas based on the aforementioned perspectives. *Nō* performance overseas commenced after World War II as a means to introduce Japanese traditional culture. Recently, new works have started emerging and some authors have adopted ambitious themes of contemporary society such as environmental pollution, war, and organ transplant through which they try to depict the mindset of the modern Japanese. Overseas performance contributed in expanding the ways in which *Nō* is presented to the audience: *Nō* stage is not readily available outside Japan and its overseas production requires ingenious attempts to fit in *ad hoc* stages in auditoriums, open air ruins, and parks. This experience gives an interesting “feedback” to the domestic production, making overseas performances a significant vehicle of mutual cultural exchanges.

Ho iniziato a praticare il *nō* durante l'adolescenza e quest'arte è presente nella mia vita sin da

allora. Successivamente sono diventato un giornalista e mi sono occupato di arte e letteratura, ma ho scritto diversi saggi riguardo le arti performative giapponesi anche durante i miei incarichi da giornalista a New York e Roma. Questo intervento si occupa delle rappresentazioni di *nō* in nazioni diverse dal Giappone e si focalizza sull'emergere di nuovi temi drammaturgici sviluppati nelle performance di *nō* in relazione ai differenti luoghi in cui viene rappresentato. Basandomi sulle prospettive appena enunciate, esplorerò il doppio ruolo che le performance di *nō* hanno all'estero. Le rappresentazioni di *nō* fuori dal Giappone ebbero inizio dopo la Seconda guerra mondiale con lo scopo di ampliare la conoscenza della cultura giapponese. Recentemente, sono emersi nuovi progetti e alcuni autori hanno scelto temi ambiziosi e strettamente connessi alla società contemporanea. Alcuni degli argomenti attraverso cui si tenta di descrivere il Giappone moderno sono l'inquinamento ambientale, la guerra o i trapianti d'organi. Le rappresentazioni del *nō* all'estero hanno contribuito a diversificare le modalità in cui il *nō* viene presentato al pubblico: il palcoscenico classico del *nō* non è disponibile oltre i confini del Giappone così è necessario dar vita a soluzioni innovative che si adattino a palcoscenici di auditorium, anfiteatri o spazi all'aperto. Queste esperienze hanno avuto degli interessanti risvolti anche nelle produzioni in Giappone rendendo le rappresentazioni all'estero un significativo veicolo di scambio culturale reciproco.

VII. *Paired Soles Between Shores: From Mimicry to Patrimony*

by **Basilio Esteban Villaruz**, Professor Emeritus at University of the Philippines Diliman

There is an inevitable diversity in our folk dances, featuring as they do our pre-colonial tradition and fragments of our colonial history. The Philippines has festivals which feature these dances and traditions, but they are highly commercialized: the festivals are nothing but choreographic spectacles which exhibit both fervent faith and ritualized commerce. They mostly fail to present the main purpose of these autochthonous dances. These festivals neglect to contextualize and situate these performances in the *milieu* of our traditions and consider their larger social effects and dimensions. There is little effort to see dance from comprehensive historical and sociological perspectives because they are only viewed as an array of movements, and not as a philosophical phenomenon. Our dances need sustained support in the educational and cultural spheres: the dance writing and support systems are still inadequate to effectively pursue studies for innovation and studying dances beyond movements.

C'è una inevitabile differenza nelle nostre danze popolari, rappresentative delle nostre tradizioni pre-coloniali e di frammenti della nostra storia coloniale. I filippini organizzano festival in cui queste danze e queste tradizioni vengono riproposte, ma in una cornice fortemente commercializzata: questi festival non sono altro che spettacoli coreografici che esibiscono una fervente fede e un commercio ritualizzato. Per lo più non riescono a presentare lo scopo principale di queste danze autoctone. Questi festival trascurano la contestualizzazione e il posizionamento di queste performance nel loro *milieu* originario legato alle nostre tradizioni, non considerano anche i loro effetti e le loro dimensioni sociali più ampi. Risulta difficoltoso vedere la danza da una prospettiva che comprenda sia quella storica che sociologica in quanto essa è percepita solo come una serie di movimenti e non come un fenomeno filosofico. Le nostre danze hanno bisogno di sostegno costante nel campo dell'istruzione e della cultura: i sistemi di scrittura e di supporto alla danza sono ancora inadeguati per poter perseguire efficacemente degli studi sulle danze che vadano oltre i semplici movimenti.

Section 3. Family, Nation, and Global Cultural Exchange

VIII. *Umewaka Minoru, the Meiji Restoration and the 700-Year Journey of Nō Theater* by **Yasunori Chozaemon Umewaka**, Nō Master for *Shite* of the Kanze School

I will examine the 700-year history of *Nō*, focusing on the historical dynamics involving the Umewaka family and the contributions of Umewaka Minoru I (one of the three Grand Masters of the Meiji Restoration, who was the first to teach *Nō* to foreigners—Ernest Fenollosa and Edward Morse) to *Nō*'s survival during the transitional period from the patronage of the Tokugawa Shogunate of the Edo Period to the Meiji Restoration.

Nel contributo analizzerò i 700 anni di storia del *nō* concentrandomi sulle dinamiche storiche in cui è stata coinvolta la famiglia Umewaka e sul contributo apportato da Umewaka Minoru I (uno dei tre grandi maestri di *nō* durante la Restaurazione Meiji, il quale fu il primo ad insegnare l'arte del *nō* a degli stranieri – Ernest Fenollosa e Edward Morse) nella sopravvivenza del *nō* durante il periodo di transizione tra il patrocinio dello shogunato Tokugawa in epoca Edo e la Restaurazione Meiji.

IX. *Sakurama Sajin, his descendants, and the Sakurama Family* by **Sakurama Ujin**, Nō Grandmaster for *Shite* of the Komparu School

This paper describes the lives of Sakurama Sajin, one of the three Grand Masters of *Nō* Theatre during the Meiji period, his descendants Sakurama Kyusen and Sakurama Kintaro, and discusses their participation in cultural exchanges abroad as well as the author's personal experience performing overseas. Sakurama Sajin and his descendants have been involved in ensuring the continuation of *Nō* practice since the Meiji Period, contributing to the spread of understanding of Japanese culture through *Nō* Theatre in the 1930s, and performing *Nō* overseas, generation after generation, to the present day. This paper also discusses practical considerations when performing overseas (i.e. the selection of repertoire and production concerns). It explains the importance of what the author calls “necessary communication” among people of various cultural backgrounds in order to attain understanding of the nature of the *Nō* spirit, which in turn makes it possible to understand the culture and spirit of Japan. It is also through this process that performers are able to understand the people of the host country. It concludes that with determination, “*Nō* can be transmitted as a medium of exchange in Japanese cultural diplomacy to generation after generation regardless of national boundaries”.

Il contributo ripercorre la vita di Sakurama Sajin, uno dei tre Grandi Maestri del teatro *nō* durante il periodo Meiji e dei suoi discendenti Sakurama Kyusen e Sakurama Kintaro. In particolare, mi occuperò della loro partecipazione agli scambi culturali e sull'esperienza personale fatta dall'autore stesso all'estero. Sakurama Sajin e i suoi discendenti sono stati coinvolti nell'assicurare la continuazione delle pratiche *nō* sin dal periodo Meij e hanno contribuito all'incremento della comprensione della cultura giapponese attraverso il *nō* durante gli anni '30 esibendosi in prima persona al di fuori del Giappone, generazione dopo generazione fino ai giorni nostri. L'articolo, inoltre, include considerazioni pratiche riguardo le esibizioni di *nō* all'estero. Esso infatti si sofferma

sull'importanza di quello che Sakurama Sajin chiama “comunicazione necessaria” tra persone che possiedono un background culturale diverso in modo da poter raggiungere la comprensione della natura e dello spirito del *nō* che, a sua volta, rende possibile la comprensione della natura e dello spirito del Giappone. È sempre attraverso questo processo che i performer possono comprendere il pubblico del paese che li ospita. Le conclusioni cui giunge il contributo ci permettono di affermare che “il *nō* può essere trasmesso come mezzo di scambio della diplomazia culturale giapponese di generazione in generazione indipendentemente dai confini nazionali”.

X. *View on Philippine Practice of Western Performance*

by **Apolonio Bayani Chua**, Ph.D. and Professor at Department of Filipino and Philippine Literature University of the Philippines Diliman

This short presentation will try to gather some views relating to topic “Philippine Practices of Western Performance Traditions” and “Global/Nation to Nation Cultural Exchanges” in the light of new scholarship and relatively novel view underlining the critique from the point of view of the Filipino theater/performance artist. Rather than looking at the phenomenon from the colonizers’ point of view or the West, which more often than not, happens, especially because scholars continue to use English as the medium of scholarship, I search a point of view from within the consciousness of the *loob* (inside), of the informant. Examples and materials will be culled from the *pasyon/pabasa/senakulo*, *sarswela*, *komedya* and contemporary productions of collaborative work between foreign artists and local theater groups as experienced in theater company Philippine Educational Theater Association (PETA) several years ago at the Fort Santiago Theater.

Questo breve intervento tenta di raccogliere alcuni punti di vista in relazione agli argomenti “Influenza delle pratiche performative occidentali sulla tradizione delle Filippine” e “Globale/Nazionale. Scambi culturali tra nazioni” alla luce dei nuovi studi e dei punti di vista relativamente nuovi che tendono a considerare le criticità del teatro e degli artisti filippini. Piuttosto che guardare al fenomeno dal punto di vista dei colonizzatori occidentali, cosa che accade spesso – specialmente perché gli studiosi continuano ad utilizzare l'inglese come lingua veicolare per le loro ricerche – io prediligo uno sguardo interno e consapevole delle dinamiche proprie del teatro filippino. Gli esempi pratici saranno presi dai generi filippini del *pasyon/pabasa/senakulo*, *sarswela*, *komedya* e da progetti contemporanei nati tra artisti stranieri e gruppi teatrali locali come è accaduto nell'esperienza del gruppo teatrale Philippine Educational Theater Association (PETA) molti anni fa al Fort Santiago Theater.

Section 4. *Performing and Teaching Overseas*

XI. *The Fujita Family of the Issō School of Nō Flute and My Artistic Engagement With the World* by **Jiro Fujita**, *Nō* Master for Flute of the Issō School

In this presentation, a brief history of the Fujita family of the Issō School of *Nō* flute, based on family-owned ancestral records, published and unpublished, will be given.

In addition, an oral transmission of our family history by my late father and my late mother, who just passed away right before this conference-workshop was held here in Manila, shall be quoted

especially when it comes to the recent history, from Meiji period onwards. I shall also talk about my own experiences in the *Nō* production abroad, many of which were shared with today's presenters of *Nō* masters. Given that this conference explores cultural diplomacy and *Nō*, I will also focus on a *Nō* production, which I personally produced, to commemorate the 30th diplomatic relations between Japan and Uzbekistan in September 2012. I would also like to share a sad experience in our family, as a consequence when diplomacy fails. The father of Issō Yoji, the *iemoto* (Head of the House) of Issō School of *Nō* flute died, at a relatively young age, as a Japanese soldier here in the Philippines. He was married to my mother's sister so he is my uncle. My cousin, Issō Yoji was then only 4 years old.

Nel contributo fornirò una breve storia della famiglia Fujita appartenente alla Scuola Issō di flauto per il *nō*; per questa occasione utilizzerò documenti editi e inediti appartenenti alla famiglia da molte generazioni. Fondamentale, da questo punto di vista, è anche la tradizione familiare trasmessami oralmente da mio padre e mia madre, purtroppo deceduta poco prima di questa conferenza a Manila. In particolare mi riferirò ai loro insegnamenti per quanto riguarda la storia più recente della nostra famiglia, dal periodo Meiji in avanti. Parlerò anche delle mie esperienze nella produzione di *nō* all'estero, alcune delle quali condivise con maestri di *nō* presenti oggi. Successivamente, in linea con i temi della conferenza, mi occuperò anche del rapporto tra diplomazia culturale e *nō*. Nello specifico, mi concentrerò su una produzione che ho potuto seguire da vicino, quella per celebrare il trentesimo anniversario dei rapporti diplomatici tra Giappone e Uzbekistan del settembre del 2012. A tal proposito, vorrei anche condividere un'esperienza negativa subita dalla nostra famiglia come esempio delle conseguenze causate dal fallimento della diplomazia. Il padre di Issō Yoji, l'attuale *iemoto* (capofamiglia) della Scuola Issō, è deceduto mentre, in giovane età, prestava servizio militare qui nelle Filippine. Lui era mio zio e, suo figlio, mio cugino Issō Yoji all'epoca aveva solo 4 anni.

XII. *A Light Beyond Japan's Culture Borders: Nō Discourse and Practice at the UP Center for International Studies*

by **Naohiko Umewaka**, Ph.D., *Nō* Master for *Shite* of the Kanze School and Professor at Shizuoka University of Art and Culture

Japanese traditions are restricted by "cultural borders," that is, the practice of these traditions adhere to specific conventions practiced in Japan. This paper examines the Japanese *Nō* Theatre being performed or practiced in the Philippines. It argues that cultural borders are not about national identity, as seen in the practice of *Nō* in UP Diliman's Center for International Studies, a thinking that has its roots in Umali's doctoral dissertation *Noh Adaptation by Eastern and Western Women Playwrights*, specifically in the case of Filipino playwright Amelia Lapena-Bonifacio and her *Nō* play *Ang Paglalakbay ni Sisa Isan Noh sa Laguna* (*The Journey of Sisa, A Noh in Laguna*).

The practice of *Nō* in UPCIS – from training to performance – is similar to the way it is practiced in Japan, only that the performers are Filipinos. The adaptation of *Nō* in the Philippines constitutes two things: 1) learning of *Nō* conventions – that includes aesthetics and rigid discipline – from Japanese grand masters in order for Filipino students to reflect on their own theatre traditions; and 2) collaboration between grand masters and Umali in incorporating the *Nō* form and musical composition into a Filipino *Nō* play. As a result, UPCIS creates a performance that is still *Nō*, by the conventions it adapts, but written and performed by Filipinos trained in the art of *Nō*. The article

ends with a postscript on the absence of a stage director in *Nō Theatre*. It concludes that the shared energy of the *komi*, the cue to prepare sound production, makes it possible for every *Nō* master-performer to be its own director.

Le tradizioni giapponesi sono limitate dai “confini culturali”, ossia la pratica di queste tradizioni aderisce a specifiche convenzioni praticate in Giappone. Questo intervento esamina il teatro *nō* giapponese così come è stato eseguito e praticato nelle Filippine. Come riscontrato nella pratica del *nō* presso l'Università delle Filippine Diliman e il Center for International Studies, il contributo si focalizza sui confini culturali slegati dall'identità nazionale, questo punto di vista è stato indagato ed espresso nella tesi di dottorato di Umali *Noh Adaptation by Eastern and Western Women Playwrights*, e in maniera più specifica, nel caso della drammaturga filippina Amelia Lapena-Bonifacio e del suo testo *nō Ang Paglalakbay ni Sisa Isan Noh sa Laguna (The Journey of Sisa, A Noh in Laguna)*.

La pratica del *nō* presso l'UPCIS – dal training alla performance – è simile alla maniera in cui viene eseguita in Giappone, l'unica differenza è che gli attori sono tutti filippini. L'adattamento del *nō*, così come è stato fatto nelle Filippine, si fonda su due elementi principali: 1) imparare le convenzioni di questo genere – incluse l'estetica e la rigida disciplina – da maestri giapponesi con l'obiettivo di far riflettere gli studenti filippini sulle proprie tradizioni teatrali; e 2) la collaborazione tra i maestri giapponesi e Umali per incorporare sia la forma del *nō* che la sua struttura musicale nella drammaturgia *nō* di origine filippina. Il risultato nato dall'UPCIS è una performance che si può definire come *nō*: si adatta alle sue convenzioni ma è stata scritta e rappresentata da filippini che hanno praticato questa forma di teatro. Nella parte finale dell'articolo, inoltre, mi sono soffermato sul tema dell'assenza del regista nel teatro *nō*. Le conclusioni cui giungo riguardano la condivisione dell'energia del *komi*, la preparazione per la produzione musicale, che rende ogni performer il regista di se stesso.

XIII. *Revisiting the Beginnings of Nō in the Philippines*

by **Amparo Adelina Umali III**, Ph.D. and Associate Professor at UP Center for International Studies

The paper discusses the roots of the study of *Nō* theater in the Philippines and posits four cultural phenomena that contribute to *Nō*'s beginnings in the Philippines: the West colonizing the East, the East mimicking the West, the West studying the East, and the East studying the East.

It also narrates the process of Filipino appropriation of *Nō* theatre tradition as seen in Amelia Lapeña-Bonifacio's *Ang Paglalakbay ni Sisa*, a play written in Filipino but structured like a *Nō* oeuvre, which infuses the portrayal of Philippine literary figures like Rizal's Sisa with *Nō*'s restrained emotional intensity. The resulting intertextuality allows audiences and performers to expand on the possibilities of Philippine theatre. The challenges in preparing Filipino performers for the rigors of *Nō* – with lecture-demonstrations and workshops, conducted mainly by Naohiko Umewaka, *Nō* Master for *Shite* of the Kanze School, and *Nō* flute master Jiro Fujita are – also detailed in the paper.

Through the programs of the UP Center for International Studies (UPCIS) and the formation of UPCIS Noh Ensemble, it is hoped that efforts to promote *Nō* studies will continue and *Nō* theatre practice would encourage a reflection and rethinking on the state of Philippine performance traditions.

Il contributo indaga le radici degli studi sul teatro *nō* nelle Filippine e propone quattro fenomeni culturali che hanno contribuito all'inizio delle sperimentazioni del *nō* nelle Filippine: l'Occidente che colonizza l'Oriente, l'Oriente che imita l'Occidente, l'Occidente che studia l'Oriente e l'Oriente che studia l'Oriente. Inoltre, il contributo racconta il processo di appropriazione dei filippini della tradizione del teatro *nō* come illustrato nell'*Ang Paglalakbay ni Sisa* di Amelia Lapeña-Bonifacio, una drammaturgia in filippino, ma strutturata come un dramma *nō*. In quest'opera si sono fusi il ritratto di un personaggio della letteratura filippina, qual è Sisa di Rizal, con la contenuta intensità emotiva del *nō*. La risultante intertestualità permette sia al pubblico che agli attori di soffermarsi a riflettere sulle possibilità del teatro filippino. Le difficoltà riscontrate dai performer filippini durante la preparazione – con letture, dimostrazioni, e workshop condotti per lo più da Naohiko Umewaka, maestro per il ruolo di *shite* della scuola Kanze e da Jiro Fujitaare maestro di flauto per il *nō* –, dettagliatamente descritte nel contributo, fanno riferimento al rigore caratteristico del teatro *nō*. Attraverso la programmazione dell'UP Center for International Studies (UPCIS) e la formazione dell'UPCIS Noh Ensemble speriamo che il tentativo di promuovere gli studi sul *nō* continui e che la pratica di quest'arte possa incoraggiare una riflessione e una ridefinizione della performance tradizionale filippina.

XIV. *Insights on Nō* by **UPCIS Noh Ensemble**

Nō Theatre takes performance perfection to a whole new level. Nothing less than full dedication and utmost discipline are needed in order to display precision and grace. Perfection, dedication, discipline precision and grace are traits valued by the Japanese.

These essays reflect on the experiences of five Filipino *Nō* performers who performed in the *Shinsaku* Filipino *Nō* play *Ang Paglalakbay ni Sisa Isang Noh sa Laguna* (2014) – Jeremy Reuel Dela Cruz (*Maajite*), Diana Alferez (*Waitress*), Viveka Lopez (*Otsuzumi* Player), Jon Philip Noveras (*Nō* Flute Player), and Sarah Eve Perlawan (*Jiutai*, a Chorus member). They discuss their training to become performers of what is considered the perfected art of *Nō Theatre*. These reflections speak of the artists' inner musings and thoughts as they journey – from training to performance – in the art of *Nō*. Their artistic pilgrimage includes the mental and physical preparation needed for the precise execution of each movement and the correct production of each musical note. The precision required should be nothing short of a perfect imitation of the master's movements and playing of the musical instruments, accompanied by total situational awareness during the performance. The reflections also highlight how complete devotion to the teachings of *Nō* is essential to any practitioner of the art.

Il teatro *nō* eleva la perfezione della performance ad un livello completamente nuovo. Niente di meno che la completa dedizione e la più totale disciplina necessari per esibire precisione e grazia. Perfezione, dedizione, autocontrollo e grazia sono le caratteristiche maggiormente apprezzate dai giapponesi.

Questo saggio riflette sulle esperienze di cinque performer filippini di *nō* che hanno recitato nello *shinsaku nō* filippino *Ang Paglalakbay ni Sisa Isang Noh sa Laguna* (2014) – Jeremy Reuel Dela Cruz (*maejite*), Diana Alferez (cameriera), Viveka Lopez (musicista di *otsuzumi*), Jon Philip Noveras (musicista di flauto per il *nō*), and Sarah Eve Perlawan (*jiutai*, membro del coro). L'articolo racconta

il training compiuto per diventare attori di quella che è considerata l'arte perfetta del *nō*. Le loro considerazioni ci parlano della riflessione interiore degli artisti e delle loro impressioni durante il viaggio – dal training alla performance – dentro l'arte del *nō*. Il loro percorso artistico include anche la preparazione mentale e fisica necessaria per l'esecuzione precisa di ogni singolo movimento e della corretta produzione di ogni singola nota musicale. La precisione richiesta dovrebbe essere a dir poco, la perfetta imitazione dei movimenti del maestro e dei musicisti, accompagnati dalla totale consapevolezza della situazione durante la performance. Le riflessioni di questi attori sottolineano anche quanto la completa dedizione agli insegnamenti del *nō* sia essenziale per ogni allievo di quest'arte.

XV. Filipino Performing Artists in Music: Keeping the Western Tradition and Projecting Filipino Identity

by **Antonio C. Hila**, Ph.D. and Professor at University of Santo Tomas

This paper argues two points: 1) Western music is expressed in the performance canons of the West. Filipinizing it is a taboo. 2) On the other hand, Filipino compositions even if they are modeled in borrowed forms reflect Filipino sensibility thru the use of a musical language that is known to the people. The innate musicality before and during the pre-colonial and colonial years respectively afforded the Filipino people a strong musical foundation to absorb Western musical values that they amalgamated with their own. This resulted in the establishment of a folk tradition that keeps the ethos of the people. The Filipino composers who imbibed academic training in music used the folk tradition in creating a nationalist tradition in Philippine Music. While our performing artists who are based abroad keep the Western tradition at heart, they project their Filipino nationality proudly. It becomes ironic to see Filipino artists beat in their own backyards Western contestants who taught them the Western tradition in International Competitions. The ability of the Filipino musical artist to absorb colonial borrowings attests to the dynamism of culture. It has enriched the musical-cultural texture of the country that is best explained by the truism, used as a framework: "Today's native is yesterday's visitor." Musical enrichment is likewise enhanced by cultural diplomacy that provides the opportunity to afford many of our Filipino musical talents to pursue their studies abroad. In addition, cultural diplomacy has enriched the country's musical performance stage with the bringing of their world-class musical artists to perform in the country. Despite our country's poverty, our innate musicality has served as a virtue that moved a historian to say «music is a jewel that we keep under the rags».

Questo contributo si occupa di due concetti: 1) La musica occidentale espressa attraverso i canoni della performance che gli sono propri. "Filippizzare" ("Filipinizing") è un tabù. 2) D'altra parte, le composizioni filippine, anche se modellate da forme prese in prestito dall'estero, riflettono la sensibilità filippina attraverso l'uso di un linguaggio musicale ampiamente conosciuto e tradizionale. La musicalità nativa, legata al periodo pre-coloniale e coloniale, ha dotato i filippini di radici musicali robuste che hanno permesso di assorbire i valori musicali occidentali e di amalgamarli al proprio patrimonio culturale. Questo si è tradotto nella fondazione di una tradizione popolare che ha mantenuto l'ethos della comunità. I compositori filippini che hanno intrapreso un percorso di formazione accademico in musica, hanno usato le tradizioni popolari per creare una tradizione nazionalista nella 'Musica Filippina'. Mentre, i nostri performer che risiedono all'estero, anche se hanno incorporato profondamente le tradizioni occidentali, manifestano con

orgoglio la loro nazionalità filippina. Diventa ironico vedere, in competizioni internazionali, artisti filippini che superano, nel loro stesso territorio, i concorrenti occidentali che precedentemente hanno insegnato loro le proprie tradizioni. L'abilità dei musicisti filippini di assorbire il prestito coloniale dimostra il dinamismo della cultura; tutto questo ha arricchito il tessuto culturale del paese e può essere spiegato al meglio prendendo come cornice teorica il truismo: «i nativi di oggi sono i visitatori di ieri». Il nostro linguaggio musicale ha continuato ad arricchirsi grazie anche alla diplomazia culturale che ha dato la possibilità a molti dei nostri talenti musicali di studiare all'estero. Inoltre, la diplomazia culturale ha arricchito il tessuto culturale della nazione portando in tournée nelle Filippine musicisti di alto livello. Nonostante la povertà del nostro paese, la nostra musicalità nativa rappresenta una virtù che ha spinto uno storico a dire: «la musica è un gioiello che ci mettiamo sotto gli stracci».

Section 5. Post-War Global Cultural Exchange and Diplomacy

XVI. Paul Claudel, *Nō* and Japanese Culture

by **Saburo Aoki**, Professor at Faculty of Humanities & Social Sciences at University of Tsukuba

In this short presentation I will discuss the life and works of Paul Claudel, the French Ambassador posted to Japan from 1921 to 1927. Apart from his profuse literary works, Claudel wrote his diplomatic correspondence, a series of essays, and his *Journal* or personal diary from his time in Japan. Just how deeply Claudel was impressed and affected by *Nō* theatre, and indeed how this form of theatre was to become a source of inspiration for his own literary and artistic creation, can be seen from these various works. However, though the influence of *Nō* theatre is clearly manifest in such works as his essay *L'oiseau noir dans le Soleil levant* (*The Black Bird in the Empire of the Rising Sun*, 1927) or his *Journal*, it is totally absent from the diplomatic correspondence. Does this suggest then that the two disciplines of diplomacy and culture exist on different planes that do not intersect? This is one of the considerations I will address within the context of the period starting from the Great War up until the beginning of the Second World War.

In questo contributo mi occuperò della vita e del lavoro di Paul Claudel, l'ambasciatore francese di servizio in Giappone dal 1921 al 1927. Di questo periodo, oltre al copioso lavoro letterario, ci rimangono anche la corrispondenza diplomatica, una serie di saggi e *Journal*, i suoi diari personali. Queste diverse tipologie di lavori rivelano quanto Claudel fosse stato impressionato e affascinato dal teatro *nō* e quanto questa forma di teatro sia stata fonte di ispirazione per le sue opere letterarie e artistiche. Tuttavia, nonostante l'influenza del *nō* sia chiaramente manifesta in alcuni saggi *L'oiseau noir dans le Soleil levant* (*L'uccello nero del Sol Levante*, 1927) o nel *Journal*, è invece assente nella sua corrispondenza diplomatica. Questo vuole suggerirci, forse, che le due discipline – diplomazia e cultura – si muovono su piani differenti che non si incrociano mai? Questa è una delle considerazioni che affronto, inserita nel contesto storico che va dalla Grande Guerra fino all'inizio della Seconda guerra mondiale.

XVII. *Adapting the Story of Sisa into a Nō Play*

by **Amelia Lapeña-Bonifacio**, Professor Emeritus at University of the Philippines

Borrowing from the Japanese *Nō* allowed Lapeña-Bonifacio to make possible what was impossible

in Rizal's novel, *Nō* allows the co-existence of this world represented by Basilio and the other world represented by Crispin. *Nō* makes it possible for Sisa to be reunited, however briefly, with her two sons. When Sisa's ghost returns as the insane Sisa, she is able to fearlessly recollect the violence and shame she experiences in life. By undergoing a catharsis, Sisa regains sanity and peace of mind. In celebrating the 50th year of friendship between the Philippines and Japan, the Japanese government sent its oldest *Nō* Theatre to Manila in 2006, in order to perform this play as paired with Japan's oldest play, *Okina* throughout the Philippines. Also Lapeña-Bonifacio, as author of this first Philippine version of the *Nō* was requested to create its *Nō* mask for Sisa and with her as special guest during the inauguration of the *Nō* Space Theatre of San Francisco, California, USA.

Prendendo in prestito i canoni del teatro *nō* giapponese, grazie al lavoro di Lapeña-Bonifacio che ha reso possibile ciò che era impossibile nei romanzi di Rizal, il *nō* ha favorito la coesistenza dei due mondi rappresentati dai personaggi di Basilio e Crispin. Il *nō*, con la sua struttura drammatica, ha reso possibile il ricongiungimento, seppur breve, tra Sisa e i suoi due figli. Quando il fantasma di Sisa ritorna sulla terra nelle vesti di un demone, coraggiosamente ricorda la violenza e la vergogna subite durante la vita, ma grazie a una catarsi, recupera la sanità e la pace mentale. Per celebrare il cinquantesimo anniversario dell'intesa tra Filippine e Giappone, la diplomazia giapponese ha inviato nel 2007 a Manila la sua più antica forma di teatro, il *nō*. Durante questa visita è stato messo in scena sia il dramma di Sisa, che uno dei drammi più antichi del teatro giapponese, *Okina*. Inoltre a Lapeña-Bonifacio, in quanto autrice di questa prima versione di un *nō* filippino, è stato chiesto di ideare una maschera per il personaggio di Sisa e di presenziare come ospite d'onore durante l'inaugurazione del nuovo spazio, *Nō* Space Theatre di San Francisco in California (USA).

XVIII. *Contextual Framework for the International Cultural Cooperation in Global Community*
by **Nestor O. Jardin**, Former President Cultural Center of the Philippines

I will focus on the Philippines' cultural relations with Japan. At present, cultural cooperation and exchange are being undertaken on two fronts. First, through non-official exchanges between non-government organizations, most of which are implemented on a one-on-one and one-time basis. Second, through cultural exchange projects planned and organized via official channels and are covered by government-to-government agreements. Currently, there are several levels of official cooperation that the Philippines and Japan are both involved in, which I will also discuss. I have attended several UNESCO fora where cultural co-operation in the context of globalization has been discussed. In all of these gatherings, globalization was deemed by most of the participants as the "culprit" for all the woes that contemporary societies are facing today. But one thing is clear in these fora – that is where the world is headed. Is globalization boon or bane?

In order to meet the challenges posed by the global trends, a co-ordinated, comprehensive and integrated effort on the national, regional and international levels must be undertaken by all the stakeholders. Necessarily, our efforts must take into account these global trends, assess their socio-cultural impact, identify the areas for international cultural co-operation, and formulate policies and programmes that will answer the present needs of the global society. I will analyse the policy areas that could provide the basis for bi-lateral, multi-lateral and inter-regional cultural co-operation between East Asia and ASEAN.

L'intervento si focalizza sui rapporti culturali tra Filippine e Giappone. Ad oggi, la cooperazione e lo

scambio culturale sono impegnati principalmente su due fronti. Il primo include gli scambi non ufficiali tra organizzazioni non governative, molti dei quali si basano su rapporti individuali e che si verificano una tantum. Il secondo, invece, si realizza attraverso scambi culturali pianificati e organizzati da canali ufficiali e regolati da accordi governativi. Attualmente, ci sono vari livelli di cooperazione ufficiale in cui Filippine e Giappone sono coinvolti, di questo discuterò nel mio intervento. Personalmente ho partecipato a diversi incontri organizzati dall'UNESCO dove il tema centrale è la cooperazione culturale immersa in un contesto di globalizzazione. In queste assemblee il fenomeno della globalizzazione viene considerato, dalla maggior parte dei partecipanti, come la matrice principale di molti dei problemi che affliggono la contemporaneità. Durante questi incontri un aspetto emerge chiaramente: la direzione univoca verso cui il mondo si sta dirigendo. La globalizzazione è un bene o un male? Per poter affrontare i cambiamenti globali cui stiamo andando incontro, le *stakeholders* devono intraprendere un percorso che sia coordinato, onnicomprensivo e integrato sia a livello regionale e nazionale che internazionale. Il nostro lavoro, necessariamente, deve tenere in considerazione l'andamento globale, valutarne l'impatto socio-culturale e identificare le aree per una cooperazione culturale internazionale in grado di formulare politiche e programmi che possano rispondere alle esigenze della società globale. Nel mio intervento analizzerò gli ambiti politici che potrebbero fornire le basi per una cooperazione culturale bilaterale, multilaterale e inter-regionale tra Estremo Oriente e ASEAN.

XIX. Japan, Italy and Elsewhere: Nō and Shinsaku nō from Cultural Diplomacy to Intercultural Dialogue

by **Matteo Casari**, Assistant Professor at the Department of Arts, University of Bologna

The paper focuses on the role of Japanese traditional theatre in the establishment of solid diplomatic relations, particularly between Japan and Italy, starting from the 19th century. In order to understand the dynamic as well as profound connections between an institutional cultural identity and its various intercultural projections, the case of *Nō* theatre and its innovative and experimental version, known as *Shinsaku Nō*, will be examined with a focus on the role of Umewaka Minoru (1828-1909).

We argue, among others, on the opening of the Japanese Institute of Culture in Rome (the very first Japanese Institute of Culture abroad) and on the Cultural Agreement Between Japan and Italy signed in 1954, the same year of the first *Nō* performance abroad held in Venice.

L'articolo indaga il ruolo del teatro giapponese di tradizione nella costruzione di solide relazioni diplomatiche e culturali, in modo particolare tra Giappone e Italia, a partire dal XIX secolo. In tale cornice verrà quindi inquadrato il caso del teatro *nō* e della sua via innovativa e sperimentale nota come *shinsaku nō* per cogliere la relazione, dinamica e profonda, tra la definizione di una identità culturale istituzionale e le sue plurime declinazioni aperte su di un orizzonte interculturale. Particolare attenzione sarà rivolta alla figura chiave, per l'innescare di tali dinamiche, di Umewaka Minoru (1828-1909).

Si discuterà, inoltre, sull'apertura dell'Istituto Giapponese di Cultura in Roma (il primo mai costruito dal Giappone all'estero) e sull'Accordo Culturale tra Giappone e Italia siglato nel 1954, lo stesso anno in cui Venezia ospiterà i primi spettacoli di *nō* mai eseguiti fuori dai confini giapponesi.

Appendix¹

Congratulatory Remarks

H.E. Ambassador Toshinao Urabe
Embassy of Japan in the Philippines

H.E. Jose Maria Cariño, Chief of Mission II, Head of Cultural Diplomacy Unit, Department of Foreign Affairs; H.E. Salah Hannachi, Ph.D., Former Ambassador of Tunisia to Japan; Hon. Alfredo E. Pascual, President, University of the Philippines; Dr. Amelia Lapeña-Bonifacio, University Professor Emeritus, University of the Philippines; Dr. Rosario del Rosario, Professor Emeritus, University of the Philippines; Dr. Cynthia Neri Zayas, Ph.D., Director, Center for International Studies, University of the Philippines; Dr. Amparo Adelina Umali III, Ph.D., Associate Professor, Center for International Studies, University of the Philippines; Scholars of Japanese Culture; *Nō* Masters; Ladies and Gentlemen, *magandang umaga po sa inyong lahat. Ikinagagalak kong makasama kayong lahat sa mahalagang okasyon na ito.* (Good morning to everyone. I am pleased to be with all of you for this significant occasion).

First of all, let me say that I am very impressed with the presence of so many personalities representing the *Nō* tradition here in Manila. Grand Master, playwrights, scholars, and even a fellow diplomat. Given the diverse background of the people gathered today, I am quite sure you will have a very interesting and fruitful discussion today.

Culture is something that is developed in a certain community. However, it cannot live alone. As Mahatma Gandhi said, «No culture can live if it attempts to be exclusive». I would like to commend everyone for making the effort to enrich your respective cultures.

While I must admit I don't know everything about Japan, let me say something about *Nō*. As I understand it, *Nō* developed in the samurai culture back in the 14th century. Austerity, honor and fate. Masked dance drama, extreme stylization, symbolism. Such are the particular features of *Nō*. Because of the symbolism employed, sophistication is required of spectators in order to understand the play. That is why I am all the more impressed with this conference at UP. I think it

¹ This book gather the contributes from the conference held in Manila on February 10th, 2014. With the aim to preserve and share considerations raised during the convention, we agreed upon to include, in the *Appendix*, the transcriptions of the Open Forums and some images from Manila's meeting. This is the way we would like to thank the Organizing Committee involved in the arrangement of the convention and the Editorial Staff and Editorial Board that worked for papers' peer-review process and the editing of the preprint's version of the book.

is a demonstration of the Filipino sensibility to performing arts which allowed this seminar to materialize.

The year-long celebration of the 40th Year of ASEAN-Japan Friendship and Cooperation reached its successful culmination at the ASEAN-Japan Music Festival last December. This seminar is carrying on this longstanding «heart-to-heart» relationship between the people of Southeast Asia and Japan. To conclude, let me thank everyone for participating in this celebration. *Maraming, maraming salamat* (Thank you very much).

Opening Remarks

Honorable Alfredo E. Pascual

President, University of the Philippines

Good morning! I am happy to welcome you all to UP, the country's national university and home to the country's largest community of artists and scholars in the field of art and humanities. I congratulate the organizers, especially the UP Center for International Studies, for initiating and organizing this international conference on Japan's *Nō* Theater and Philippine Practice of Western Performance Traditions: A Dialogue on Global Cultural Exchange and Diplomacy. I think today's conference is a first in the Philippines, since Filipino participants will be able to engage delegates from overseas, particularly through the staging of University Professor Emeritus Amelia Lapeña-Bonifacio's *Ang Paglalakbay ni Sisa, Isang Nō sa Laguna*, featuring the highly-regarded *Nō* Grand Master for *Shite* Naohiko Umewaka. Through such an event, we are made to realize that the study of cultures and societies is a very important endeavor. Without a defining culture, there can be no distinct society.

In *Learning: The Treasure Within*, a 1996 report to UNESCO by the International Commission on Education for the Twenty-first Century, it says, «Understanding others makes possible a better knowledge of oneself: any form of identity is complex, for individuals are defined in relation to other people – both individually and collectively – and the various groups to which they owe allegiance, in a constantly shifting pattern».

Through this conference, we will see how images, music, and movements from *Nō*, which is appreciated by the rest of the world, have come to represent Japan, as *Nō* embraces and influences other theater forms, artists, and playwrights. At the same time we get to see why Filipinos, while dramatizing their own indigenous, mainstream and alternative theater traditions, become famous for their world-class performances in Broadway, West End and elsewhere, by re-possessing these traditions as a means of communicating Philippine values, beliefs and customs. It will be a historic privilege to witness all these intersections presented and discussed in the course of one day, pretty much along the way of *Nō*: *ichi-go ichi-e*, “one chance, one meeting”. And despite the fleetingness of the moment, I am certain that today's conference will bring about many valuable lessons and friendships that will linger for a very long time. Again, I am very privileged to welcome you all to the University of the Philippines. *Mabuhay!*

Welcome Message

Caesar A. Saloma, Ph.D.

Chancellor, University of the Philippines Diliman

His Excellency Ambassador Toshinao Urabe of Japan; Honorable Jose Maria Cariño; UP President Alfredo Pascual; Distinguished guests; Ladies and gentlemen, *Magandang umaga po sa inyong lahat*. If one wishes to truly learn about a people's history, aspirations, traditions and practices, one should go out and witness these first-hand through the varied cultural forms that have persisted and survived; for these are the articulations of a people, of their thoughts and feelings about themselves, their community and the nation which at certain points in history may not have been allowed free expression. One of these cultural forms is theater, which have music, dance, movement, and images that can truly speak of a peoples' spirit and the times they live in.

Today marks a significant event in the cultural life of the University of the Philippines. Today, we will not only further learn about a great and truly enduring Japanese theater tradition – the *Nō* – and our own Philippine theatrical forms and tradition, but also engage in a dialogue in the true spirit of regional, cultural, exchange and cooperation. We are thus honored to host this event and our guests, who are acclaimed artists, academicians and diplomats. We are honored, too, because it is indeed a rare opportunity that the families that have preserved *Nō* and kept it alive in Japan for centuries are here with us today. Finally, we are grateful for this chance to witness our two countries' cultures and history in one occasion.

In behalf of the University of the Philippines Diliman, thank you for coming to this conference and welcome again to UP.

Synthesis and Open Forum section 1 (Moderator: Rosario del Rosario, LL.D.)

Transcribers: Christopher Franco and Maria Eleanor Cabelin

Rosario del Rosario: Before I open the floor for your reactions and questions, I've been asked to make a short summary of each one's talk. So, without much ado, I'll go to that now.

Professor Kazufumi Takada, former director of Japan Foundation Rome and Professor at Shizuoka University of Art and Culture, gave us a short historical view on the fate of *Nō* after the Tokugawa Shogunate, at the end of the Meiji Period, when its continuity was threatened due to withdrawal of patronage. After World War II, however, he said, touring Japanese *Nō* actors and companies introduced *Nō* in Europe and America, thereby allowing western viewers to experience it directly. This paved the way for *Nō* to inspire certain leaders of western avant-garde theater, the likes of Bertolt Brecht, Peter Brook, Robert Wilson, Eugenio Barba, for example, who saw in it an intriguing and fascinating living theater form. Their exposure to *Nō* influenced them to create new and original theater styles of their own. Professor Takada himself has been personally involved in organizing performances of *Nō* in Italy, as he showed in his slides. He showed that *Nō* was performed in a different context. His comments about *Nō* are so interesting in terms of place-difference in place, time, and principal emotion.

His Excellency, Salah Hannachi, Former Ambassador of Tunisia to Japan, playwright of the *Shinsaku Nō Hannibal*, reviewed for us the Tunisian experience in *Nō*, which began in 2001 with his essay that presented *Hannibal*, a Tunisian historical personality, in a *Nō* play form in Japan. This collaboration with *Nō* Master Naohiko Umekawa, was further developed in 2006 with the opening event of the Carthage International Festival to celebrate the fiftieth anniversary of diplomatic relations between Tunisia and Japan. Interest in *Nō* in Tunisia has since found its way to subsequent Tunisian theater pieces, prompting some Tunisian actors to found the Laboratoire de l'Acteur Afro-Asiatique with the help of Ambassador Hannachi. It has also inspired more collaboration between *Nō* performance activities, which brought *Nō* Master Umewaka and Dr. Amparo Adelina Umali III and her students from the UP Center for International Studies in the Philippines to participate in workshops with Tunisian and North African counterparts in 2007. The *Nō* traditional repertoire has been enriched by *Shinsaku*, newly created *Nō* plays written by contemporary Japanese and foreign playwrights who employ traditional themes, with characters

derived from historical and literary figures from different parts of the globe. *Nō* has certainly inspired His Excellency, Salah Hannachi, who firmly believes that cultural exchanges and cultural diplomacy at the grassroots level are imperative and stable foundations for long-lasting, mutually-enriching and harmonious relationships between countries and people. Truth and beauty, he says, are universal ends in themselves.

This conference on *Nō* really encompasses not only *Nō* but the concern for cultural diplomacy, and that is what His Excellency, Jose Maria Cariño, head of the Cultural Diplomacy Unit of the Department of Foreign Affairs talked about with regards to soft power diplomacy of the Philippines. He outlined all the different aspects of the cultural talent and potential that Filipinos are manifesting. What struck me is that the Philippine *teleserye* has become popular in other countries. In a sense *Nō* is very different things to different people in different countries so let me just say, Yes! to *Nō*!

Open Forum

Rosario del Rosario: So, any reactions and questions? Just raise your hand. Identify yourselves so we know where you're coming from. It can be addressed to any of our speakers.

Person 1: Good morning. I am a student of Literary and Cultural Studies. I would like to thank the guests for their very insightful comments about cultural diplomacy, and I was particularly struck by what Ambassador Hannachi said about *Nō* being the flagship drama of Japan, and it being somehow the official theater of Japan. If we think of Italy, there's *Viva La Traviata* or in Russia, there is the *Swan Lake*, and then for Japan, it's the *Nō*. So I would like to ask, what about the Philippines? Is there anything that we could also offer to the world? This might particularly interest Mr. Cariño. Aside from the *teleseryes* or the BPOs or the OFWs whose value, you commented, might be productive economically but only temporarily. But is there any long-lasting, mutually-enriching contribution that we could also offer to the world and for which our country will be known for, as a flagship form of culture or entertainment and that we still need to promote and propagate?

Jose Maria Cariño: That's a very good question. Always remember if somebody says «That's a very

good question» he's hesitating because he doesn't know the real answer. Anyway, following again what my good friend said here, that, one of the important things one has to know is one's own culture. If you don't know your own culture, man, you're lost. And, yes, we are lost. Very frankly speaking, a lot of us have forgotten *como hablar español* – which is a pity. Why? The majority of our archives are in Spanish. The Archivo (General) de Indias in Sevilla and all the archives of the religious priests all over Spain. Our history is there – much more than in the Smithsonian. But since we have forgotten how to read and speak Spanish, it's so difficult for us to research there now. Concrete example: the *Kundiman*. *Ilan sa inyo ang nakakaalam ng tunay na Kundiman?* (How many of you know the true *Kundiman*?) And, again, this is one of the art forms that I am talking about. The *Kundiman*, if you ask now, nobody sings *Kundiman* anymore. Why? Because, who's your role model now? Katy Perry, Madonna, and who's this girl who swings around naked? Are you kidding me – that's our role model today? The *Kundiman*, as far as most of the young generation know today, is a love song, right? Hell, no. It was also a dance form. It had instruments. It had action. So we just have to look back to our history and we can find all these things. *Sarsuela*. We had before, the Teatro de Bilibid. Now, when you talk about Bilibid – you talk about prisoners. What the hell? The beautiful Teatro de Bilibid had *Sarsuelas*. They had Operas in the 19th century. We've lost all of that. Why? Because Bruce Springsteen and Coca-Cola are more powerful. Now, it's up to your generation to reach back, we have so much more about us that you guys should research and find out. Thank you.

Salah Hannachi: I'm not from the Philippines. I'm not giving an answer, but I'm going to make a suggestion. We have something in common between the Philippines and Tunisia. Your national flower – jasmine – is very important, but it is our national flower, too. And you are probably familiar with essential oils? Essential oils, making tons of biomass extracting from it a very small quantity of the very precious thing. To find the whole truth or to give an answer to your question, is to go through this process of looking at the mass of cultural things we have here in the Philippines, and extract from it that essential cultural thing which would be your essential oil. This is what I was saying when I said that Hegel said that, a country, or a society, or a people – if they want to be part of history, they have to go soul-searching for a long time to know what it is that is unique about their culture, about themselves. Then once you have done that, go a step further

and see what it is that is universal and unique that you can contribute to the rest of the world. So my suggestion is have a movement. OVAP is a very good idea – One Village, One Product – where each village recognizes what is unique about that village. And then like the distillation of jasmine oil, take that mass of cultural things, and extract from it what would be the Philippines' contribution to the world.

Kazufumi Takada: I will just say one thing. Tradition is usually considered as something conserved from the past. Actually, tradition is something that is created, almost in a modern state. So if this phrase is connected to the question, please think about it.

Rosario del Rosario: So we have the next question?

Jose Maria Cariño: Let me just give you an example of something that's been so traditional that we have not been able to tap: *lambanog* (wine from coconut or palm juice). Everybody knows *lambanog*. Next, *Vuco*. How many of you know *Vuco*? Nobody. Considering that you are all disciples of Hollywood, I am surprised that you don't know *Vuco*. *Vuco* is spelled as V-U-C-O, and it is vodka made out of *lambanog*. And it's produced here in the Philippines. And guess what, if you are in a Hollywood party and you don't have *Vuco*, you are nobody. Oscars – you actually think that all those actors are getting there without getting paid? Are you crazy? They'll get paid not in cash, but in kind. One of the things that is always put in their gift kit is *Vuco*.

We look down on *lambanog*, because we drink French wines and Spanish wines, all of that. No. It's such a big hit in Hollywood; it's not available here in the Philippines. And that crazy colonial mentality of ours – it makes it so bad – that unless it makes a big hit out there, that's the only time that we'll make it popular here. It is the same with Kenneth Cobonpue. How many of you know who Kenneth Cobonpue is? He has won so many awards abroad. His furniture is all over the world – the Mediterranean, in Saudi Arabia, in the United States – to the point that even Angelina Jolie and Brad Pitt came to Cebu just to buy their furniture from him. He sold to Andre Agassi and Steffi Graf. What the hell. Our people have to be famous abroad so we can be proud of them? Hell, no. That's what I meant; we have so much creative talent here in the Philippines. Monique Lhuiller, Michael Cinco – just to name a few – Lea Salonga. This is what our future is gonna be based on, on

the creative people of the Philippines we'll be able to produce.

Rosario del Rosario: Can we have Dr. Zayas? and then you, Sir.

Cynthia Neri Zayas: I just want to react to His Excellency Ambassador Hannachi when he said that the alumni of some universities are worried about Japan – what is happening to Japan. Of course, society is very dynamic. It changes and we cannot really hold it in our hands. So, like tradition, I think, Japan has to die to be reborn. And this, I think, is what is going to happen with the things confronting us and we worry about. Thank you.

Rosario del Rosario: Would anyone like to react to what Dr. Zayas' comment? That Japan has to die before it can be reborn?

Salah Hannachi: Well, as I said we can. What I was trying to say by the citation is that it is not a matter of science and technology. It is not a matter of quantity. It is not a matter of volume. It is not a matter of scale. It's like we don't measure by volume or scale. So it will just be another kind of Japan. And I think I don't know, when Koichiro Matsuura became Director General for the UNESCO, there is a tradition in the diplomatic corps in Tokyo that on the national day of your country, you publish an article and you present your greeting to the majesty, the emperor and to the government, and people in Japan. And you say, you try to say something interesting. So I expressed a sincere and heartfelt wish. I said that I hope that Japan, now that it has a director general at UNESCO, will contribute to cultural heritage in the culture around the world, as much as it has contributed to the industry. I don't know whether some of you here, maybe you all agree, and some of you may not know it, that Japan has revolutionized the automobile industry – the *kanban*, the just-in-time, the total quality concepts. The Japanese auto industry has contributed so many things to the industry that it really gave a second life to all these projects... And I am saying that I hope that Japan will do in the cultural field what it has done in the industrial field. It already has done so. When we think of judo or the martial arts, we think of Japan. Unfortunately, I think that the martial arts have sometimes deviated from their original purpose and we forget about the spiritual dimension of martial arts. *Ikebana*, now, around the world, is something that is very, very

important and that is very appreciated around Japan. Sushi – the Philippines got it.

Yesterday, I went to a restaurant and I was very happy to take the menu with me. We had the same fish. We had anchovies. I ordered anchovies because we don't eat them the way you eat them. I thought it is so very interesting, we eat anchovies in cans with olive oil and salad... And last night I had boneless anchovies, crispy boneless anchovies. And I saw so many other things that are canned – the oysters, the things that are found here in Manila, I have not seen them in Tokyo. While I was a student in the university, I lived in New York, I have not seen them in New York. I have not seen them in any other places and so this is something that drives the culture and this is what I think Japan can really contribute – the cultural element.

Rosario del Rosario: Maybe we should ask the Japanese to react to that?

Kazufumi Takada: Of course, Japan is now changing, especially its old industry. It is shifting from a single industry to cultural industry, and I think it is necessary. The so-called creative industry has great power these years, also in Japan. But this shift... I think the shift will take place not so rapidly, just gradually. I am not so pessimistic about the future of Japan. I am not so optimistic at the same time about our future.

Rosario del Rosario: Thank you very much. I think maybe we have one last question. Please identify yourself.

Jethro Joaquin: Good morning to everyone. My name is Jethro Joaquin. I am a theater practitioner. I represent a lot of institutions – Theater Arts Program of UP as well as Miriam College. Anyway this is just a reaction to His Excellency Jose Maria Cariño. There were two points that really struck me. First, was your point on soft power diplomacy, as well as your telling us that collectively, the Philippines, somehow, is lost culturally... The concept of loss, the youth, yes. And this is also addressed to the rest of the panel – do you suppose that perhaps the reason why we, the generation today, at least in the Philippines, there really is this issue of value. There seems to be a loss of values, social values, cultural values. Because I, with regards to Japan, I suppose perhaps, based on my general knowledge at least, there are a lot of people who see the value of *Nō*, of

Kabuki, of the traditional theatre forms so it just came to my mind regarding the question of values, the question of priorities. Thank you.

Jose Maria Cariño: Okay, just very shortly, as I said, it's a lost generation because of the OFW phenomena. And also because for many years, our mentality has always been that anything from abroad is much better than ours. We have to reverse that colonial mentality. We have to be proud of who we are. We have to be proud of our values, traditions, and culture. And one of the worst things that happened for many years is that people thought that art was for the rich. No. Art is for everyone. So let's convert art into something for the people, of the people, by the people. That is the secret. And by doing that, our values will improve. One last final comment, we are no longer listed as a Third World country. Would you believe that? So we can be a bit more proud of ourselves. We are now considered a New Middle Income country. Why? Look at our economy growing higher than China. So part of that, if we can use that growth towards improving arts, culture, and everything that we do, we are in a good track.

Rosario del Rosario: Thank you. That was the last question but perhaps our other speakers would like to say something with regards that, if not, time is up. I just want to say, thank you very much.

Salah Hannachi: Just one word. Just a summary for «why Japan can move». Japan has, as I said earlier, has made great innovation in industrial processes, *kanban*, just-in-time. Now, it has contributions to product innovation, like in the new camera. No more cameras not like these cameras around the world. Then the wave of the future is associated with innovation: community building, state building.

Rosario del Rosario: Thank you very much to our speakers. While *Nō* may mean something different in Japan today, like other cultural elements in different countries, it can still live in spirit and in other forms, as we heard our speakers today. Thank you.

Synthesis and Open Forum section 2

Presentation by Prof. Naohiko Umewaka

Transcribers: Isidra Cruto and Ruel Amparo

Lily Rose Tope: Thank you very much to the four speakers. I am tasked to do a very short summary of what has transpired. There's a very clear pattern in the papers in this section.

The first one actually establishes what *Nō* is. *Nō* has been associated with the nobility and ceremony. But the first paper claims that even ordinary people had enjoyed *Nō* and the paper cites two books to prove this. One is the *Chohoki*, which shows that ordinary people have enjoyed *Nō*. There is a discussion of the *utai* which is important to men's education in Japan. The second book tells the story of Shichiemon and Isuke. This is a very interesting debate between *Nō* on the one hand, *Kabuki* and *Jōruri* on the other. I was struck by the last slide with the drawing of both men giving tutorials to young people. Shichiemon, who is teaching *utai* had only one student, whereas Isuke who was teaching *Kabuki* and *Jōruri* had four. It gives us an idea which of the forms were more popular.

The second paper gives us a history of the ups and downs, the rise and fall of *Nō* from the Edo Period to the present but especially in the Meiji Period. It talks about the challenges faced by *Nō* in Japan itself and the people who were responsible for saving *Nō*. The latter refers to the Matsuyama Miracle and to the two people responsible for saving *Nō*: Nobuyoshi Ikenouchi and Kyoshi Takahama. The first one saved *Nō* through his passion and the other through a magazine. The third paper brings *Nō* abroad. *Nō* becomes transnational and transcultural. The paper tackles contemporary issues not usually seen in the traditional *Nō*. *Nō* abroad is challenged by setting. There is a *Nō* in the north, for example, with an Egyptian background. We have *Nō* which uses topics like environmental pollution, organ transplant, and atomic bombs. This last one is very interesting because the writers of the *Nō* are doctors and scientists instead of playwrights or poets. But whether it is in traditional form or in modern form, *Nō* today has retained its profound spirituality and has kept its Japanese essence.

The last paper traces the various forces that shaped Philippine dance and I think we can see here a comparison between Philippine dance and *Nō* in terms of the histories and the influences that shaped them. Like *Nō*, Philippine dance was subjected to all kinds of influences, both encouraging

and damaging. The paper also cites eminent researches in dance from Francisco Reyes Aquino to Ramon Obusan. And like *Nō*, Philippine dance was subjected to the forces of history, religion, modernity, and an unending flux of influences both from inside and outside of the Philippines. But despite these, Philippine dance has remained Filipino.

So I end with that short summary and open the floor to questions. Please come to the microphone. Introduce yourselves and address your questions to our four speakers.

Open Forum

Lily Rose Tope: Sorry, I'll ask the first question. I teach *Nō* but in English. This is probably problematic but we do take up *Nō* in an English class under Japanese literature in translation so I wonder if the speakers can give us an idea what is the status of the *Nō* now in modern Japan. Inside Japan, who comprises the audience of the *Nō*? According to a Japanese young person, only the old watch the *Nō*. I don't know if that's still true. I guess Professor Noriko Konoe will be the only one who can answer that.

Noriko Konoe: (Translation) I assume you are asking me about audience profile of each theatrical forms in Japan now. I teach Japanese literature in the university. Most of our students have not watched *Nō* and *Kabuki*. But if they are given a chance to watch, they have great interest in them. In reality few young people go and watch *Nō*. But if they are taught how to appreciate *Nō*, I think they are going to watch it on their own. *Kabuki* is more popular among masses than *Nō* and *Kyōgen*. *Kabuki* actors appear on TV and are sometimes the source of gossip, so *Kabuki* is of more interest to the young people and is a more familiar form. Because, after all, *Nō* and *Kyōgen* are formal, they are, in fact, a little more difficult to appreciate.

Lily Rose Tope: Okay, thank you. That's good to know. Young people are still interested in the *Nō* Theater. Any more questions? We still have time for about two more. Any questions? Yes please.

Person 1: Good morning. For the last speaker, Professor Emeritus Villaruz. I just want to ask what do you think is the equivalent of *Nō* in our country, the Philippines. And do you think that we can also use our own ethnic dances and to establish something classical like the *Nō*?

Basilio Esteban Villaruz: Because we don't have... traditionally, we don't have that kind of dance. It is basically in what you'd probably call an art form that is both literary, choreographic, musical, etc. which are more classical. Our culture is probably more reflected in our epics which are chanted. There may be some classical elements there but as far as dance is concerned there has been no dance that has been made classical. We say that many of the Indian dances in India were not considered classical but they were brought up to the firmament of classicism; in *Bharata natyam*, in *Odissi*, in *Kuchipudi*, in *Manipuri* until they became classical in that sense. But they were originally folk dances. Of course, you can say certain things are different in dance theater in India. Unfortunately, in our country, no one has really given us a category of classicism so in fact, the classical dance we have, even if it's foreign, is really classical ballet. Then classical ballet became modernized and therefore has gone beyond the idea of that firmament of absolute category that you would call classical. So we don't have that particular thing in this country. So you are free, in fact, it is fortunate, you are free to do a lot of more open dances in this country.

Cynthia Neri Zayas: Pag sinasabi nating classic kasi tinatawag sila ng hari at reyna at nagpapalabas sila sa palasyo. Kaya merong court music, may court theater, may court ballet. Eh meron ba naman tayong hari at reyna? Nandodoon sa istruktura ng gobyerno nila. Halimbawa, pag sinabi mong Shogunate, iyon ay panahon ng mga warriors kung kailan meron silang malakas na gobyerno na sinusundan din ang formality ng merong hari at reyna. Kaya gumawa sila ng *Nō*, ginamit nila ang *Nō* para maging isang formal, classical, in a sense, na palabas, kung may bisita o kung may seremonya na dapat gawin. So yung istruktura ng gobyerno ay may kinalaman dun sa isang form. Sa Cambodia meron silang classical dance, sa Indonesia meron sila. Bakit? Meron silang mga hari at reyna. Meron tayong maliliit na mga datu-ship, sultanate. Maaaring meron tayong mga small ensemble, kulintang ensemble. Meron tayong mga dancers na tinatawag din siguro ng sultan o ng mga datu. Pero yung kasinglaki ng *Nō* ay wala dahil di naman tayo nabuo bilang isang shogunate o bilang isang kaharian.

Salah Hannachi: Russia was not born with ballet. France or England was not born with Shakespeare and even *Nō*, at the beginning, before the Tokugawa Period was really a very primitive

form of agricultural act. This is the time where in Japan can make a contribution – to show how *Nō* evolved from the primitive dance that it was at the beginning to become a very sophisticated art for celebrating events, celebrating national heroes, for the religious, for political or for cultural (events), celebrating even costumes. One of the fascinating things about *Nō* is it's like a fashion show. First I have to agree in my discussion with Umewaka *sensei* who said that the pace of *Nō* on the *hashigakari* (bridge way) is just like the pace on the catwalk. It kind of lends itself for displaying the quality and richness of costumes. So starting from the local heritage, you can develop a slight stock with a piece of marble that is raw and then you sculpture it into something that you can display elsewhere.

Synthesis and Open Forum section 3.

Presentation by Prof. Saburo Aoki

Transcribers: Isidra Cruto and Ruel Amparo

Matthew Santamaria: Now comes my part, and I've been asked to do a little bit of synthesis. And from my understanding of a synthesis, it is supposed to be "unnatural...". So I think listening to the first two speakers, we were able to understand the importance of patronage in the arts, whether it comes from the power of a shogun, a monarch, a noble class, or in our case, even a mass culture that patronizes art in order to uplift it and truly make it an art form that we can call our own. We also see that cultural exchange does play an important part in the development of any art form and there is probably no art form in the world that developed on its own. Cultural exchange is important and exchange will always happen whether we like it or not. We also understand the importance of scholarship, and this is where professors like myself, along with Dr. Umali, all the *sensei* that we have here on stage, become important people in our own advocacies in the pursuit of understanding the art forms as well as the aesthetics or the *bigaku* that comes with it. Although amateur theater is important, it is also important to see to it that some form of professionalism develop in the area, and we see this in *Nō* theater. It evolved into a professional form where people pay in order to watch a show. And so if you are asked by your teacher to watch a show and it is for free, say «Thank you very much. We're very happy». But if you are asked by your teacher to watch the show and write a paper about it, say «Thank you very much», because you are actually going to pay for it and at the same time help develop a Philippine form that we can call our own. We also realized from the talks that if leaders are important, followers are also important. We do not need to reinvent the wheel. We also need to follow. I believe that this aspect is most significant in traditional art forms or traditions by themselves. Traditions cannot become traditions without fellowship, and I think we need to think in those terms in order to develop our own forms of theater. In the talk of Sakurama *sensei*, I realized that theater encapsulates probably the best and the most brilliant form of our cultural values and therefore, cultural differences can freely come out during stage work. We heard this talk about «claiming of the stage» and how different the approach is from the West and the East. We know that this act by itself is a form of intercultural experience, and that intercultural experiences help us understand our culture better than any

other form of experience.

As for the lecture of Professor Apolonio Chua, we need to understand where we come from, and his suggestion to drop the term “western” is indeed very courageous. I think we should not feel inadequate about our culture just because we see aspects of it that may be called hybrid. I don’t even know if hybrid is the right term because we have appropriated a form and made it our own. There is nothing to feel inadequate about. We need to be confident of our own traditions. We need to learn from the *Nō* Theater. We need to learn that we have our own cultural discourses in our own country that we can use to develop our own forms that approaches, or even goes beyond the *Nō* Theater. The *Nō* Theater, being one of the oldest form of theater being performed in continuity, is a most appropriate take-off point. With that, I open the floor for some questions and I think we have about 15 minutes.

Open Forum

Lily Rose Tope: I actually do not know who to ask, but I think I will start with the moderator, Matthew, because I just want to tell everyone that he can perform the *Nō*. He has knowledge of *Nō* movements and I want to ask him, what is the difference between the dance form of the Philippines and the dance form of the *Nō*, and can you find any nexus or a connective point between the two?

Matthew Santamaria: Thank you for the question. *Mukashi no hanashi desu ne*, it has been such a long time ago since I studied, but not really *Nō*. I studied *Nihon buyoh* or *Nihon dento buyoh*, a Japanese traditional dance which took a lot of movement vocabulary not only from *Nō* theater but also from *Kabuki* and other forms. The question is, «do we find a nexus?» Yes, there is a nexus. Please take a look at the speaking person right now. Do I look like a dancer? You better say yes. Yes, in the Asian way. Asian forms are very kind to the body. Because we have a very low center of gravity and we do not have to fly like Western ballet. Of course, I used to be trained as a Western ballet dancer myself, although I do not look like one right now. So one point of nexus is the low center of gravity, and the other one is that there is an embrace of fluidity in movement and slowness. If you take a look at the *Nō* Theater, it’s almost like meditation and I think you need to understand the aesthetics there. The aesthetics is that you are being transported into a spiritual

world and therefore if you are about to sleep, accept it. Embrace it. Sleep. And then you will be transported to the world and you will hear the beautiful chanting. And then you are transported and the wonderful experience comes to you and that slowness is part of many Asian theatrical forms. You can go on until you are very, very old. That's probably why I shifted to Asian forms because I wanted to go on until I'm very very old. If I were in ballet, I'd probably be playing the role of an aging king or a very old father. I don't want to play those roles. I'd rather play the role of a ghost in order to torture my students. Ok, I think that's too long. I think we have to ask, Oh yes, some comments from sir.

Umewaka Chozemon: (Translation) So I would like to comment on the difference of dance in the Philippines or other countries from Japan's perspective. In dances like ballet, they often jump but *Nō* has tendency to stay "down to earth". So why does this difference happen? Because Japan is agricultural, so for us what is important is on the ground. But those Westerners choose to hunt the animals or other things and try to jump to catch, so that's the big difference. So the jump, whether we see the jump as important or we stay on the ground, they seem very different. But actually they are the same. Whether you jump or stay on the floor, each movement should be established or beautiful; if not, then the dance shall not be a dance.

Matthew Santamaria: So technique is very important. Other questions please? Yes? Please identify yourself and then state your question or comment.

Person 1: Good afternoon I am Daris from the Polytechnic University of the Philippines. Actually, this is my first time to hear of the *Nō* chant. For a very long period of time I have never heard of this term "*Nō*". I want to address this question to our Japanese speakers. My question is this: was there any attempt on the part of your grandparents to inform the Filipinos of this during the Japanese occupation of the Philippines in the 1940s? If there was, what do you think was the significance? If there is none, then, my question is void. Thank you.

Matthew Santamaria: Very interesting question about your grandparents and your attempt to ask about it. Yes, Umewaka-sensei would like to comment.

Naohiko Umewaka: Issō Eiji, the father of Issō Yōji-sensei, the *iemoto* of Issō School of Nō flute was a Nō flute master who was drafted as a soldier during the Second World War. He passed away on the island of Luzon in the Philippines before the end of the war, when Issō Yōji-sensei was just four years old. And so I asked CIS to invite Mr. Yōji-sensei to give a prayer and maybe possibly do some performance at the CIS. One is for a prayer for his late father and the other is the teaching along with Jiro Fujita with CIS students. That's all I can say.

Matthew Santamaria: That is a wonderful suggestion. Any comments from our *sensei* about the question? Okay, here we have time for one more question. One, and then yes, I will allow by the powers vested in me. Please line up at the area of the microphone. Steve, over there, there's a microphone. And then please go to the microphones so that we can proceed very fast, because I don't want everybody to miss their coffee break.

Basilio Esteban Villaruz: This is not from Japan-Philippines basically, but we have our *Amah's* before here, so the *Amah's* were teaching our children and our parents of the songs, of Japanese songs in the country. And I know that they also had influence in Japan and in the 1930s, they performed some Philippine dances and of course we have these, from the Philippines to Japan. We had one Filipino composer, who composed a national anthem during the Japanese Period, which is different from our national anthem now. It was commissioned by the Japanese government, and of course we have our *Japayukis*, who dance in Japan. I used to be an examiner for them.

Matthew Santamaria: Thank you, Steve, for wisdom based on hindsight and dancing. Steve was also my ballet master. Last question please.

Person 2: (Translation) Good afternoon, what is the most difficult part of being a Nō successor?

Matthew Santamaria: The question is about Nō. What is the most difficult part of being a Nō practitioner?

Sakurama Ujin: (Translation) As a successor of *Nō*, we enact *Nō* which was taught by our teacher, often our parents. We accomplish handing *Nō* on by performing *Nō* on stage. Another important task of ours is to teach our successor. But in reality, it is really difficult for them to master well. Maybe this was exactly what our teachers thought about us.

Matthew Santamaria: Alright. Is there any addition to that?

Sakurama Ujin: (Translation) In addition, as a traditional art, it might suffice just to hand it on to the next generation. But in second thought, I am not sure it is okay to do just like that. But we are not allowed to add something on an impulse. We are in this kind of dilemma.

Matthew Santamaria: Alright, I think we've ran out of time. Okay, one more? One more, I have been overruled. One more question. Please. Ambassador Hannachi, you have a question, sir?

Salah Hannachi: It had been a rich and really fulfilling experience for me to listen to all these experiences, to all these thoughts and, I am now more convinced that there is a lot more to learn. Like what you said, Prof. Chua, you will signify a greater difference, if you know what you are, profoundly specific about your own identity. But if you stop there, as Gandhi said, culture cannot be lived with exclusion; if you stop there, you will be excluded. You have to recognize what is universal about your own local culture. Borrowing from *Nō* and giving to *Nō*. At the beginning, *Nō* was not a sophisticated and aristocratic art, it was agricultural. The very act is agricultural, you walk in the fields, and roam around the ground and this is deeply rooted, as was said earlier, on the ground.

Matthew Santamaria: I will now give the mic to Prof. Chua to react to what Ambassador Hannachi has said and then we will close this session.

Apolonio Chua: This interaction between Japan and the Philippines is indeed very interesting; it's on a different plane compared to the interaction between the Philippines and what we now call the West. And I look forward to monitoring or engaging the linkages. It is so rich in possibilities and

the ties that could develop in this cultural thing is really something new, and I really look forward to its development and provision especially for us Filipinos. *Mabuhay*.

Matthew Santamaria: *Mabuhay tayong lahat*. Thank you very much for participating in this session and we now have our coffee break.

Synthesis and Open Forum section 4 (Moderator: Tito G. Valiente)

Transcribers: Dianne Joy Pesado and Immanuel Rey

Tito Valiente: Thank you very much, Prof. Hila, Umewaka-sensei, Fujita-sensei, and Dr. Umali. Thank you very much. I would like to summarize their talk, but let me just get into the insights. The last speaker, Dr. Hila, quoted Horacio de la Costa's classic *Jewels of the Pauper*, which talks about how a nation's richness is in the arts. I think basically the four speakers are talking about the tension of cultures. Prof. Hila was looking into three layers, if you may, – the foreign influences, the Filipino artists, and the Filipino artists contending with pre-Spanish roots or the non-Western traditions within the nation. The two *Nō* masters talked about an art form that is so solidly within a country that it's simply impossible to locate it outside. But we saw that the same theater form – very old, very ancient, and tangibly Japanese – would be found and could be located to be transnationalized in other forms. Dr. Umali, on one hand, talked about the practices of students in the university, and how they grappled with an art form that was so difficult, not because it was intrinsically so, but because they were culturally different. And in a sense, in the process, you have students rediscovering a new notion of the body. I like one of the students who said, «My body was not prepared for this theatrical art form». I think that summarizes the problems, and if you wish, the management of people always likes this, the opportunities found when you encounter something so difficult. Even if that something is so porous and abstract as art. And I don't know if I am quoting lines from Professor Emeritus Amelia Lapeña-Bonifacio's *Ang Paglalakbay ni Sisa: Isang Nō sa Laguna*. But in 2006, Prof. Umewaka was here and with Prof. Fujita, if I may remember so, in Yuchengco and the Carlos P. Romulo. I remember that I entered, and you know the very few Rizalistas here, who, I assumed, would probably protest. In Rizal's story, Sisa died, doomed, a victim. In *Nō*, dead people come back and express their thoughts, pains, and hurt. One of the most beautiful scenes in that play – staged to celebrate the 50th year of the resumption of diplomatic relations between the Philippines and Japan – was when, Sisa came back and talked to her tormentor. Before she turned away, she said something like, «Do not forget me». And I said, If I would only rely on the Rizal narrative, Sisa could never come back to talk to us. But in the *Nō* form, she was able to, because in that theatrical form, the dead are allowed to come back. So I think this session is very much like that. Cultures are allowed to come back and travel to other places. And

on that note, I think we open the question-and-answer forum. We only have about 15 minutes for your sharing and your questions with the masters. Anyone?

Open Forum

Tito Valiente: By the way, it is a sin to omit saying it – that the play’s lighting designer Shoko Matsumoto, described its lighting design as a healing art, which was very appropriate because we were celebrating the resumption of friendship. So the light itself was healing and Sisa, herself, was healed. Questions please? Anyway we have 5 minutes, not 15 minutes. I could see someone here raising his hand. Yes.

Basilio Esteban Villaruz: Coray Niko turned the *Sisa* into a ballet and it spoke of the same thing, of the soul of the dead coming back and speaking about what happened to her life. This is the wonder of art because it is not traveling only from place to place, it also sustains something else. From theater or country music and dance. The music of Mrs. Iñigo’s ballet was...(inaudible audio).

Tito Valiente: Thank you. I think we have more questions. Okay. So UP students always talk. That’s your reputation, so where are the UP students now? Do you see them? *Yun ang impression namin. Kasi polite society kami sa Ateneo.* Anyone please? Well, take advantage, we don’t have these *Nō* masters and Prof. Hila and Ma’am Umali all at the same time in one session. Well? Ah, yes please. Here’s the microphone.

Salah Hannachi: During the coffee break, I had the chance to talk to a student who is taking up Business. I myself was a Business major, MBA at Yale University and a Ph.D in Columbia, and I was very surprised that the student did a number of the ensemble, the Noh Ensemble. I think it’s a wonderful thing and I was fully convinced when I heard, the witnesses talking about how much discipline was needed in *Nō*. You get to have a mastery of your breathing, of your body, of your behavior. So really it was very, very wonderful. The point that I wanted to make is: since the *Nō* began in Japan, it has since gone to Tunisia, to Iran, to the United States, to Australia, and it went everywhere and was met with great interest. There is no better proof of the universal character of *Nō*. And the third and last one, Prof. Chua, when we hear the first gentleman, the disciplines that

he learned are completely neutral. They are not loaded with Western values or Eastern values – mastery of the body, mastery of the movements, mastery of the balance – these are all wonderful techniques which can be injected in any form of art, and any heritage. It can be useful to any heritage. It is not Western. It is not Christian. It is not Muslim. It is not Eastern. This is, in this sense, something that could be a tool, not only an art which is enjoyable in itself. It can be a tool for upgrading or borrowing. The borrowing can also be put together and this may lead people from *Nō* to us, or from us to *Nō*. But there are so many things and so many ideas that we can borrow, powerful techniques. And as I said earlier, it is the quality is very beautiful and that could be a very fantastic way of upgrading. Sometimes, authors run out of ideas, run out of inspiration. So the *Nō* play is really very interesting to renew, in a way, rejuvenate, the aspirational capital of us. And, most importantly, I think it is really a fantastic nation-building mechanism in the sense that you can take people like Sisa or Jose Rizal and celebrate that in a very effective way. So this I think is what I have learned from *Nō*.

Tito Valiente: Thank you very much that ends our session. I can see the mark ‘Time’s up.’ Thank you so much. It’s been an honor. Thank you. Thank you very much.

Synthesis and Open Forum section 5 (Moderator: Lily Rose Tope, Ph.D.)

Transcriber: Jellah Murrielle Jimenez

Vanessa Banta: Today was incredibly enriched by very fruitful and interesting discussions about *Nō* – its beginnings and the ways in which it adapted to the changing socio-political and economic conditions of Japan, but also how *Nō* continues to make important contributions in the ongoing nation-building and state-making efforts of a contemporary Japanese society. Also, today, we were strongly reminded as Filipinos that Philippine art needs to continue grappling with similar questions, like how do we keep traditions alive? How can Philippine art create the changes we need to see happen today? And lastly, looking towards the future, what is the role of Philippine art especially, during these times of rapid global exchange, or, according to Mr. Jardin, trade liberalization, militarization, and internationalization, all of these global trends. But I think all of our speakers today asked us very important questions and I would like to leave us with those questions especially as we, in a few minutes, are leaving the room. But certainly the discussions and the questions need to stay with us, as we continue thinking about some of the important points threshed out today.

I would like to highlight four questions that were given to us in today's symposium. The first question is, certainly these cultural exchanges were not always smooth and uncomplicated, right? But I think what is important for us to remember is that, what were the productive frictions that were created through the sometimes difficult and painful cultural interactions? Throughout the day, we were able to listen to different experiences, good or bad, but I think it is important for us to think about these frictions, these cultural frictions that were produced by these cultural entanglements, or encounters, as productive. We need to be thinking about the opportunities that were opened by these cultural encounters.

Second question is, when we asked about global cultural exchange and diplomacy, are we also able to ask who gets to participate in these intercultural exchanges? Or even, maybe we should ask, during difficult economic times, who still gets to make their art? It is very difficult to be an artist today and we need to continue thinking about it. Yes, who gets to create art?

Three, aside from thinking about the precise transfer of techniques and style of *Nō*, for example, we also need to be thinking about the quality of these exchanges. Master Umewaka asked us,

what is the quality of these exchanges, and perhaps we can also think about the ethics of this exchange. What do we mean when we say we are having a cultural exchange, what is the ethics behind that?

And the fourth question, I would like to leave with us today is that, how do we celebrate and support what we call Filipino talent but also at the same time protect it from becoming another mechanism that facilitates just a violent exchange or circulation of Filipino labor and bodies here and all around the world. So we also need to be very critical of this discourse that celebrates Filipino talent but without being critical of how that also facilitates the exchange of Filipino bodies, thinking about migration and our OFWs abroad. So with those questions, I would like to open the floor. We were able to listen to three very interesting papers today. So, is there anyone who would like to ask a question to our speakers? (end of video recording).

ACKNOWLEDGEMENTS

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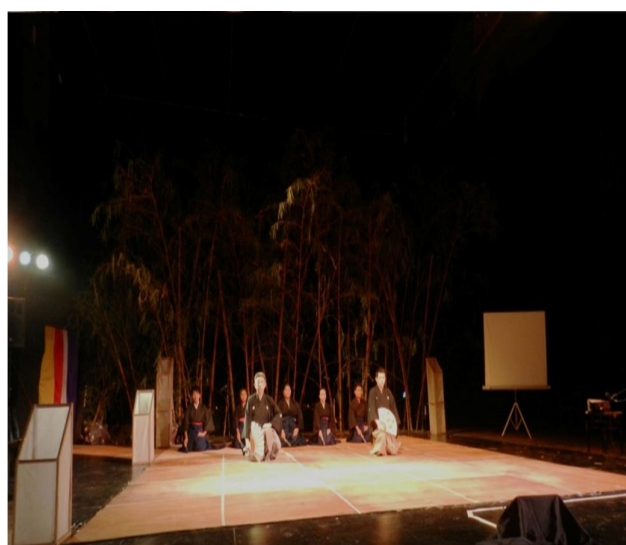
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4 - Nō Harogomo, Nō Grandmasters Umewaka and Sakurama dressing up Jeramy Dela Cruz of the UPCIS Noh Ensemble. © Naohiko Umewaka



5 - Nō Grandmasters Ujin Sakurama and Chozaemon Umewaka in a rare performance of Kiri from Hagoromo (The robe of feathers) with Nō chanting by the UPCIS Nō Ensemble. ©Cynthia Neri Zayas



6 - Nō Grandmaster Naohiko Umewaka, as Sisa weeps for her children. © UP System Information Office



7 - Jeremi Dela Cruz, the Maejite (the lead in the first scene) dances Chu no mai.
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8 - Nō Grandmaster Naohiko Umewaka, The nochijite (The leand in the second scene), Sisa with children from Salt Payatas-Kasiglahan as Crispin and Basilio.
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