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Bruce Baird, Rosemary Candelario

Waguri Yukio's Butoh Kaden

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Rosa van Hensbergen

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WAGURI YUKIO'S *BUTOH KADEN*

Taking stock of Hijikata's butoh notation

Rosa van Hensbergen

I will also leave for a new journey.

(Waguri Yukio)

In 2004 Waguri Yukio released his *Butoh Kaden: DVD-ROM* (henceforth *Butoh Kaden*) presenting the notational records of 88 butoh movements choreographed by Hijikata Tatsumi in the 1970s.¹ These are organized in a “Butoh-fu Title Map” into seven thematic “worlds,” which can be navigated either sequentially or horizontally as a “web” of interrelated items (Waguri 2017). This cartography of Hijikata's notational language is the retrospective work of a dancer “who made his start . . . in chaos flooded in Hijikata's words” (Waguri 2004, 16). The words Waguri wrote down during this chaotic period were not systematically notated, just as they were not systematically delivered – Hijikata had been so “occupied with creation” that he “did not systematize his choreographic words” (14). Nor were they fully representative, in that Hijikata varied these words according to the period, the performer, and the performance.

The notational records produced by Hijikata's dancers are necessarily heterogeneous. They had to be organized after the fact, and without his guidance.² As such, any systematic presentation can only ever offer a “perspective” on Hijikata's butoh (Waguri 2004, 3). This perspective nonetheless brings his method – of “physicaliz[ing] images through “words” – into view.” Without this perspective, it is easy to “believe that there is no choreography” in Hijikata's butoh, when in fact it is highly structured (5). What lends this structure is, conversely, its flood of “words.” These words even become, Waguri suggests, coterminous with butoh itself; as he writes: “it is now widely recognized [as a result of *Butoh Kaden*] that Hijikata butoh is, in fact, *butoh-fu*.”

Butoh-fu or “butoh notation” asks for clarification – the Japanese *fu* designates something strictly written, a “score” or “record.” Equating “Hijikata butoh” with *butoh-fu*, as Waguri does, suggests its application is broader than the “notation” of a written score. Butoh is, after all, a live performance art. The butoh artist SU-EN has suggested “body words” in place of “notation” as a more faithful translation of their in-context use.³ And while “notation” as written record is justifiably too narrow, it might have broader practical application here. Waguri certainly understands *butoh-fu* in this broader sense: “*butoh-fu* (butoh notation) uses words to explain matters that cannot easily be symbolized,” he writes. “A word is not a tool for recording, but is used as a kind of medium to expand on a physical image with imagination” (2004, 11).

With this medial sense of *butoh-fu* or “butoh notation” in mind, *Butoh Kaden* can be framed as the virtual rendering of a live exchange that took place in the 1970s between Hijikata and Waguri. But it can also be taken as a starting point for future creative work: “butoh has just begun,” Waguri writes (2004, 3). Waguri’s own journey back through the chaos of that live exchange was not only a matter of systematizing, but of rediscovering materials for new choreography. It gave rise to the “7 illusionary stages” of Butoh Kaden productions for the DVD. These “stages” are distinct from the notational “worlds” in that they represent Waguri’s own choreographic engagement with Hijikata’s notational language. They propose a “journey to the frontier of new Butoh” (16), but one that expects to be extended and modified by the work of future choreographers. Opening the doors on the conversation involved in butoh’s making in the 1970s, *Butoh Kaden* also enlivens the vocabularies with which current exchanges can take place. It returns to circulation words that were never intended as historical records, but as materials to be shared between bodies in a space.

The words of Hijikata’s butoh

Listening to Waguri direct a choreographic sequence, his spoken stream hardly lets up.⁴ This sonic landscape, shifting through densities of verbal imagery and onomatopoeia, builds the environs in which a body is moved. What this world of words is to the body of butoh is various: running alongside the body, language pressurizes movement’s onward flow; crystalizing minute detail, language lends choreographic intricacy and precision; spinning imaginative worlds around the body, language builds a virtual density in which movement takes place. Words are never at rest in the practice of butoh. Within the space of several seconds, Waguri might direct a dancer with the following words:

A room is filled with pollen.
Show the density and drowsiness of the pollen.
The air itself is very sleepy.
The dance of the pollen is itself wrapped in pollen.
The air is dull and damp under and overcast sky,
like during the spring flower season.
The air is dizzy.

Waguri 2004, pt. 1 > *Butoh-fu*
Title Map > World of Flowers > Pollen⁵

Fixed as a written score, these lines entitled “Pollen” leave themselves open to a range of dissection procedures. But the words of butoh are both more and less vulnerable than those of a printed text. The surface of their reading, or listening, is the flesh. Their materiality is not written, but registers in the thickness of language spoken from choreographer to dancer’s body: a body subject to the intonations, rhythms, and stopping points of the choreographic voice. It is the choreographer’s job to manage the slow, or more often quick, release of these words into the space around and through the dancer, and the dancer’s job to “sharpen [their] whole body’s sensation as a receiver-body (*jushin-tai*), whilst simultaneously effecting an extreme effort to become a signal-body (*hasshin-tai*)” (Waguri 2015, 1).⁶ This “receiver-body” is not only passively receptive (the *ju* of *jushin*, literally “receiver,” also builds words like “passive,” *judō*), but expected to affect an instantaneous physicalized response. This translation of language into movement allows the words themselves to fall away – there is no spoken text in Hijikata’s performance.⁷

This express conversion system is a highly trained one. Rather than restrict the body’s responsiveness, training urges movements into the unfamiliar, opens a space for improvisation beyond

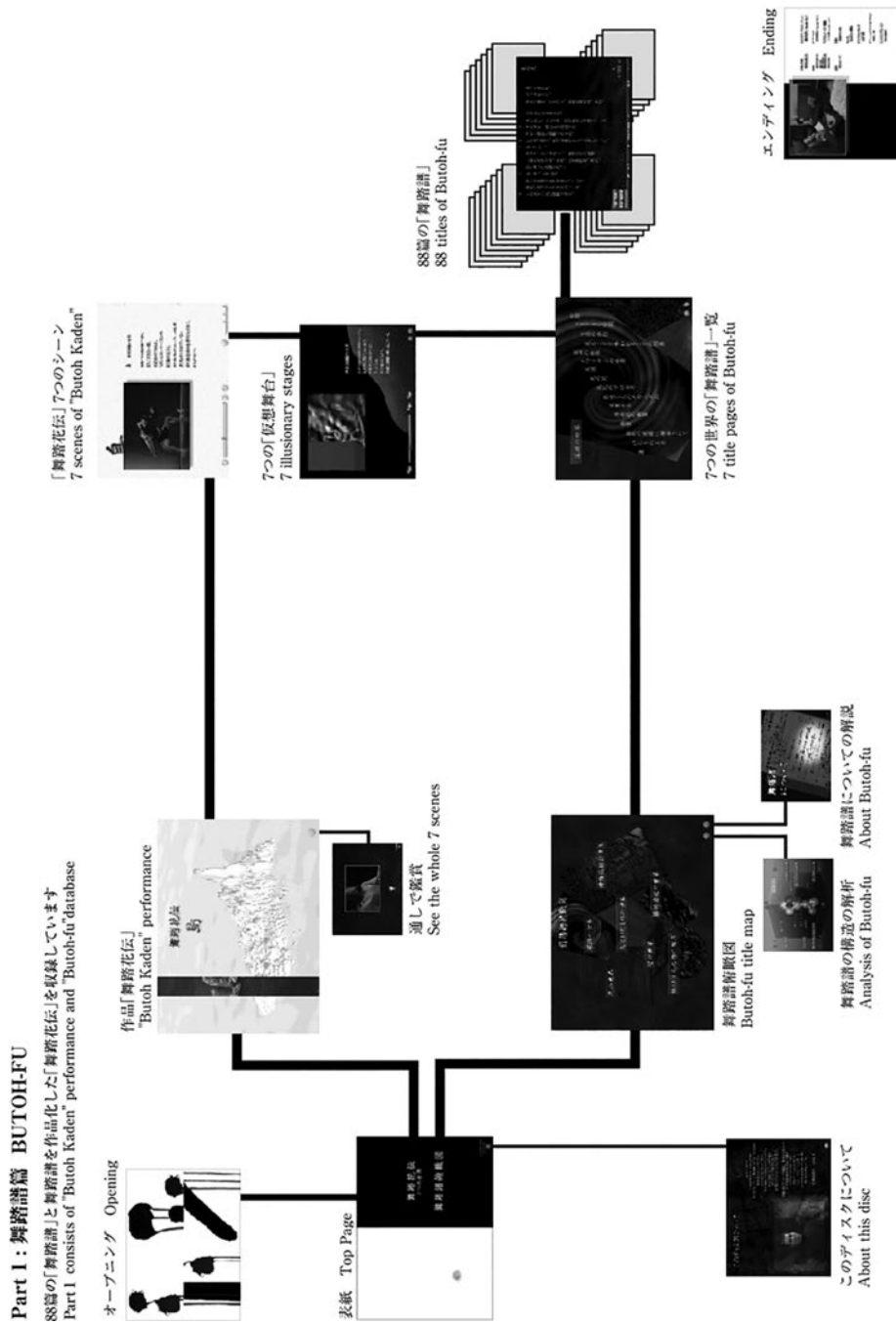


Figure 44.1 Screenshot of Part 1: BUTOH-FU.

the limits of a personal repertoire.⁸ Words exert this choreographic pressure, as that which forces out “things not understood”:

When things not understood are encircled by things that are, those things which are not understood swiftly flee and are continually chased. That which is understood is language. Everyone has the desire to escape from this endless and eternal movement. But what is not understood, above all else (even God), is the self (*jibun*). It is impossible to flee from the self, and so maybe every age needs dance (*buyō*) or butoh in order to forget the self.

Waguri 2015, 4

“Language” as “understood” might be clarified here – *wakaru* (判る) can mean grasping, comprehending, but it can also mean knowing, taking time to acquire a specific *connaissance*. Hijikata’s language is hardly quick to grasp at first parsing (“The air itself is very sleepy”), but rehearsed its use sharpens up into something physically legible. Only with this linguistic familiarity can the chasing game begin. The body’s ability to “understand” Hijikata’s language is related to technical or physical training, to an understanding that comes through the body first. As Kobayashi Saga recalls: “the reason behind many things couldn’t be understood, but even without logical understanding, the body could understand” (Kobayashi, in *Keiō gijuku daigaku āto sentā* 1998, 34). So “a room is filled with pollen” might initially fail comprehension, but in time trigger a precise suspension in the solar plexus caused by a catching of the breath as if about to sneeze; a narrowing and flickering of the eyes, pollen dusting the lashes; a parting of the lips, drying out with the held breath.

This trained knowing does not equate to consolidated physical knowledge, to infinitely reproducible form, because “understood” things continually unsettle themselves in the chase after the “not understood.” This restless to-and-fro between understanding and not relates to the dynamics of “becoming” in butoh. In Hijikata’s method, the dancer is expected to “become (*naru*)” the “Pollen,” but this never “stagnates into the condition of trance,” never “fully becomes (*nari kitte*).” Rather the condition of “trance,” as a total self-forgetting, runs alongside the “condition of managing the self, awakening, self-consciousness” (Waguri 2015, 2). Without this ability to manage the self, choreographic sequence grinds to a halt. The single image, fully become, threatens a vertiginous totality, offering no way to keep moving.

A printed notational text more apparently risks this stasis. Sent to press, a single line on “Thickness, density, drowsiness” can be entered into, amplified into a state of “trance.” Whereas played through the choreographer’s voice, in an audible score that gives no pause, the same line is continually disrupted by the emergence and dissolution of new imagery. “Pollen” (above) establishes a base condition that folds into “Pollen” 1:

Your body is made of flower pollen.
Your fingertips are pinching threads as if you are yarning.
You are now changing into Rodin’s Hanako
who is wearing a hat and who has long hair.
Then Hanako has transformed into very dense pollen.
It slowly starts evaporating,
and you slowly retreat into the background
relying only on the sense of touch on your fingertips.

And through this slow “retreat” into “Pollen” 2:

There is a roomful of flower pollen.
When you take a closer look,

one thick portion looks like a rooster like in a painting by Itō Jakuchū.
But then, it is still a wall of pollen.
It looked as if the pollen started walking,
but then again it started looking like Jakuchū's rooster.
But again, it only looked like a wall of pollen.
It retreats into the background.
Finally, it again becomes enveloped in a dense wall of pollen.

And finally, from this “dense” envelope into “Pollen” 3:

Out of the dense wall of pollen, a person made of pollen appears.
The person again becomes wrapped around in pollen and disappears.
(Example of the person here are: Drawings by Beardsley,
Goya's family portrait, Francis Bacon's man
with a letter in his hands, Turner's boatman.)

Waguri 2004, pt. 1 > Butoh-Fu Title Map >
World of Flowers > Pollen

‘Notation’ in Hijikata's butoh, then, is both the verbal score (live or recorded) and the experiential knowing that surrounds its use – a language haunted by the cues and references of an embeddedness within exchange. Each of these choreographic phrases (as the English makes far clearer than the original Japanese)⁹ is studded with visual references: Auguste Rodin's sculpture of Hanako, Itō Jakuchū's paintings of a rooster or flowers, a drawing by Aubrey Beardsley, and suggestions of drawings or paintings by Francisco de Goya, Francis Bacon, and William Turner. But even with these allusions revealed, knowing how to move through them remains opaque without training. Hijikata's butoh places less stress on the forms themselves than on the transformation between them. As Waguri suggests in a “hint” in *Butoh Kaden*: “A hundred movement changes can be no match for one transformation” (Waguri 2004). This transformative work does not only dynamize the interstices between images, but treats each image as itself already dynamic. This is illustrated by the “Workshop” footage that accompanies “Pollen” 3, in which a dancer moves without pause through the “dense wall” into “Madame Beardsley,” continually guided by the voice of Waguri.

Transforming through images without ever stagnating into a single one, the movement of butoh works the tension between instant and sequence. Language is the mediator of this “continuous transformation of the two-dimensional space of the visual image into the four-dimensional space of butoh,” precisely because the spoken word as a live score can manage this tension in synchronicity with the body's movement (Waguri 2015, 1). Hijikata described this time-bound forward shudder in 1971:

If you create a condition in which the continuity (*renzoku-sei*) that threatens to confine the body's movement is subject to continual interruption (*chūdan*), then this itself can transform into the movement of a moving subject.

Hijikata 1998, 241

The work of cutting continuity is continual because one interruption might otherwise extend into a new spaced-out continuity. The single image, or interruption, if left time to stagnate, would evaporate the complex interlocking that makes up a choreographic work: the total weave of choreographic moments that form an hour or two long piece. It is worth bearing in mind that Hijikata's notation was always developed and taught in the service of a performance (Waguri 2016). The visual image is always dynamized in sequence, for “if the human eye is

taken as a single camera shutter, then the entire landscape (*fūkei*) of reality becomes something like a one-way series of single paintings (*ippōtsūko no ichimai no e no renzoku*)” (Waguri 2015, 1). Notational language comes into play as the continuous mediator of this visual “shutter.”

As Hijikata developed his notational language in the 1970s, he was reading Gaston Bachelard on the poetic imagination.¹⁰ Bachelard’s treatment of the poetic image in language was vulnerable to the same risk of stagnation as Hijikata’s moving image. Underlining the following lines in his Japanese translation of *Le droit de rêver* (The Right to Dream) in the late 1970s, Hijikata must have heard his own consideration of “continuity” played back in synonymous terms: “It is in order to build a complex instant, and load it with numerous simultaneities, that a poet destroys (*hakai*) the simple continuity (*renzoku*) of enchained time (*rensatekina jikan*)” (Bachelard 1970a, 244, 1977, 260). Bachelard was shedding the chains of Bergsonian duration – his project made exigent the “instant” as duration’s counter-structure, as “the domain of abrupt mutations, where the creative act takes place at one stroke” (Bachelard 2013, 9). Bachelard’s answer to the threat of stasis was the imagination, for the imagination did not operate in “fixed” images but maintained its liveness as the *imaginary*: “As a result of the *imaginary*, the imagination remains essentially *open, evasive*,” where a “fixed and achieved image *cuts the wings* of the imagination” (Bachelard 1943, 7–8).

Hijikata may have sharpened his tools for the cutting of “continuity,” but he was not in the business of clipping imagination’s wings. The image, always channeled through a live exchange between choreographer and dancer, is not to be “fixed and achieved,” “fully [become].” Each image is subject to continual transformation into the next, and even this transformational sequence is open to choreographic reordering. The voice is the mediator of this constant motion. Hijikata was fairly clear on the relationship between language and movement as spoken rather than printed. In a late interview given for *W-Notation* magazine, he suggested:

When it comes to writing, I’m a bungler in the face of a blank sheet of paper. I think when I’m speaking it’s pretty close to when I’m moving, but writing is a little different. . . . When I’m speaking it really is close to when I’m dancing, and I do things like speak whilst dancing. I speak because I don’t understand. I have the instinct that I won’t say anything if I understand completely.

Hijikata 1985, 13–14

Even Hijikata’s non-notational writings present the casual verb-endings and unraveling clauses of the spoken word.¹¹ But his notational language is even more embedded in this context of “speaking” off the page. The restlessness of this live text balances on a tight-rope between understanding and not: “I speak [and dance] because I don’t understand.” Fixed understanding or stable knowledge mutes speaking and stills movement. What is understood continually unsettles in the chase after what is not. But when this liveness is transferred to the page as a notational record, how is its restlessness preserved? Is the written text the dead past of the present participles of speaking and moving, the stasis of the image, the clipping of imagination’s wings? And when this written record is mediated digitally, does it undergo a second death, or find new life in the plural dimensions of a DVD-ROM?

The worlds of Waguri’s *Butoh Kaden*

Waguri’s *Butoh Kaden: DVD-ROM* organizes a collection of notational materials that were produced under a practical pressure to integrate vast quantities of choreographic information: “The quantity of rehearsals was totally impossible to remember without taking notes . . . I would furiously write things down” (Waguri, in *Keiō gijuku daigaku āto sentā* 1998, 29). Writing was also

integral to training in Hijikata's studio. It trained the ability to exist in a "split" condition, Waguri recalls: "whilst watching the dance of more experienced dancers, you had to simultaneously write down what you had just been taught. So you were basically split (*bunretsu*). These notes also became butoh notation" (29). Writing, then, was not only the trace of *parole*, it was also involved in training the mind and body of the butoh dancer. Practically, it served as a "shared language" for teaching choreographic sequences at high-speed (29). This meant that even "without really understanding," with "no time to think" in rehearsals, a dancer like Waguri could "get up onstage" and perform Hijikata's choreography (25).

The written score of butoh, then, exists within a very precisely trained usage that never expected to live outside a conversation between choreographer and dancer, or teacher and student. When Waguri "hint[s]" in *Butoh Kaden* to "take written matters as things actually happening to your body," these "written matters" can only in fact be "take[n]" in the designated choreographic sense once they have been trained technically through a verbal exchange (Waguri 2004). Outside the parameter of training, these notational remnants – whether those recorded by dancers like Waguri, Kobayashi Saga, Yamamoto Moe, Mikami Kayo, or those kept in the scrapbooks and loose sheets of paper retained at the Hijikata Archive – can become prompts for limitless imaginative processes. They can be cut up, extracted, replayed, collaged into poems, visual images, other texts, and performances.¹² But they cannot be physically materialized as Hijikata's choreography.

Waguri's *Butoh Kaden* speaks to the imagination in several ways: as a record for trained butoh dancers embedded in a dialogue between the choreographic voice and listening body, and as a creative prompt for limitless re-imaginings through other media and techniques. It can also, turning to *this* page, inflect writing on butoh from the edge of practice – reveal without explaining-away the intricate grammar of butoh's making, suggest without reducing the structures of interrelation between the various layers that subtend Hijikata's choreographic work: his language notation, visual imagery, and movement training. It can sketch without fixing the parameters of performance, the procedures that precede and accompany creation. This necessarily changes the way in which Hijikata's (and Waguri's) choreography appears. Movements appear highly structured where they might have seemed improvised.

William Forsythe's technological innovations in *Improvisation Technologies* and *Choreographic Objects* occupy a similar position in relation to choreography.¹³ Forsythe claims the former does not present "method" or "[tell] you how to invent motion, but deals with the very important point just before the invention of motion," or parallel to it – it is "less about how to improvise than about how to analyze when you're improvising" (Forsythe 2012b, 16–17). The latter is "not a substitute for the body," he proposes, "but rather an alternative site for the understanding of potential instigation and organization of action to reside" (Forsythe 2009). Neither claims to replace or realize the creative work, nor to short-cut the labor of technical training. A trained dancer will always inhabit this alternative site in a different relation of understanding (or not) to the researcher entering into a first encounter. But "digital objects," as Forsythe calls them, still set a virtual scene for the actual stage of making – block out spaces in which performance has or might take place. A record can only ever hope to work along this edge. As Waguri describes the work of codification:

Codifying is sometimes about taking stock of that which cannot be codified. For, as [Hijikata] has said: "in order to grasp things which cannot be understood, that which can be understood must press inwards to make these incomprehensible things appear."

Waguri in Keiō gijyū daigaku āto sentā 1998, 29

Part 2 : 舞踏資料篇 Reference

「舞踏」と「和栗山紀夫と好善社」についての資料を取っています
 You can see photos and movies, read essays on "Butoh" and "Yukio Waguri & Kohzensha"

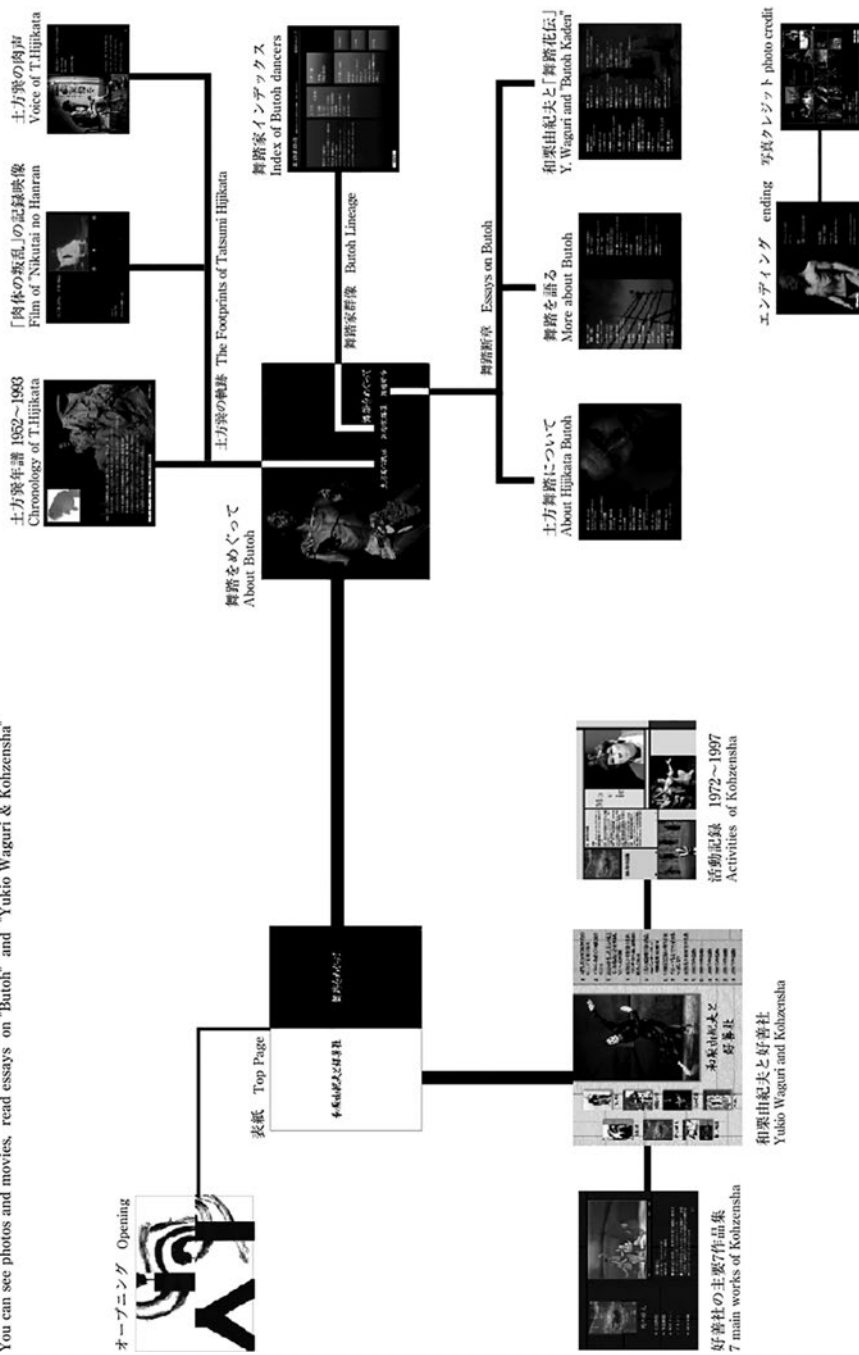


Figure 44.2 Screenshot of Part 2: References.

Waguri's "codifying" of Hijikata's butoh notation could only ever present the parameter of "that which can be understood," as the border-pressure forcing "incomprehensible things [to] appear" in the live performance. In presenting a range of digital "worlds," from notational texts to workshop and performance recordings, Waguri lays out the materials for butoh's making without reducing their interrelations to reproducible formulae.

Waguri's choice of "worlds" as an organizational structure for presenting these notational materials is fitting, not only as a term borrowed from Hijikata's own vocabulary, but in the suggestion of plural totalities (Waguri 2016). Unlike the total image in Bachelard, here one totality folds continually into the next. A notational unit is integrated into a further thematic whole (say, in "World of Birds and Beasts," "World of Abyss," "World of Wall") or choreographic sequence (a movement from "World of Abyss" might occur at the same time as, or in sequence with, one from "World of Wall"). The dancer's training enables them to receive and signal these plural "worlds" at once, to transform imperceptibly through sequences of images that are each built of further layers of enfolded referential materials (visual images and cultural allusions). This thick spread is virtually hyperlinked through the multiple digital registers of Waguri's *Butoh Kaden* (image, word, video files). To take one example, diving through "World of Anatomy" into the notational language of "Traces of Salvador Dalí," a section of notation reads:

Following the passage of Dalí around King Solomon's Palace.

Lion in the grotto. Faces of the forest.

Slugs. Francis Bacon's faces (fists, scabs, three faces).

The pope wearing clothes made of steaming pus.

The executioner. Disappear into pus.

Slowdown.

Waguri 2004, pt. 1 > *Butoh-fu Title Map* >
World of Anatomy > Traces of Salvador Dalí

As with "Pollen," the base condition for "Traces of Salvador Dalí" is legible in the notational language alone: "pus" repeats itself as the ambient quality through which movements appear and dissolve. But the precise body-reading that each notational reference asks for is a trained form of physical literacy.

While physical training is required to convert this notation into Hijikata's live movement language, *Butoh Kaden* opens to view the process of that conversion. It makes clear the lines between record, practice, and choreographic work without closing off the possibilities for creative response. In presenting seven "illusionary stages" as virtual performances, Waguri suggests a future for Hijikata's method that nonetheless derives its main energy from the materials passed between choreographer and dancer. Hijikata's notation was never finalized because it was responsive to the demands of any given performer and any given performance.

What the *Butoh Kaden: DVD-ROM* offers, more than a ready guide to Hijikata's (or Waguri's) choreographic work, is a sense of the extensive labor and commitment to a "shared language" this work demands (Waguri, in *Keiō gijuku daigaku āto sentā* 1998, 29): both in terms of the choreographer refining and sequencing notational language, and in terms of the dancer developing a "receiver"- "signal" body to mediate this choreographic work. At the same time, it does not, and would not want to, guard against the richness of creative interpretations that might spin out from this language when not "shared" by a trained body. It is, as several of the essays featured in *Butoh Kaden* suggest a "form of a journey," a "trip" that welcomes the ready "traveler" (Waguri 2004, pt. 2 > About Butoh > Essays on Butoh > Yukio Waguri & 'Butoh Kazen').

Notes

- 1 *Butoh Kaden* refers to Waguri's own butoh company. For ease of reading, it is italicized to refer to the DVD throughout, and non-italicized to refer to the company. The DVD-ROM (2004), in fact had a previous life as a CD-ROM, and has since been turned into an iPhone app.
- 2 Mikami Kayo (1993, 2015, 2016a) published the first comprehensive overview of Hijikata's method, including an appendix of his butoh notation. Since then, Waguri (1998, 2004) has published the DVD under discussion here; Kobayashi Saga (2005) has published a selection of Hijikata's words framed within an autobiographical account; and Yamamoto Moe (2015) has published a bilingual notational record of his solo part in Hijikata's choreography *Shōmen no ishō* (*Costume in Front*). Morishita Takashi (e.g., 2015) has published accounts of the notation and worked with dancers to build a video bank of Hijikata's movement vocabulary at the Hijikata Archive. Bruce Baird (2007, 2012, chap. 6) has offered critical accounts of the method in English and evaluated several of the Japanese sources mentioned above.
- 3 *Butoh-fu* has been standardized retrospectively. SU-EN suggested at a POHRC event (Cambridge, June 28–July 1, 2016) that *butoh-fu* might be limited to the written text, where “body words” could better describe the live text passed between choreographer and dancer. I am indebted to SU-EN in the decision to frame this chapter in terms of the relation between liveness and record.
- 4 This is particularly apparent where he guides dancers in his own company – as in the “Workshop” examples contained in *Butoh Kaden*, or when I have seen him direct the movement of Ishimoto Kae in workshops. This style of delivery, whilst distinctly Waguri's own, is also learned from Hijikata.
- 5 Citations are from the English version of *Butoh Kaden*; however, there are discrepancies between the English and Japanese versions worth noting here. The Japanese text is more compact. A more literal translation of “Pollen,” for example, reads:

A room is filled with pollen.
 Thickness, density, drowsiness.
 Enveloped. Heavy, leaden, overcast spring sky (*hanagumori*).
 Becoming hazy.
- 6 My translation (revised in consultation with an unpublished translation by Caitlin Coker). Unless cited in translation, all translations are my own, with input from Bruce Baird.
- 7 Hijikata's notational language is never spoken by dancers in performance. The spoken word, however, is not entirely absent from his performances. In *Geisenjō no okugata* (*Lady on a Whale String*, 1976), for example, a German voice recording is played.
- 8 At the POHRC event mentioned, Waguri contested the division of butoh into two camps: one of choreographic structure (after Hijikata Tatsumi) and one of improvisation (after Ohno Kazuo). He considered the line between choreography and improvisation to be a matter of “degrees”: improvisation could be termed a “minute-by-minute choreography,” and choreographic structure could open a space for improvisation.
- 9 As I have already noted, the English translation varies significantly from the Japanese contained within *Butoh Kaden*. Here, for example, the names of artists are not mentioned in the Japanese. In the context of this discussion, it is possible to read the English translation as the reintegration of the context within which this notational language is learned into the language itself – that is, cues and references that would be given live in workshops are here rendered textually.
- 10 Hijikata's extant library contains four books by Bachelard, translated into Japanese in the 1970s (Bachelard 1970b, 1971, 1976, 1977), each containing substantial underlining and annotations in his hand. I am indebted to Mikami Kayo for suggested secondary reading on Bachelard in Japanese (Mikami 2016b, 2017).
- 11 Hijikata often did dictate his written texts to a scribe, as Morishita Takashi (one of these scribes) has mentioned in person on several occasions. I am indebted to Tōzumi Dai, with whom I discussed Hijikata's writing, for this stylistic noticing.
- 12 Whether through the collage works of Richard Hawkins, inspired by Hijikata's notational scrapbooks, or Big Dance Theater's *Resplendent Shimmering Topaz Waterfall* (2016), inspired by Hijikata's notation for *Shōmen no ishō* (*Costume in Front*), Hijikata's notation continues to generate creative responses that take alternative forms to those presented in Waguri's *Butoh Kaden*.
- 13 Bruce Baird (2012), citing Sakurai Keisuke, has suggested comparisons between Hijikata's and Forsythe's approaches (168). Waguri himself suggested more differences than similarities at the *William Forsythe X*

Hijikata Tatsumi: Illustration of the Body Symposium (Goethe Institute Tokyo, November 11–13, 2011). The comparison, here, is principally between Waguri's and Forsythe's use of digital media, rather than Hijikata's and Forsythe's choreographic method.

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