Performing Everyday Things: Ecosomatic Threads of Butoh, Phenomenology, and Zen[1]

Sondra Fraleigh

Introduction

Ecosomatics, *butoh*, phenomenology, Zen, performance, suchness, body, nature, lifeworld, *ma*, Original Face: What do these complicated names and cultural distinctions have in common? When considered conceptually, they brook myriad interconnected values that are increasingly important in our current world of social and ecological crises. In this essay, I unpack these terms to write about their confluence and provide readers with a better understanding of their intercultural significance from East to West. Butoh is the dance and theatre form that arose from the ashes of Japan in the shadow of ecological and social upheaval after the Second World War. It is interpreted widely in current forms that extend well beyond the borders of Japan.

More specifically, the geography of butoh has spread from East to West and back since it began in Japan, but it is now global in its creative and performative adaptations.[2] The migrations of butoh move even more serendipitously as they continue to flow through a diverse network of international and multiethnic artist-teachers who trace their aesthetic roots to Japan. Since my first encounter with this form of dance and therapy in 1985, I have become part of a diverse butoh network of remarkable intercultural inclusiveness, and I sometimes wonder why. Butoh is not a high art but a psychological one that accommodates the everyday—certainly in flowers and mud—and acceptance of clumsiness, weakness, disease, and disability. Most extensively, the body in butoh converges with environing nature in fascinating somatic ways. These are some of butoh's common translations over cultural boundaries. I write about these here, explaining embodiments of nature and culture through the aesthetic joining of dissimilarities. I seek to weave ecosomatic threads of butoh, phenomenology, and Zen across this essay and, as part of the threading, to create short performance maps for readers to experience in extending the everyday.

Butoh can be seen through a prism of Zen and phenomenology because they share similar philosophical outlooks on performance and explain everyday things. This reflective essay takes a somatic turn inward to matters of consciousness related to "suchness," a nondual principle of Zen spanning several kinds of Buddhism. Suchness as perceptual oneness arises through meditative or neutral attention without attachment or need. Here it concerns consciousness in performance through the influence of butoh, whether in dullness or heightened awareness of the everyday. I understand *suchness in performance* of butoh (and beyond) as attentive, generous presentation and witnessing—these propelled by acumen and guidance more than criticism. Judgments can have simple good sense in suchness. An attitude of suchness accepts things and people and performances as they are, whether in personal relationships or on the stage. Expectations are not lowered through suchness; they are open to curiosity and wonder.

Sondra Fraleigh is founding director of the Eastwest Somatic Institute for Dance and Movement Studies and the author of six books on dance and movement philosophy published by university presses. She is professor of dance emeritus and was the chair of the Department of Dance at the State University of New York at Brockport for nine years, later directing the graduate dance program there.

Waiting at First

You should stop searching for phrases and chasing after words. Take the backward step and turn the light inward. Your body-mind of itself will drop off and your original face will appear. If you want to attain just this, immediately practice just this.

—Dōgen Zenji (1200–1253)

Heeding Dōgen's (2013, 58) advice, I seek "the backward step and inward light." Nevertheless, my search to illuminate performance of everyday things chases after words. In the spirit of phenomenology and Zen, I wait at first in a state of not-knowing. From there, I envision three pathways as methods to guide the body of this essay: descriptive-experiential methods of phenomenology, prompts from butoh, and insights of Zen Buddhism. My quest is to find their common source and describe their world-friendly values.

First, I offer some thumbnail definitions. *Butoh* is a form of dance and theatre that arose underground in Japan in the ecological-social crisis after the Second Word War. It is interpreted widely in current forms that extend well beyond the borders of Japan. *The everyday* is articulated in the phenomenology of Edmund Husserl, Martin Heidegger, and Maurice Merleau-Ponty, particularly through concepts of "worlding," how our works ripple out to create a world, as phenomenology and Zen each hold in their own way. I write about butoh through a prism of Zen and phenomenology because they share similar philosophical outlooks on performance, and they explain everyday things. In articulating performance in the everyday, the progress of this reflective essay takes a somatic turn inward to matters of consciousness, ethics, and perception.

The writing stems from my participation in butoh as a student, performer, and scholar since 1985, my university teaching of dance and somatics since 1963, and my philosophical and lived investigations of phenomenology and Buddhism. Through phenomenology, the essay is descriptive, performative, and concerned with "lived experience," including how features of experience appear and transform in consciousness. The methods of phenomenology ask one to look beneath first impressions of phenomena (anything material, ideational, affective or kinesthetic) to discover what is hidden in plain view, to exhume one's own experience in the finding and be ready for surprise. Most widely, phenomenology is the study of consciousness. In dance, for instance, centre is not an immovable point. Its potential depends on the dancer's consciousness and where the movement grounds and tends, just as phenomenology aims to reveal the suchness of things as they are. Pivotal to my philosophical approach is the idea of an ever-moving centre in the cultural melds and performativity of butoh.

Suchness—As It Is

Jakusho Kwong explains that "in the Zen world the word *nyo* means 'as it is' as well as 'just like this.'" He further says that in the vernacular, it means "everything is OK" (Kwong 2003, 183). Closely related meanings are oneness and nameless *thusness*, a quality of being—like the "catness" of a cat, for instance. If I carry *nyo* into Western thought, I land squarely in the centre of phenomenology—the study of *things in themselves*.

Nyo

The several threads of this essay relate through themes of *nyo*, matters of suchness, a nondual principle of Zen spanning several kinds of Buddhism. Suchness as perceptual oneness arises through meditative or neutral attention without attachment or need. This can be a special kind of neutrality, sometimes even luminous. I understand *suchness in performance* as attentive, generous presentation and witnessing propelled by insight and guidance more than criticism. What if aesthetic insight could arrive without stress and manipulation? This is a high purpose, of course, but better to set this course and learn along the way than squeeze the life out of a performance. Judgments can have simple good sense in suchness too. The mind of suchness accepts people and performances as they are, not measuring them against expectations, whether in personal relationships or on the stage. Hopes are not lowered through suchness; they are open to curiosity and not attached to goals.

Phenomenologist Nagatomo Shigenori (1992) explains nondual awareness somatically and through Dōgen's Zen as "casting off (the everyday sense of) the body and the mind" (153). A related phenomenon in butoh is sometimes called "shedding," shedding the body that has been "robbed" (or culturally conditioned). Similarly, phenomenology brackets habitual thinking and doing, setting these aside as biases of perceptual conditioning. Butoh dancers cast off stylized, formalized bodies of dance to become more alive to the moment of movement and the place of performance.

They also *step back* from themselves and *follow behind*, as I learned in my first butoh experience with Ashikawa Yoko, the dancer that butoh founder Hijikata Tatsumi (1928–1986) thought most responsive to his style. Ashikawa's instructions were repeated durationally and slowly, over and over: "You are walking in front of yourself; pieces of your body move out to your sides, and you are following behind yourself" (workshop with Ashikawa in Tokyo, May 20, 1991). Gliding along uncertainly and trembling, I felt my body decentre and multiply beyond me. For a time, the solidity of my ego fell away. What a relief!

To Perform

Performances always exist in context—in acting, dancing, cooking, conversation, and more. Performance is a way of doing something that involves familiarity and practice, and in this sense, it relates to phenomenology and Zen. To perform is to actively engage in an express purpose and to have the ability to fulfill it. I might perform a task, for instance, like cleaning my house (but not today). To perform in the arts is to orient actions in ways that are practised everyday—to sing and dance as we might like to. In the one-pointed attitude of Zen, we learn the oneness of concentration, how to be sensitively aware in the moment of action, which is exactly the project of any performance. Phenomenology, like Zen, is a philosophy and practice toward clearing the mind, erasing the taken-for-granted, that we might see our biases more clearly (as they are) and be able to act and perform responsively. Suchness indicates acceptance at the beginning. It says, "yes, I see," not wishing for circumstances to be otherwise. "Don't push away the messiness of life," says Ohno Kazuo (1906–2010), the cofounder of butoh along with Hijikata (Ohno's workshop advice, July 2, 1990).

Ohno also teaches that "butoh does not belong to culture," and relative to this, "butoh is the dance of everyday life." Through his somatic performative suggestions of "be a stone" and "dreaming a fetus," I understand the organic projects of butoh that encourage its global participation. In a Buddhist turn, butoh brings marks of suffering and compassion into performance, extending the body's liminal, meditative states. Like sand and life, butoh keeps shifting.

Assaying Zen and butoh in metamorphic processes intersecting the everyday, here at the outset are two performance experiments *to do*, the first inspired by classes with Ohno Kazuo-sensei in Yokohama, Japan, and the second adapted from Hijikata Tatsumi-sensei and his student Nakajima Natsu. These are my interpretations and prompts for butoh experiences and can be performed alone or in community. All they require is a curious mind and willingness to find strength in weakness.

> *The Sacrifice of Others*
> *Go out into the world, somewhere soft and comforting. Let the place you choose speak to you. Sit or lie down as you become mellow and motherly. "The fetus always wants something more," Ohno-sensei says. "Move with a dissatisfaction that helps it grow, and remember yourself in your mother's womb. Give gratitude for all that others have done to make your life possible. Never forget them. You are not the be all and end all of life," says Ohno (workshop in Yokohama Japan, August 17, 1986).*

> *Disappear and Reappear*
> *"Disappear" in light of butoh founder Hijikata Tatsumi-sensei's dance suggestions. Take as much time as you need to feel porous and distant from your usual self. "Become nothing." Walk very slowly by gliding your feet on the ground, never leaving the ground. Do this anywhere. Over time, walk back, reappear and come back to yourself; cry if you want to as you return renewed (workshop in Toronto, Canada, with Hijikata's student Nakajima Natsu, July 16, 1988).*

Yielding Descent

Akin to Buddhism, butoh admits suffering and weakness. It is not progressive; it yields and descends. Morphic disintegration and cycles of renewal are part of its suchness. In its descent toward nothingness, butoh shares common tones with Zen and phenomenology. Zen stillness empties thoughts toward "no mind," or the unperturbed mind of meditation, and phenomenology attempts to clear away the habits of mind, while the attuned mind of butoh transforms in evanescence.

Aesthetically, butoh is postmodern through its cultural eclecticism, but in attitude, it is antimodern. If butoh could talk, it would say: "The world is going nowhere." It rejects the futurist idea of continual progress; instead, it values present time and place. It shares a Buddhist perspective on lived time and suffering that also has precedent in philosophies of the West, reaching back at least as far as Arthur Schopenhauer (1788–1859) with his inclusion of Buddhist wisdom in *The World as Will and Representation* ([1818] 1969). Schopenhauer conveys an ethic of suffering that looks back toward "the overcomers of the world and voluntary penitents" produced by the wisdom of India (1:85–91). In later German philosophy, Friedrich Nietzsche ([1883] 1966) writes, "I love those who do not know how to live, except by going under, for they are those who cross over" (15).

Schopenhauer's valuing of the body precedes the existential and poetic philosophy of Nietzsche ([1883] 1966) with its great faith in the body: "the body that does not say 'I,' but does 'I'" (61–62). From there, it is just a small step toward "lived body" concepts in the philosophy of Edmund Husserl, the bedrock of phenomenology, and later studies of experience by Maurice Merleau-Ponty, Simone de Beauvoir, Jean-Paul Sartre, and Martin Heidegger.[3] In *Being and Time*, Heidegger ([1927] 1962) writes about "the ecstasy of time," as past and future are lived in the present (401–3). In *Heidegger's Hidden Sources* (1996), Reinhard May reveals that Heidegger admired Buddhist and Taoist teachings and learned from them. As predicate for German philosophy, Schopenhauer gleaned a great deal from Buddhism. His theories set the stage for the arrival of phenomenology, surrealism,

and psychoanalysis in the West, the latter finally exploring the unconscious, or "the collective unconscious," in Carl Jung's depth psychology. Both Schopenhauer and Jung studied nonrational elements of East Asian thought, urging art expressions beyond controlling instincts of the ego.

Butoh lives in this confluence of East and West, circumventing ascendant forms of expression, and also with this, deflating the romance of genius. Schopenhauer ([1818] 1969), himself on the precipice of a romantic age, held the elastic aesthetic notion that everyone has genius: without it, humans would never understand so complicated a phenomenon as art (194–95). He predicted that the flow of Indian wisdom to Europe would "produce a fundamental change in our [Western] knowledge and thought" (357). For Schopenhauer, all nature, including human nature, is an expression of *the will to life*. Tracing life to matters of will (inclinations, ambitions, desires) and grappling with all the pitfalls of the trace, also occupies Zen and butoh in their global presence. Butoh is not one thing, but many. Among other things, it dances *the body in crisis* (Michael Sakamoto), *work* (Tanaka Min), *enigma* (Ohno Kazuo and Ohno Yoshito), *nature's vastness* (Takenouchi Atsushi), and *the yielding yin* (Nakajima Natsu, Joan Laage, Robert Bingham, and many others).

Robert Bingham in *Torn*, a butoh work born in crisis and performed with an aura of yielding non-attachment, choreographed by Lani Weissbach (2006). Photograph by Elena Shalaev, 2006.

We do not often consider that the softness of yielding takes practice, but it does. The Zen-like recognition of pain and suffering in butoh allows me to release projections of strength in dance and related somatic practices, to feel what I feel, not needing to satisfy societal expectations or some ideal of beauty. In every breath, I gather strength, and yield it. Butoh allows me to practise stepping back, to hone it in *letting things be as they are* in dance and everyday life.

Returning—As Stepping Back

In *No Beginning, No End,* Kwong (2003) quotes Dōgen on *stepping back*: "Dōgen points the way when he says that we take the backward step by turning our thinking mind, with the light of awareness, on our own mind source" (116).

Return to Source

Returning to source is a prominent common tone of butoh, phenomenology, and Zen. This can be seen clearly in butoh costumes as they mix and morph. There is no one mind to follow. Costumes might include the unisex Japanese kimono, a long billowing dress, or a casual suit jacket, and so forth. Then again, the body is often shown almost nude and powdered with white rice powder. The shorn white figure became a butoh signature, and is still a marker, but butoh aesthetics is fluid and not limited to white spectres. Somatic approaches to butoh pay more attention to the experience of the participant than any specific presentation of the body. Before present-day unisex dressing, butoh costumes were already transgressing typical gendered designations, sometimes for play, no doubt, and sometimes for mythic reasons or to upset gendered expectations.

Regarding his costumes, Ohno Kazuo (2004) says: "My intentions in dressing like a woman on stage are not to become the imitator of a woman or to turn myself into a woman. Rather, I want to trace my life back to its earliest origins. More than anything, I wish to return to where I came from" (76). Kwong (2003) says, "The Zen 'art' of looking into the mind source instead of pursuing thoughts or external stimuli is called *eko hensho*, 'Turning the light around and shining [or looking] back'" (140).

Ohno and other butoh artists catapult the imagination back behind binary distinctions, creating a collage chiaroscuro of light and shade. Entering *ma*, or the space between in butoh and Japanese cosmology, butoh dancers ease sexual distinctions and their cultural labelling. (*Ma* involves source, but also has other meanings, as we see in the last section.) In return to source, butoh dancers play with gender and identity through metamorphosis. The dancer leaves her everyday self *behind* as she becomes other, yielding personal history that her original face might peek through.

Stepping Back

In the affective presence of *letting be*, *stepping back* meets *suchness*. Stepping back demarcates transformative butoh, particularly apparent in the work of Ohno Kazuo's son Ohno Yoshito.[4] *Kuu* (Emptiness; 2007) is the title of Yoshito's key work, which premiered in New York City. He performs *Kuu* solo, crossing between Japanese and Western styles in costumes and music. Johann Sebastian Bach's *Toccata and Fugue in D minor* floods the stage with organ music at the beginning, while Yoshito holds a point of unblinking stillness. From there, he unfolds a wide range of movement affects from brittle to tender, deftly migrating between images. If we don't always know the source of an image, we cannot mistake "image making" as the morphic process at work. At the end, he performs with filmed images and a finger puppet of his father. Stepping back toward

tradition and away from individualism, Yoshito honours his father. Stepping into emptiness in *Kuu,* he steps toward the open centre of Zen.

Another step back develops in the contemporary dance of Tanaka Min, whose early butoh work hones a workmanlike everyday aesthetic. Tanka's *Tree IV* installation, which I saw in Tokyo in 1990, encompasses performance of everyday pedestrian events: walking, reaching, falling, going in and out of doors, outlining the perimeter of a raised platform stage, and so forth. At the end, the performers sit on the edge of the platform near the audience, looking at the faces looking back at them. Neutrality and curiosity coexist in the collaborative atmosphere of being seen. I remember experiencing myself as part of the matter-of-fact dance, and recall the quiet surrounding me, even in noisy Tokyo. In the turnabout moment of being seen as a witness, I felt a return to innocence and expansion of my world. I appreciated how the commonplace-everyday can be framed as art and experienced in dance.[5]

Original Face

As a form of dance and theatre having its roots in mid-twentieth-century Japan, butoh continues to migrate across cultures through translations that are individually shaped, and some like Tanaka, mentioned above, no longer identify with butoh. Its original face is transmogrifying and muddy: "I come from the mud," Hijikata famously declared at the root. In movement style, this dance form remains radical and deceptively simple, not being based on steps, but rather more on images and weather-like changes. In its several guises, butoh is practised as theatre, dance, and somatic therapy. Its improvisational practices merge human movements with sky, water, leaf, snow, rust and mud, to name a few empathies. Butoh develops mimesis in absorption. It does not meet the mirror; rather, it yields and melts. The aesthetic of butoh is porous and not solid. It reminds us of our ephemerality, morphing through perplexing states of *being*, transforming in appearance and disappearance. The ego (as a solid sense of self) dissolves in mud and returns in wellbeing.

As butoh brought marks of suffering into theatre, it extended the dancing body's liminal, intermediate states (known as *ma* in Japan). In his butoh workshops, Ohno Yoshito teaches that "every step is pain." It could be agony or grief, ongoing, or moving in a space between hope and forgetfulness. The politics of butoh also manifest in matters of discovery. In many ways, butoh questions the status quo and resists tyranny wherever it crops up. Hijikata envisions butoh as protest in his sharp trope of "slashing space." Can you slash space? Well, you can try, but you won't cut anything. Hijikata's art resisted America's incursion into Japan after the Second World War, especially capitalist mass production, but his butoh doesn't preach; it lights up contradictions and dances in our scars. Butoh dancers from Hijikata until now perform the body in resistance as evolutionary and imaginable (Fraleigh 2010, 63–78).

These are aesthetic tendencies and butoh riddles, since individuals find their own way in any art. As a father and son duet, the Ohnos are a special case. Casting a global net, their dancing embodies conscience. *Jelly Fish* (1950s) was Kazuo's first dance on returning to Japan after nine years as a soldier, including two as a prisoner of war. It commemorates the Japanese soldiers who died at sea on the long journey home. In a widely human sense, Kazuo often intoned, "When I dance, I carry all the dead with me." In their international workshops, the Ohnos underscore the need to give gratitude for life and others. Their dances are also laced with concern for the natural world: Yoshito admires birds and snow, and flowers are Kazuo's favourite form of life. Through his large hands, Kazuo shows love of dance and movement from various cultures, dancing tango in *Admiring La*

Argentina (1977), an evening-long dance inspired by and honouring Antonia Mercé, better known by her stage name, La Argentina.

My love of butoh always returns to my mentors, the Ohnos. When I witnessed Kazuo in performance, it seemed to me that he danced for me and not for a distant other. I mean that his dances appear near at hand (in his studio, on stage, and on film) as do those of Yoshito. Dancing with his father in *Suiren* (Water lilies; 1987), Yoshito creates a flinty and seething *yang*, then over time transforms into a peaceful lotus goddess. Kazuo himself appears first in a frilly gown and carrying a parasol, then finally he dances freely at the end, wearing a black suit and white shirt while skimming the floor in broad strokes to the singing of Elvis Presley. *Suiren*, which is based on French painter Claude Monet's water lily canvases, is full of surprises. In his choreography of this dance, Kazuo carries us from French impressionism to a popular American idol through an easy, everyday hybridity. He gestures past his many years and Japanese background, reminding us how active art can be in shaping perception. The original face of butoh is transformative, and as Kazuo reminds us, it does not belong to culture. It is about "taking care of life" he told me (July 11, 1997).

Might butoh be seen, then, in the face of everyone? I experienced my butoh face several ways in Japan, dancing and laughing with Yoshito, learning from Kazuo (although he says he does not teach), and witnessing him in bed with his teeth out in his hundredth year. But I have also found my butoh face just as easily close to home—when my attention shifts, my face pinches, becomes rubbery, dissolves in mush, and returns anew.

Lifeworld—As Body

> Mountains, rivers, sun, moon, wind, and rain, as well as humans, animals, grass, and trees—each and all have been held up. This is holding up the flower. The coming and going of birth and death is a variety of blossoms and their colours. For us to study in this way is holding up the blossom.
>
> —Dōgen Zenji (2013, 89)

When I bend my knees slightly and lower my centre of gravity in a meditative butoh walk, I absorb the earth. In every slow step, I belong to the earth, and it belongs to me. I lean back and look up at the sky, my knees stay soft, my back arches, and everything in me gives up. This is my experience of earth and world in butoh, whether in the studio, or on grass or sandstone. In dancing my relationship to earth and world, I hold up the flower on my path.

Interactive Lifeworld

At the foundation of phenomenology, Husserl (1859–1938) conceptualized what he called—*the lifeworld*—constituted in the kinesthetic field of bodily awareness. I hold that dance and theatre experiences can relate self to others and the lifeworld. Husserl's term and its layered meanings are greatly expanded in light of dance through several phenomenologies and authors in a recently edited volume, *Back to the Dance Itself* (Fraleigh 2018). Husserl first delineates the "lifeworld" in his criticisms of empirical (object specific) directions of natural sciences, which he views as only one way of knowing ([1952] 1989, 383–90). He conceptualizes the body as experienced with complexity from related lifeworld "horizons" or "attitudes" ([1933–1934] 1995, 164–65), all those we might expect: intuitive, social, affective, political, aesthetic, ecological, and scientific ([1952] 1989, 383–90).

What we might not expect is Husserl's somatic perspective: that in human life, lifeworld is originally based in the intricate phenomena of the psychophysical body, extending interactively toward the environing world of nature. He wrote of human life as part of the "mattering" of nature. In this, he founded what eventually propelled ecosomatic phenomenology and aesthetic activism (Fraleigh and Bingham 2018).

I hold with phenomenology that we are not passive recipients of an already constituted world, which does not mean the world is not already constituted and in process. Husserl writes that human subjectivity is active. We *experience* and come to *know* the world "in fashioning a world through activity," thereby constituting and possessing a consciousness of the world, whether through the strife of politics or the soil of nature and history. Human subjects bear every sense of what is meant by *world*; the world of nature itself is alive and has ontological being (Husserl 1995, 167–89).

I hold that we create our world and its ecology in everyday performances: the acts and deeds that surface in theatre and the taken-for-granted rituals of daily life. In language, *world* is used loosely to indicate wide expanses of land and collectives of experience and thought, but is not always turned back toward the inner world of embodied life. In phenomenology, w*orlding* is a pregnant, generative concept, indicating appearance of phenomena (things) as individuals become increasingly aware of them.

Enworlding (*verweltlichung*) is Husserl's concept for the ongoing incompletion of the world in human consciousness (Bruzina 1995, li). His phenomenology has a meditative quality in elucidating "the flowing live present" (xiv). He theorizes *enworlding* in his texts relating to Eugene Fink's draft of the *Sixth Cartesian Meditation* (Husserl [1933–1934] 1995, 188–92) and proffers a transcendental idea with this, not pointing to religiosity but to how we might more fully realize the world, as we live it. World (as encompassing) and earth (as home) are interactive aspects of consciousness, incomplete and in process.

"Worlding" in word and sound creates an expansive feeling in me, a sense of things on the verge, as in butoh when the dancer communicates emergent movement with uninflected slowness that seems never ending. Takenouchi Atsushi, who studied with both Hijikata and Ohno, can move in this minimal way but also slams into objects and speeds with spatial abandon. Much of what happens in his performance seethes beneath the surface. Something remains unstated, unknown and invisible, as though the world will never be known all the way through. He provides a ready example of what it means to create a world through dance, dancing in tortured and remote places to heal the earth, as his mentor Ohno did before him. Through dance experience and participation, butoh generates transcultural interconnections with ecological conscience. Following Ohno's example, Takenouchi made it his mission to dance in places of peril and endangerment around the world. He also likes to match the abundance of elegant environments.

Takenouchi Atsushi dancing in Italy at Lake Maggoire. Photograph by Hiroko Komiya, 2018.

Ecosomatic Threads

We have been concerned with butoh in its generative aspects; now, we look more widely toward its eco-somatic potentials. Husserl and the later phenomenology of Merleau-Ponty offer an understanding of how ego, or the solid and separate sense of self, binds us to materiality and a consciousness of the external world. Husserl's philosophy holds that "the world is not only the *external world* but the inclusional unity of immanence and transcendence" (Husserl [1933–1934] 1995, 158). He also speaks of an environing world and cultural world that does not reduce to "*man's construct"* (158). His philosophy carries the mind beyond the cultural constructs of self and ego. His view is that "human life is *we life"* (192). "Self" is a limited identification, not a separate, solid state of being. *We life* is the inclusive world of nature in which we share. Try as we might, we are not ultimate "doers." The world worlds beyond human consciousness, even as it converges with it.

For a similar view, we turn to Buddhist teacher Chögyam Trungpa (2002), who speaks of "spiritual materialism" in the struggle to maintain a solid ego or sense of self: "In the Buddhist tradition, the analogy of the sun appearing from behind the clouds is often used to explain the discovery of enlightenment. . . . The struggle to maintain the sense of a solid, continuous self is the action of ego" (4). Trungpa explains that the process of meditation brings freedom in *letting be*: "Meditation involves seeing the transparency of concepts so that labelling no longer serves as a way of solidifying our world and our image of self" (11).

Letting be the wholeness of body and world is central to ecological phenomenology (James 2009, 95–96). Husserl and his students Heidegger and Merleau-Ponty set the stage for current concerns of ecology in explaining that how we understand body and world enters into human behaviour. Heidegger (1996) critiqued vast technologies that exploit nature as "resource" (330). Merleau-Ponty ([1945] 1962) created a phenomenology of the human as an inseparable part of the already expressive world (3–5, 35, 53, 67–68). The phenomenology of performance artist David Abram extends these sources in our century, recently in *Becoming Animal* (2010), while Edward Casey (1997) and John Llewelyn (2003) also further ecological phenomenology.

If we look toward Japan, we encounter similar concerns in the ecological philosophy of Yasuo Yuasa (1993) who explains the human as issuing from nature and as integral to the ecosystem, "for the human being is originally a being born out of nature" (188). In *The Body, Self-Cultivation & Ki-Energy*, he presents mind and material through their embodied oneness as moved by *ki* (universal energy). Just as the Buddha mind is everywhere, *ki* permeates and connects us to everything.

Amber Olpin-Watkins dancing at Sand Hollow in Southwest Utah. Photograph by Sondra Fraleigh, 2016.

In returning to source, stepping back and letting be, we see how butoh also connects to nature and the ecosystem. In somatic performances, dancers can attune meditatively to site-specific environments through the neutrality of non-judgment and awareness of place. The fluid aesthetic of butoh prompts such attunement. Below, I suggest a performance of the everyday in a butoh frame of mind. This somatic event is not conceived for an audience, but it could provide background for theatre performance:

> *Letting Be*
> *Spend a day near a lake, an ocean, a brook, or another body of water.*
> *When you return home, sit in silence and attune to your aliveness.*
> *Crawl on all fours for a minute or so.*
> *Then walk on hands and feet as you come to standing.*
> *Take your time.*
> *Notice any new sensations.*
> *Thank your ancestors for your life.*
> *If a spontaneous gesture arises, let it flow.*
> *Follow it into disappearance.*

Performing Phenomenology

One can explain phenomenology or do phenomenology. The latter is a performance more than an explanation, switching from static modes of theory to active contexts of event. The first is sometimes necessary in order to set the stage for the second, as in this essay. I use the term *event* for movements, happenings, or standings undertaken consciously, like the suggested explorations *to do*, or performative events intersecting this essay. Such events draw a difference between dance performed primarily for the stage and that undertaken in somatic contexts for personal development, group cohesion, and community activism.

Performing phenomenology as an author is another kind of doing, as one digs ever more deeply into the original intuitions set in motion by central questions. My writing often takes a performative direction to extend nondual concepts of the body through descriptive aesthetics. Heidegger's innovations in phenomenology catapulted from a theory-based orientation in his teacher Husserl to *the performative* that underlies work in the arts (Grant 2019; Fraleigh 2018, 2019), social theory (Grant 2019), and feminism, particularly *performativity* in Judith Butler (Grant 2019; Fraleigh 2004). The voluminous and much quoted work of Merleau-Ponty is as performative as it is theoretical, while Giles Deleuze and Felix Guattari in *A Thousand Plateaus* (1987) carry performative methods of writing even further.

The value of performing phenomenology lies in what it asks of the author and performer herself. Phenomenology requires a bracketing of what Husserl called "the natural attitude," or the way the world and objects appear on first glance, and what we might say of them if we look more deeply and suspend bias and ego attachments in the process. This is a journey through one's own experience, eventually opening into a larger field of discoveries of others. We have seen that the goal of phenomenology is to overcome face value prejudices in *perceptions*, and now I add, *in performative events*. Next, we consider the somatic basis of such events in relation to butoh and Zen.

Environing Cores—As Somatic Attunement

In *Attunement through the Body*, Shigenori Nagatomo (1992) explains somatic attunement in Zen. The chapter "Dōgen and the Body in Transformation" offers a full account (131–54). Nagatomo conceives affective transformation in somatic awareness as "felt inner resonance," an attunement or harmony arising through a change in the assumed body image through "casting off the body and mind," as stated in Dōgen's Zen. We live our everyday body image from within "the boundary of the skin," Nagatomo says, but body image is not limited to this. Transformation occurs through a somatic act, casting off the everyday body and mind. This is "a somatic achievement" according to Nagatomo, "a lived feeling which expands beyond the physical delineation of the skin to embrace the shaped things of the natural world" (153). Butoh in particular is motivated by images from myriad sources that have profound effects on body image.

Felt Inner Resonance

Butoh transformation joins commonalities across dissimilarities. Of the many "things" I have become in butoh, I remember being a water bag, crouching old woman, grinning insect, seed, bee pollen, crone to beauty, flower, moth, fetus, lightning, chicken, ash pillar, ice, peacock wearing high heels, whale, and much more—all ready to crumble with an uncertainty especially appreciated in Buddhism. Moreover, the actions of butoh are not imitative, rather does one become the image or *butoh-fu* (chronicle or dance image). The process is unlike any in dance forms that depend on

narrative or imitation. When I become a crone and transform toward beauty, I am not imitating a crone or a beautiful woman, I become them and the transition in between. I find an inner resonance with otherness and make it mine; this is a somatic process in actively constituting a world, one micro-step at a time. As a performer, I might also communicate this world, but that would represent another step.

Somatic movement practices propose to improve skills and performance, but are more broadly concerned with emotional health, ethical understanding, and empathic movement experience. Butoh exists in both somatic contexts, and why would it not? It can expand the expressive range of performance; and in morphic processes, performing and witnessing butoh can be therapeutic. Many people participate for this reason alone.[6]

Movement for self-cultivation and environmental connectivity is also a matter of perceptual attunement in Japanese phenomenology, as we just saw with Nagatomo. This can be seen further through the community butoh of Harada Nobuo in Fukuoka, Japan (Fraleigh and Nakamura 2006, 138–43) and in the international teaching of Kasai Akira (Fraleigh 1999, 228–41). Harada and Kasai were both active in the founding of butoh along with Hijikata and Ohno. The international performance and teaching of Takenouchi Atsushi in the second generation provides a clear example of environmental butoh.

Takenouchi Atsushi dancing in nature at Lake Maggiore. Photo by Hiroko Komiya, 2018.

Several strands of butoh and other somatic dance practices engage the environmental world: a rising area of social concern explored extensively in *Dancing on Earth* (LaMothe 2017), *Performing Ecologies in a World in Crisis* (Fraleigh and Bingham 2018), and *Back to the Dance Itself* (Fraleigh 2018). Husserl's rich lifeworld concepts lie behind such efforts. He views nature as constituted in sense: "The world as nature remains . . . a construct of sense, a synthetic unity in the infinity of environing natural cores" (Husserl [1933–1934] 1995, 189). This is significant for any kind of performance because the body as lived participates in the constitution of the lifeworld, and the world we sense is embodied in performance.

Following phenomenology toward zero, the seeker might stumble across the no-mind of Zen, hesitate and wait in a space of not-knowing. Lifeworld encounters aid in dissolution of the time-constituted ego in its ever-streaming passage (Husserl [1933–1934] 1995, 170–71). Body, the soma of self and the environing world of nature are intrinsically (experientially) connected. Through choreography, improvisation, and in several avenues of performance, we translate the lived to the known when we dance. An invisible, felt inner resonance connects us aesthetically (affectively) to the subjective life that animates performance. Such somatic attunements and aesthetic feelings can serve to remind us of the resonant life we share with the natural world, as I am reminded when I dance near my home in Saint George, Utah.

Sondra Fraleigh in *Soma 77* dances barefoot on sandstone in Snow Canyon, Utah. Photograph by Alycia Bright Holland, 2016.

Orientation of Awareness in Ancient Dance

Butoh develops wholistic awareness of what *butoh-ka* (butoh dancers) call "ancient dance." A definition of dance and a matter of awareness, ancient dance ties together the various strands of butoh, as I observed at international butoh festivals in San Francisco (1997), London (2005), Chicago (2006), and New York City (2007). Ancient dance is the dance we already do, the dance always happening everywhere. Takenouchi (2003) calls it *Jinen Butoh* (dance with nature). This is not necessarily dance for the stage; it might land on stage, in your kitchen, or on a mountaintop. It can also blossom in your heart as compassion, the dance that beacons to you in the dark in the desert.

The following short performance is a practice in orientation of awareness that uses pedestrian, everyday movement. I think of it as butoh in its simplicity and matter-of-fact suchness. These are

movements we cannot get out of. Most ancient, they are everywhere we are, and we have done them developmentally and morphologically since birth. Here we explore them performatively as a somatic event. The movements can become interesting, and maybe even intriguing as art when observed as developmental expressions of motile life.

I stand up
I sit down
I lie down
I roll over
I curl up
I sit up
I stand up
I walk

The movements may look dispersed on the page, but they have a through line in the body. To perform this list as butoh, slow the movements down—way down. And let any struggle to find the next movement become part of what you show. Let the transitions (the *ma*) emerge naturally and pay attention to transitional spaces in between the indicated movements. If you have any trouble getting up and down from the floor, use your hands or a prop, or include someone in your performance who can assist you. They can become part of the suchness of the performance in its being OK as it is. Butoh performers like Endo Tadashi and Takenouchi include a range of movement abilities in their work. If someone cannot do something being asked, they get help. And this is part of the *ma*.

Takenouchi Atsushi in rehearsal, showing how to assist and include a dancer with challenges. They will be part of a group performance and environmental work under a full moon at Broellin Castle in Germany (night of August 15, 2003). Photograph by Sondra Fraleigh, 2003.

Chiasm (Entwinement)—As *Ma*

The experience of *ma*, the space between in Japanese, or *limina* in psychology, is more important than visible form in butoh. Further, *ma* is not personalized through narrative, as often in dancing; it moves in light and shadow never quite arriving. In an objective sense, *ma* is nothing; yet we know it is there in shades. Butoh morphology prompts translations of *ma,* ugly affects or beautiful images in process, OK *as they are*. They change, disappear, or intensify like the flow of nature, *as it is*.

Spaces of Possibility in Ma and Chiasm

Ma is a Japanese and Zen word for evanescent space-time or the emptiness in between things. There is no direct translation into English, but *ma* accords roughly with liminal transitional space and indeterminate time. *Ma* is similar to *chiasm*, a symbiotic term from the phenomenology of Merleau-Ponty that describes a crossing over and return. This can be understood relative to perceptual oneness and the "in-betweens" of Japanese thought. *Chiasm* indicates the space between as one of entwinement, where the seer is seen and the knower becomes known, or "doubled" (Merleau-Ponty [1964] 1968, 264). The symbiotic play of *chiasm* animates qualities of presence and oneness (214–15). *Chiasm and ma* are similar nondual, spacious images, but there is a difference. *Ma* is essence and evanescence at once, while *chiasm* elaborates bodily entwinement with space and time. Our body is not in space and time, as Merleau-Ponty holds; it belongs to and combines with them ([1945] 2002, 162).[7]

Ma is interval, a space of possibility in human imagination. In her chapter "Being *Ma:* Moonlight Peeping through the Doorway," Christine Bellerose (2018) shows how *ma* inhabits butoh. The aesthetic of butoh transforms through *ma*, just as we in our human nature change through time. Neither futuristic nor nostalgic, butoh appears and evanesces in present time. Ohno Yoshito teaches butoh workshops through conundrum, creating a space of possibility in "the patience of not starting," while Hijikata expresses *ma* through "the weak body." His last solo, *Leprosy* (1973), falters close to the body at the beginning, and in time totters to the outsides of the feet.[8] Hijikata dances neither with alarm nor in seeking resolution—he expresses a middle way, and to my mind, *nyo*.

In Japanese mythology, spirits known as *kami* animate *ma,* especially in plum blossoms and bamboo shoots, conical sand piles and round boulders, waterfalls, and other natural phenomena. *Kami* expressly enter the flow of dancers. In butoh, *ma* enters matter as philosophy, essence, and evanescence. "*Ma* permeates the cosmological flow of Shintō Zen divinities' order, and it enters the contemporary dance philosophy of butoh as embodied flow" (Bellerose 2018, 162–67). In *MA* (1991), Endo Tadashi dances between *wabi-sabi*, weathered, spare and muted beauty and animal imagery. I describe this work fully in another text (2010, 167–71).

Yoshioka Yumiko evokes *ma* through otherworldly monsters in her solo *One Hundred Light Years of Solitude* (2016).

Yoshioka Yumiko in *One Hundred Light Years of Solitude* (2016), premiere in Porto Portugal at Armazem 22. Photograph by Edgar Gutiérrez Calvillo in San Luis Potosi, Mexico, © 2017. Photograph courtesy of Yoshioka Yumiko.

Over time, she senses her eternal solitude, desperately grasping and eating her own tail. Yoshioka's dance is inspired by Garcia Marquez's *One Hundred Years of Solitude.* She dances the life of a unique creature, born on a planet one hundred light years away (email to author, May 17, 2018). In her notes on the dance, Yoshioka says: "In my childhood, the imaginary creatures and monsters of fairy tales always fascinated me. Butoh, a dance of metamorphosis, helps me to explore this imaginary world, and make something invisible visible." Yoshioka's works move through strange and specious images that disrupt a solid sense of self, as Zen riddles also do.

Yoshioka Yumiko in *One Hundred Light Years of Solitude* (2016). Photograph by Edgar Gutiérrez Calvillo, © 2017. Photograph courtesy of Yoshioka Yumiko.

Oneness

When I go out into the natural world to perform with my students, we dance in an attitude of oneness. Our task is to shed what we think we know to experience a deeper truth in bodily attunement and potential. The world in its worlding intervals entwines with and surrounds us—as we cross over, move under and in between. In the spirit of performing phenomenology, I include a video link of our environmental butoh, Robert Bingham in "Sounding Earth," https://youtu.be/Es2xZIR7aFQ.

Below is a photograph of Karen Barbour, a dancer from New Zealand, exploring the butoh of her *Land and Body are One* on visit with me in Utah in 2015.

Karen Barbour, selfie, in Southwest Utah, 2015.

There is a poem I like by the great Chinese Zen master Hongzhi Zhengjue (Wanshi Shōgaku in Japanese), who lived in China from 1091 to 1157 and had a profound influence on the Japanese Sōtō Zen tradition. In this poem, Hongzhi alludes to the empty nature and luminosity of oneness in return to source—also returning readers to the central theme of *nyo* in this essay. His lines are simple like haiku poetry, but not bound to the form, and they express the suchness of everyday things. One might notice how each line shines perception. They come from Hongzhi's poem "Acupuncture Needle of Zazen" (qtd. in Kwong 2003, 132).

> The water is clear right down
> to the bottom.
> Fish swim lazily on.
> The sky is vast without end.
> Birds fly far into the distance.

I have a Japanese friend called "Laughing Stone" who lived in the countryside near the bombing of Hiroshima at the end of the Second World War. Now he owns land in this area that was once scorched. I walked the land with him one day, listening to his stories of atomic disaster and how the people there ate roots to stay alive after the bombing. Now he grows tall grasses on the once devastated land, extending his larger self and laughing identity. He has created a rest centre for cancer treatment and cultivates products for health, while his daughter who teaches dance somatics and butoh runs his business. He is a man who has suffered and come to realize a very large life. He and his daughter remind me that laughing and dancing are paths for the development of

consciousness, and that cultivation of the body and the land go hand in hand in the performance of everyday things.

Nearing the finish of this essay, I ask into my original insights: shall I bracket once again to ask myself if there is something I am missing or should revise? No. I should simply step back and say in the spirit of Zen that everything is OK. But I do see something is missing. That would be my gratitude—for teachers and traditions supporting my work—as I extend below.

First, for Ohno Kazuo (1906–2010) and his son Yoshito (born 1938), for their generous spirit and gentle dancing, for risking craziness, for wild gender juxtapositions, and for dancing beyond genres while mixing cultures.

For phenomenology: It forged in me an understanding of butoh, which I might have otherwise missed, since the maddening project of opening our minds is also the project of phenomenology. There is always something we miss. Hesitate! Wait, and more will appear.

For Edmund Husserl (1859–1938): As a Jew living in Germany during the rise of Hitler, his life and writings were often at risk. He prepared a path for embodied philosophy and gave both dancers and philosophers a way to speak about the convergence of body with world and nature.

For somatic movement arts as a field of study—attending to performance in an everyday frame of mind while entwining a large and often unseen whole.

For Zen, and my great good fortune in befriending Akane Akiko in Japan. She introduced me to her father, Zen master Akane Shodo, whose mastery is the difficult art of calligraphy. He became my Zen teacher and encouraged my writing on dance and Zen, subsequently creating calligraphy for my first book on butoh, *Dancing into Darkness: Butoh, Zen, and Japan* (1999).

I gratefully renew my experiences with Japan and Zen in this essay—with a note that the Zen way of calligraphy relates to the everyday, as I learned through my sensei Akane Shodo, in the line of the great master Eihei Dōgen Zenji. The Zen way is not about trying to make anything beautiful or skillful, just giving full attention as if discovering writing or any other action for the first time.

On Sounding Bodies

This essay might be extended in several directions, since phenomenology, butoh, and Zen are practices of continuing attention and revelation. For now, I invite you to perform the following in a meditative frame of mind.

> *ON SOUND AND SILENCE*
> *Find a quiet place where you can be alone and ask yourself,*
> *What comfort is available in sitting or lying down.*
>
> *If you are sitting, sit forward so that your back is free.*
> *Let your back relax upward and your head float peacefully.*
> *If you lie down, find out which feels better—*
> *lying on your back,*
> *or curling over in embryo on your side.*
> *Then choose the position you like.*

Let an easy balance arise in your body,
while gently swelling your belly breath.
Let gravity hold you. Let the earth hold you.

With nothing to do, nowhere to go,
and not acting upon sounds,
Let sound be.
Remain as you are as long as you like.
And when you rise, notice if an instinctive gesture
Rises and moves you.
If so, let it flow, or simply be quiet.

Let gestures gesture and be still,
Let sounds sound and be silent,
Let butoh be as it is

Notes

1. Initially published as "Performing Everyday Things," *Dance, Movement and Spiritualities* 8, no. 1–2 (December 2021): 33–55.

2. I write *butoh* in lower case when it runs into the text, as I would any other dance form or genre.

3. For an account of lived body concepts in relation to all of these authors, see Fraleigh (1987).

4. The essay occasionally uses first names to distinguish between the Ohnos.

5. I saw *Tree IV* in Tokyo at Plan B on June 2, 1990.

6. Prominent examples of somatic movement practices in Western contexts are the Feldenkrais Method, the Alexander Technique, Body-Mind Centering, Shin Somatics, and Authentic Movement Practice. For a full account, see Fraleigh (2015).

7. Here we note in Merleau-Ponty an echo of Husserl's convergence of body with world and nature that we considered earlier.

8. Hijikata's *Leprosy* (1973) is described more fully in Fraleigh (2010, 87–90).

References

Abram, David. 2010. *Becoming Animal: An Earthly Cosmology.* New York: Pantheon Books.

Bellerose, Christine. 2018. "Being *Ma:* Moonlight Peeping through the Doorway." In *Back to the Dance Itself: Phenomenologies of the Body in Performance*, edited by Sondra Fraleigh, 161–79. Urbana: University of Illinois Press.

Bruzina, Ronald. 1995. Introduction to *Sixth Cartesian Meditation*, by Eugene Fink, trans. Ronald Bruzina, vii–xcii. Bloomington: Indiana University Press.

Casey, Edward. 1997. *The Fate of Place: A Philosophical History.* Berkley: University of California.

Deleuze, Giles and Felix Guattari. 1987. *A Thousand Plateaus: Capitalism and Schizophrenia.* Translated by Brian Massumi. Minneapolis: University of Minnesota Press.

Dōgen, Eihei. 2013. *The Essential Dōgen*: *Writings of the Great Zen Master.* Edited by Kazuaki Tanahashi and Peter Levitt. Boston: Shambala.

Fraleigh, Sondra. 1987. *Dance and the Lived Body.* Pittsburgh: University of Pittsburgh Press.
———. 1999. *Dancing into Darkness: Butoh, Zen, and Japan.* Pittsburgh: University of Pittsburgh Press.
———. 2004. *Dancing Identity: Metaphysics in Motion.* Pittsburgh: University of Pittsburgh Press.
———. 2010. *BUTOH: Metamorphic Dance and Global Alchemy.* Urbana: University of Illinois Press.
———. 2015. *Moving Consciously: Somatic Transformations through Dance, Yoga, and Touch.* Urbana: University of Illinois Press.
———, ed. 2018. *Back to the Dance Itself: Phenomenologies of the Body in Performance.* Urbana: University of Illinois Press.
———. 2019. "A Phenomenology of Being Seen." In *Performance Phenomenology: To the Thing Itself*, edited by Stuart Grant, Jodie McNeilly-Renaudie, and Matthew Wagner, 87–110. Cham, Switzerland: Palgrave Macmillan.
Fraleigh, Sondra, and Robert Bingham, eds. 2018. *Performing Ecologies in a World in Crisis*. Special issue, *Choreographic Practices* 9, no. 1.
Fraleigh, Sondra, and Tamah Nakamura. 2006. *Hijikata Tatsumi and Ohno Kazuo.* London: Routledge.
Grant, Stuart. 2019. "The Unnamed Origin of the Performative in Heidegger's Interpretation of Aristotelian *Phronesis*. In *Performance Phenomenology: To the Thing Itself*, edited by Stuart Grant, Jodie McNeilly-Renaudie, and Matthew Wagner, 63–83. Cham, Switzerland: Palgrave Macmillan.
Heidegger, Martin. (1927) 1962. *Being and Time.* Translated by John Macquarrie and Edward Robinson. New York: Harper and Row.
———. 1996. *Basic Writings*. Translated by D.F. Krell. Oxford: Blackwell.
Husserl, Edmund. (1952) 1989. *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy,* Book 2 (Ideas II). Translated by R. Rojcewicz and A. Schuwer. Boston: Kluwer Academic Publishers.
———. (1933–1934) 1995. "Texts by Edmund Husserl Relating to Eugene Fink's Draft of a Sixth Meditation." Appendices to *Sixth Cartesian Meditation*, by Eugene Fink, trans. Ronald Bruzina, 163–92. Bloomington: Indiana University Press.
James, Simon P. 2009. *The Presence of Nature: A Study in Phenomenology and Environmental Philosophy.* London: Palgrave Macmillan.
Kwong, Jakusho. 2003. *No Beginning, No End*. Edited by Peter Levitt. New York: Harmony Books.
LaMothe, Kimerer, ed. 2017. *Dancing on Earth*. Special issue of *Dance, Movement & Spiritualities* 4, no. 2.
Llewelyn, John. 2003. "Prolegomena to Any Future Phenomenological Ecology." In *Eco-phenomenology: Back to the Earth Itself*, edited by Charles S. Brown and Ted Toadvine, 51–72. Albany: State University of New York Press.
May, Reinhard. 1996. *Heidegger's Hidden Sources: East Asian Influences on his Work,* Oxon, UK: Routledge.
Merleau-Ponty, Maurice. (1945) 1962. *Phenomenology of Perception.* Translated by Colin Smith. London: Routledge & Kegan Paul.
———. (1945) 2002. *Phenomenology of Perception*. Translated by Colin Smith. London: Routledge Classics.
———. (1964) 1968. *The Visible and the Invisible.* Edited by Claude Lefort, translated by Alphonso Lingis. Evanston IL: Northwestern University Press.
Nagatomo, Shigenori. 1992. *Attunement Through the Body.* Albany: State University of New York Press.
Nietzsche, Friedrich. (1883) 1966. *Thus Spoke Zarathustra*. Translated by Walter Kaufman. New York: Viking.
Ohno Kazuo and Ohno Yoshito. 2004. *Kazuo Ohno's World.* Translated by John Barrett. Middletown CT: Wesleyan University Press.

Schopenhauer, Arthur. (1818) 1969. *The World as Will and Representation*. 2 vols. Translated by E. F. J. Payne. New York: Dover.
Takenouchi Atsushi. 2003. Interview with Sondra Fraleigh. Broellin, Germany, August 15, 2003.
Trungpa, Chögyam. 2002. *Cutting Through Spiritual Materialism*. Boulder, CO: Shambhala Classics.
Yuasa, Yasuo. 1993. *The Body, Self-Cultivation & Ki-Energy*. Albany: State University of New York Press.