

Masterworks of the Nō Theater

能樂百番 羽衣



Kenneth Yasuda



Noh Hagoromo 羽衣

("The Feather Robe")

This is one of the most popular plays in the noh repertory. A fisherman named Hakuryō finds a beautiful feathered robe (hagoromo) hanging on a pine tree by the seashore and decides to take it home and make it a treasured heirloom of his household. But as he picks it up, a celestial maiden, who has come down to earth to bathe, appears and claims the robe as hers. Hakuryō at first refuses to give it back, but eventually, moved by her pleas, agrees to return it if she will dance for him. With gratitude, the angel dances for mankind's joy, and then flies off and disappears in the distant skies.

Author: Unknown. Though commonly attributed to Zeami (1363?-1443?), recent scholarship points to a later author.

Scene: Spring, the pine woods at Mio in Suruga province, the present Shimizu city in Shizuoka prefecture.

Category: Third category woman (celestial maiden) play, present-time noh in one act, jo-no-mai dance piece, with taiko stick drum.

Performance practice: Performed by all five schools. In some variants, the robe is draped on the first pine along the bridge way where Hakuryō finds it. Other variants tend to cut out much of scene 5 and thus emphasize the instrumental dance, or combine the two instrumental dances.

Characters (in order of appearance)

- Waki (secondary actor): Hakuryō, a fisherman. Carries a fishing pole.
- Wakizure (accompanying waki actors): two companion fishermen. Also each carry a fishing pole.
- Shite (main actor): a celestial maiden. Wears a celestial maiden (zō-onna) mask and an elaborate crown.

Synopsis: Scene by Scene

Stage assistants place a small pine tree on stage and drape a robe in its branches.

1. Waki and Wakizure entrance: Hakuryō and two companion fishermen enter to issei music and sing of the fishing boats on the bay at Mio. Hakuryō introduces himself, then, with his companions, sings of the early morning peace and calm of spring, the waves washing upon the shore, the pine woods of Mio, the clouds merging with the distant waves, and the many fishermen in their boats.
2. Waki monologue: Hakuryō tells of walking into the pine woods along the shore and seeing falling blossoms, hearing glorious music, and smelling a wondrous fragrance. There he sees a beautiful robe on a pine tree of no ordinary color or scent, which he picks up saying

he will take it home and keep it as a family heirloom.

3. Shite entrance, Shite and Waki exchange: A celestial maiden appears and calls out to Hakuryō saying that the robe is an angel's robe which belongs to her. Hakuryō says he cannot return it because it is such a valuable treasure, but the angel pleads that without it she cannot return to heaven. They each describe their own condition: Hakuryō's stubbornness and the angel's helplessness. The chorus sings of her dewdrop tears, her crown of jewels, the wilting flowers in her hair, and the signs of an angel's approaching death. The chorus further describes her home in the sky and the birds flying freely about which remind her of her own loss of freedom.

4. Waki and Shite exchange: Moved by her pleas, Hakuryō agrees to return the robe if she will dance for him. With gratitude, she agrees and asks for the robe to dance in. Fearing that she may break her word and fly off without dancing, Hakuryō again refuses, but the angel replies that "only mortals doubt; in heaven their is no deceit." Ashamed, the fisherman hands over the robe which she dons as the monogi costume change music is played. Then Hakuryō and the angel describe her sleeves which flutter in the breeze.

5. Shite's narrative dance: The chorus and occasionally the angel sing describing her as an angel from the glittering moon palace who will here dance the Suruga dance from the East, describe the beautiful setting around Mio: the spring mists, the fragrant breezes, the clear moon, the snows on the peerless Fuji, and then wonder why the beautiful heaven and earth are not one. Continuing, they describe how an angel's robe rarely descends to brush the earth, the wondrous sounds that resound in the heavens, and the winds that scatter blossoms like swirling snow as the dancing sleeves whirl like pure white clouds.

6. Shite's dance: The angel declares her devotion to the almighty moon lord Seishi and then dances the slow and elegant jo-no-mai instrumental dance.

7. Conclusion: The angel and chorus sing in exchange describing this vision of the celestial maiden, the rustling of her robes, the flowers in her hair, and her feather sleeves. Then she dances a brief and quicker ha-no-mai instrumental dance, a recapitulation of the earlier jo-no-mai dance. The chorus then describes how the dances of the East continue as the angel's loveliness radiates in the heavens, how she showers riches upon the land, how times passes and the angel floats above the pine woods of Mio, above Fuji, and finally mingles with the mists and disappears into the heavens.

→
"Hagoromo" Kiri

(practice segment 3 minutes)

羽衣キリ

A zu_{LU} ma_a a_a so_o bi_o ho ka zu ka zu hi Li

東遊の教に

so no ha_{La} mo o_o tsu ki no

A zu_{LU} ma_a a_a so_o bi_o ho ka zu ka zu hi Li

東遊の教に

to wa_{La} sa_{La} na_{La} go_{Lo} ya_a a_a chi_{Li} u ho

その名も月の色人ハニニ夜中の

so ra_{La} hi ma ta_{La} ma n ga_{Ln} n i_{shi} n_{Ln} hyo o

ho ka ge to_{Lo} na a_a hi_{Li}

空に又満願真如の影とちなり

go ga_{nLn} e_{Le} n_{Ln} ma_{La} n ko ku_{Lu} do jo o ji u shi i po o ji u ma n no

清願園満國土成就七寶充滿の

ta ka^{La} a^{ra} o
fu^{Lu} ra a
shi^{Li}
ko ku^{Lu} do o
hi ko re wo^{Lo}
ho^{do} ko shiⁱ

宝を降ら—國土にこれを施—
ta mo o sa ru^{Lu}
ho do o hi^{Li} to ki u tsu o te
a ma no ha go ro mo

給ふさる程に時移つて天の羽衣
U^{Lu} ra ka ze hi
ta-a na a^{Li} bi^{Li} ki
ta La ha a^{Li} bi^{Li} ku
mi^{Li} o^o no ma tsu^{Lu} bu^a a^{ra}

浦風に襲きたよびく三保の松原
u ki shi ma ga ku mo ho
a^{La} shi a^{Li} ta ka^{La} ya ma^{La} ya
fu ji no^{Lo} ta a^{Li} ka^{La} he^{Le}

浮島り雲の愛鷹山や富士の高嶺
ka^{La} su a^{Li} ka^{Li} hi na
hi^{Li} te e^{Li} a^{La} ma a^{Li} tsu mi so ra no^{Lo}
ka^{La} su mi hi^{Li}

カすかになりて天つ空の霞に
ma^{La} gi re te u se hi^{Li} ke hi^{Li}

結れて失せにけり。

"Hagoromo" kiri chanting

Lyrics Translation

CHORUS

Azumaasobi no	Amid Azuma measures
kazukazu ni	with many numbers,
Azumaasobi no	amid Azuma measures
kazukazu ni	with many numbers,
sono na mo tsuki no	as each is named, a maiden
miyabito wa	of the moon appears,
san-go yachū no	shining in the skies again
sora ni mata	on this three-fives night
mangan shinnyo no	in a form so full and perfect ²⁰³
kage to nari	with the light of truth,
go-gan enman	for the Vows are all fulfilled, ²⁰⁴
kokudo jōju	the kingdom realized;
shippō jūman no	and letting all the seven treasures ²⁰⁵
takara o furashi	fall and scatter like the rain
kokudo ni kore o	everywhere throughout the land,
hodokoshitamō	they are graciously bestowed;
saru hodo ni	then, before too long,
toki utsutte	the hour flies swiftly.
ama no hagoromo	The heavenly robe of feathers
urakaze ni tanabiki	trails upon the blowing inlet breeze,
tanabiku	and as it trails

[While the chorus sings, the dancing shite begins to move toward the bridge, gradually ascends it, and finally, with the last words of the chorus, delivered very softly, disappears beyond the curtain.]

Note: ↑
Only during actual performance

Mio no matsubara	over Mio's grove of pines,
Ukishima ga kumo no	past cloud-skirted Floating Island,
Ashitakayama ya	above Mt. Ashitaka
Fuji no takane	to Fuji's lofty peak
kasuka ni narite	she flies and faintly distant
amatsu mi-sora no	in the heavenly sky she grows,
kasumi ni magirete	and intermingling with the mists
usenikeri.	vanishes away.

HAGOROMO kata tsuke (how to dance)

Starting position: Kneel down (right knee touching floor)

Open ougi

Shite sings "Aazuuma aasobino, kazuka zu ni"

Lyrics >>> Kata

Azuma >>> stand up, tuck in right foot

sononamo >>> Sasikomi

irobito >>> Hiraki

sangoya >>> Kakeru right, move to 'sumi corner'

soranimata >>> sumitori (reach sumi)

mangan >>> Nejiru left, move (big arc) to 'daishou mae', Kakeru left to face front

gogan >>> Sasikomi

kokiudo >>> Hiraki

jooju >>> preparation for Maneki Ougi

shiipoo >>> Maneki Ougi, (at 2nd blow) foot move 5 steps forward (start and stop on right foot)

furashi >>> hold fan proper, Hiraki

kokudoni >>> preparation for Sakazuki Ougi

hodokoshi >>> Nejiru right to face front, Sakazuki Ougi, (as you lift ougi) foot move backward 3 steps (left, right, left) + left hand lift up ougi to flat level

saruhodoni >>> bring fan down to waist, Nejiru left, move (medium arc) to near 'jouza corner'

amano >>> Kakeru left, preparation for Hane Ougi, Nejiru left to face between 'wakiza corner' and 'shou saki'

hagoromo >>> Hane Ougi, (together with 3rd flap) foot move forward 6 steps (start on left foot, stop on right foot)

tanabiku >>> once reach near 'shou saki', left hand turn fan inside + Nejiru right to face 'sumi corner', foot move backward 3 steps (left, right, left) + head move side-way 3 times (right, left, right)

miiono >>> right hand take over fan from left hand, fold out fan to normal width + foot move forward 4 steps (right, left, right, left) to 'sumi corner'

ukishimaga >>> Nejiru left, move to 'wakiza corner', Kakeru left turn to 'jouza corner'

ashitaka >>> Sashi , move to 'jouza corner' (start and stop on right foot)

kasukani >>> Kazashi, Nejiru left, move (small arc) to 'daishou mae' (as you move, gradually bring ougi down, eventually you will grip ougi normally)

misorano >>> right foot stop at 'daishou mae' + ougi already lowered down to waist level

kasumini >>> Sayuu

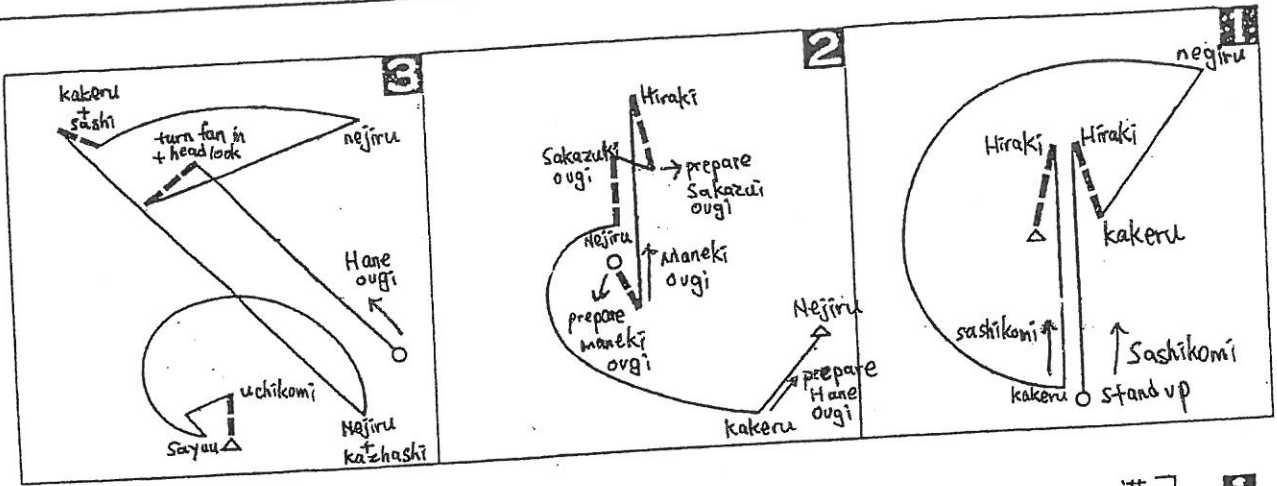
useni >>> Uchikomi

Kneel down (right knee touching floor)

Close ougi

~ FINISH ~

"Hagoromo" kata diagram



1 シテ (扇広げ)
東遊の數々に。
左へ廻り.....
満願眞如の影となり。

立 正へ出サシ込ミ開キ.....
地 東遊の數々に。その名も月の色人は。三五夜中の空に又。
大小前ヨリ正へ出サシ込ミ開キ
御願圓滿國土成就。

2 左右ト二足引キ右扇バカリニテ二ツアオギ乍正先へ出右足ニテ止メ開キ
七寶充滿の寶を降らし。
ニ取り正へ開キ乍扇平ニ前へ出シ
扇下ケ左へ廻リ.....
常座ヨリ脇正へ三足出
さる程に。時移つて 天の羽衣。
左へ左右ト二足出扇左手
國土にこれを。施し給

3 ハネ扇ニツシ乍正先へ出右トメ
浦風にたなびきたなびく。
扇折返シ乍角へ向キ開キ
三保の松原
扇カザシ左へ廻リ
扇右手ニ取り乍角へ行き左トメ
浮島が雲の。
左へ廻リワキ座ヨリ常座へサシツメ
かすかになりて。天つ御空の。霞に粉れて。失せにけり
大小前ニ来左右打込ミ下ニ居

Vocabulary for practice:

Kakeru right (big turn right) - slide left foot over right foot, so that body is tilted towards right, feeling slightly off balance (next step must be made by right foot to get back balance)

Kareu left (big turn left) - slide right foot over left foot, so that body is tilted towards left slightly off balance (next step must be made by left foot to get back balance)

Nejiru right (small turn right) - shift left heel outward so that it points towards right, quickly followed by shifting right heel inward so that it points towards right (balance is always maintained but next step will still be made by right foot)

Nejiru left (small turn left) - shift right heel outward so that it points towards left, quickly followed by shifting left heel inward so that it points towards left (balance is always maintained but next step will still be made by left foot)

Sashikomi - move foot forward 6 steps (start left, stop right) + slowly lift right hand to shoulder level

Hiraki - move foot backward 3 steps (left, right, left) + lift left hand to shoulder level, open both arms outward and then lower both hands down to waist level

preparation for Maneki Ougi - foot move backward 2 steps (left then right) + right hand release ougi, left hand release palm

Maneki Ougi - raise both hands above head level, 'blow forward' twice – '*bestowing the treasures*'

preparation for Sakazuki Ougi - to your left do Sashi hand action + foot move forward 2 steps (left then right), left hand fold in 2 ougi flaps, then left hand takes over ougi and bring it down to waist level + right hand also lower down to waist level

Sakazuki Ougi - lift up ougi to flat level – '*making an offering*'

preparation for Hane Ougi - to your right do Sashi hand action + foot move forward 2 steps (left then right), put ougi over right elbow

Hane Ougi - 'fly' ougi from right elbow to left over head level and then down to touch elbow, repeat 3 times – '*fluttering and fluttering*'

Sashi - foot move back left then right + both hands open wide, left hand lower back to waist level but right hand holding fan stay at shoulder level - '*towards the high peak of sacred Mount Fuji*'

Kazashi - release right hand's grip and flip fan around – '*flying higher and more mysterious*'

Sayuu - Nejiru left + both hands raise up, towards your left, move forward 2 steps (left foot first, tuck in right foot) + left hand stay at shoulder level as right hand lower to waist level. Next, Nejiru right, towards your right, move forward 2 steps (right foot first, tuck in left foot) + right hand bring up to shoulder level as left hand lower down to waist level – '*transcendental disappearance*'

Uchikomi - Nejiru left + open hands wide, foot move backward 2 steps (left then right) + left hand bring back to waist level + right hand scoop in ougi, then lower ougi to waist level