

Seami Jûroku Bushû 世阿彌十六部集

Seami's Sixteen Treatises

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Chapter IV²⁷¹⁾

Jingi ni iu 神儀²⁷²⁾ 云²⁷³⁾

Matters of the Gods²⁷⁴⁾

[1]

Concerning the origin of sarugaku in the Age of the Gods—when Amaterasu Ômikami shut herself up in the Rocky-cave of Heaven, the realm was covered with eternal darkness. Thereupon the gods, beginning with Shimanemi-no Mikoto,²⁷⁵⁾ the son of Tsuki-gami,²⁷⁶⁾ assembled on Mt. Ama-no Kaguyama and in order to soothe the feelings of Ômikami performed kagura²⁷⁷⁾ and commenced the seinô.²⁷⁸⁾ Particularly, Ama-no

271) On account of the bad history and inconsistency of this chapter Dr. Yoshida doubted its authenticity but its genuineness, as defended by Sanari, has since been generally accepted. [*Introduction, note 4].

The texts of *Kwadensho* in the possession of the Kwanze family not being available for study at the moment, we have had to rely on the collation made by Prof. Nose which he with most exceptionable generosity has permitted us to use. Unfortunately in the short space of time he was allowed access to the Kwanze text he was not able to complete his collation of the first half of chapter 4 which, on account of its lesser value, he had left till last.

272) Yoshida in the Introduction to his edition suggests that must be a copyist's error for Jingi 神祇, "The deities of heaven and earth". Dr. Nogami in his edition accepts this emendation.

273) The Saitô text amalgamates chapters 4 and 5 with the title 神儀云與儀讚歎云.

274) 云 is neglected in the translation (as it is in the editions of Nonomura and Nogami); the effect could be given as: [The chapter on] "Matters of the gods" says:

275) 鳥根見尊, a kami otherwise unknown to history.

276) 月神. Sôsetsu and Tanaka texts omit any reference to Shimanemi-no Mikoto and Tsuki-gami giving: "the eight hundred myriad gods", a reading preferred by Nose as there is no mention of the other deities in the *Kojiki* or *Nihonshoki* versions of the story.

277) 神樂, sacred music and dance.

278) せいなう possibly a corruption of *zae-no o*, 才男, kagura musicians. In that case, it obviously refers here to performances of sarugaku played by *zae-no o* after a performance of kagura. However, from mid-twelfth century at festivals of the Kasuga shrine, dances by seinô 細男, bugaku dancers, are recorded. For this reason, as well as because the present chapter gives the legendary origin of the nô according to the views of the Yamato sarugaku actors, Nose conjectures that せいなう here refers to 細男. Yoshida transcribes it 政納 or 才男; Nonomura follows this and Nogami gives 才男.

Uzume-no Mikoto, coming forth bearing a branch of sakaki²⁷⁹⁾ hung with shide,²⁸⁰⁾ lifted up her voice in song, stamped her feet noisily “tom-tom”²⁸¹⁾ and in divine ecstasy²⁸²⁾ sang and danced. Her voice being faintly audible, Ōmikami opened the door of the Rocky-cave a little, and the realm was again illuminated. The faces of the gods appeared white.²⁸³⁾ Their divine amusement at this time is said to be the origin of sarugaku. Details are given in the Oral Instructions.²⁸⁴⁾

[2]

In the land of Buddha when the wealthy Shudatsu²⁸⁵⁾ built and offered Gion-shōja²⁸⁶⁾ for the support of Buddha,²⁸⁷⁾ at the time of Buddha’s sermons there, Daiba²⁸⁸⁾ accompanied by a myriad of the heathen²⁸⁹⁾ danced and sang loudly, holding in their hands branches of trees and leaves of bamboo grass, hung with shide, so that Buddha found it impossible to preach. Then he winked at Sharihotsu²⁹⁰⁾ who impressed by the power of Buddha, made ready hand-drums and gongs²⁹¹⁾ in the back-room²⁹²⁾ where Anan²⁹³⁾ with his ready wit, Sharihotsu with his wisdom and Furuna²⁹⁴⁾ with his eloquence performed sixty-six pieces of miming. Hearing the sound of the flute and the hand-drum, the heathen gathered in

279) 榊, the sacred tree of Shintō, Eurya ochracea.

280) して [幣; Sōsetsu text: 四手], cut-paper (originally cloth) Shintō offerings.

281) Hodoroshiku, Yasuda text: ほとろ^{シツ}職; Sōsetsu text: ほとろ^{シツ}焼 queried by Dr. Fujishiro as ? 敷. Possibly ほとろしく is a copyist’s error for ほとろほとろと, but the word is clearly onomatopoeic.

282) かんかゝり [神懸].

283) So the Sōsetsu and Tanaka texts: 神達の御面しろかりけり. Yasuda text gives 神達の御遊面しろかりけり, “The pastime of the gods was interesting”. Nogami follows Sōsetsu text, Nonomura the Yasuda text; Nose referring to *Kogo Shūi* 古語拾遺 *Uncollected ancient legends*, etc., shows that the Sōsetsu text agrees best with the story as generally told.

284) These details are not extant.

285) Shudatsu or Sudatsu 須達, or Shudatta or Sudatta 須達多. Sudatta was the original name of Anāthapiṇḍada, the wealthy minister of Prasenajit [波斯匿, Hashinoku], King of Śrāvastī [舍衛國, Shaei-koku], famous for his charity.

286) 祇園正舍 Jetavana Vihāra at Śrāvastī. Sōsetsu gives 祇園精舍.

287) 釋迦如來 Sakya Tathagata.

288) 提婆 Devadatta [提婆達多] cousin of Śākyamuni and his enemy and rival.

289) Gedō 外道 (opposite of naidō 内道), non-Buddhists.

290) 舍利弗 Śāriputra, one of the chief disciples of Buddha and his right-hand attendant.

291) しゃうこ [perhaps 鉦鼓 shōko] gong. But Yoshida, Nonomura and Nogami transcribe it 笙鼓, “panpipes and hand-drums”. Tanaka text gives しゃう.

292) Onando 御後戸 (or nando 後戸, more commonly 納戸) originally a closet for clothes, etc.

293) 阿難 Ānanda, the younger brother of Devadatta and one of the chief disciples of Buddha.

294) 富樓那 Pūrṇa, the chief preacher among the important disciples of Buddha.

the back-room and seeing the performance were quieted. Taking occasion of this, Buddha preached his sermons. Thus began this art in India.

[3]

In Japan, in the reign of Kimmei Tennô on the occasion of a flood²⁹⁵⁾ of the River Hatsuse in Yamato province, a pot floated down the river. A courtier picked this up near the torii at the cedar grove of Miwa. In it there was an infant, gentle-featured and gem-like. As the child had descended from heaven, the courtier reported the incident to the Court.²⁹⁶⁾ That night in the Mikado's dream,²⁹⁷⁾ the infant appeared and said, "I am the third son²⁹⁸⁾ of Shikô²⁹⁹⁾ of the great Shin dynasty. By a happy chance, I manifest myself in Japan. . . ." ³⁰⁰⁾ The Mikado thinking this strange summoned the infant to the Court. As he grew up, he excelled in wisdom and already in his fifteenth year was raised to the rank of Minister of State and was granted the family name of Shin.²⁹⁹⁾ The character "Shin" being also pronounced "Hata", he is the man referred to as Hata-no Kôkatsu.³⁰¹⁾ When some slight trouble arose in the country, Shôtoku

295) A.D. 540-571.

296) 興水 for 洪水.

297) Tanaka text substitutes "presence" for "dream".

298) さんなん [三男]; Sôsetsu and Tanaka texts さいたん [再誕], "rebirth", the reading preferred by Nose, Nogami and Nonomura as being obviously more congruous to a legend.

299) 始皇, Shih Huang, the first ruler of the Ch'in 秦 dynasty.

300) Sôsetsu and Tanaka texts omit 云々, ". . .".

301) 秦河勝. *Introduction, Note 7. The name Kôkatsu is said to refer to the infant's victory over the river.

A Kôkatsu is referred to in *Nihonshoki* in the following passages:—

"11th month, 1st day. [A.D. 603] The Prince Imperial addressed all the high functionaries, saying "I have an image of the venerable Buddha. Which of you will receive this image and worship it reverently?" Now Kahakatsu, Hada^{no} Miyakko, came forward and said:—"Thy servant will worship it". So he received the image of Buddha, and built for it the Temple of Hachi-woka [Kôryû-ji, Kadano, Yamashiro]" (Aston, *Nihongi*, p. 127).

"Autumn, 7th month. [A.D. 644] A man of the neighbourhood of the River Fuji in the East Country named Ohofu Be no Oho urged his fellow-villagers to worship an insect, saying:—"This is the God of the Everlasting World. Those who worship this God will have long life and riches". At length the wizards and witches, pretending an inspiration of the Gods, said:—"Those who worship the God of the Everlasting World will, if poor, become rich, and, if old, will become young again". So they more and more persuaded the people to cast out the valuables of their houses, and to set out by the roadside sake, vegetables, and the six domestic animals. They also made them cry out:—"The new riches have come! Both in the country and in the metropolis people took the insect of the Everlasting World and, placing it in a pure place, with song and dance invoked happiness. They threw away their treasures, but to no purpose whatever. The loss and waste was extreme. Hereupon Kahakatsu, Kadono no Hada no Miyakko was

Taishi³⁰²) following the happy precedents of the Age of the Gods and of India, bade this Kôkatsu perform sixty-six pieces of miming and had made sixty-six masks which he gave to him. These performances Kôkatsu gave in the Shishinden hall of the Imperial Palace²⁹⁶) of Tachibana. Thereupon, peace and tranquility reigned in the country. Though these performances were kagura 神樂, in order to hand them down to posterity, Shôtoku Taishi³⁰²) took away the left-side radical of the character 神[示] leaving the right-side radical only [申]. As 申 is pronounced “saru” in the calendar, these performances were therefore named “sarugaku”. Sarugaku may also be interpreted as “telling of pleasure”³⁰³) as well as being a division of kagura.³⁰⁴) Serving under the emperors Kimmei, Bidatsu,³⁰⁵) Yômei, Sushun and the empress Suiko and Shôtoku Taishi, this Kôkatsu handed down this art to his posterity and disappearing as incarnations³⁰⁶) do, embarked from Naniwa-no ura in Settsu province in a hollowed-out log boat³⁰⁷) and drifted out to the western sea at the mercy of the wind and arrived at Sakoshi-no ura in Harima province. The dwellers on the shore there examining the boat³⁰⁸) found in it a being different in shape from a human being. Possessing and cursing all men, it worked miracles and was therefore adored as a kami and the land became fruitful. Spelling its name as “The Greatly Rough”³⁰⁹) they called it Ôsake Dai-myôjin³¹⁰) and even today it is marvellously responsive to prayer. The

worth that the people should be so much deluded, and slew Ohofu Be no Oho. The wizards and witches were intimidated, and ceased to persuade people to this worship. The men of that time made a song, saying :—

Udzumasa
Has executed
The God of the Everlasting World
Who we were told
Was the very God of Gods.

This insect is usually bred on orange trees, and sometimes on the Hosoki. It is over four inches in length, and about as thick as a thumb. It is of a grass-green colour with black spots, and in appearance entirely resembles the silkworm.” [Aston, *Nihongi*, p. 188].

302) Jôgû Taishi 上宮太子, referring to Shôtoku Taishi.

303) たのしみ [樂] を申.

304) Just as 申 is part of 神.

305) Bidatsu Tennô [572-85], Yômei Tennô [586-7], Sushun Tennô [588-91], Suiko Tennô [592-628].

306) Kenin 化人. Tanaka text replaces “disappearing as incarnations do” by “afterwards disappearing”.

307) うつば [刳木] 船; Tanaka text simply: 船.

308) 舟をあけて見れば which Yoshida, followed by Nonomura, seems to understand as 舟を上げて見れば “pulled up the boat” and Nose as “opened the boat”.

309) おう[大]きにあ[荒]るる.

310) 大荒大明神 Ôsake-jinja [大酒 (or 大劈 or 大荒) 神社] is situated at Sakoshimura, Akô-gôri, Harima, and the kami there enshrined is regarded as the ancestral deity of the Hata family.

prime noumenon³¹¹⁾ of this kami is Bishamon Tennô,³¹²⁾ And it is said that when Shôtoku Taishi subjugated the rebel Moriya, it was the occult power of this Kôkatsu which destroyed Moriya³¹³⁾. . . .

[4]

In Kyôto³¹⁴⁾ in the reign of Murakami Tennô,³¹⁵⁾ the emperor inspected the ancient records of the sarugaku-ennen written by Shôtoku Taishi and found there a clear account, first, of how it had originated in the Age of the Gods and in India and had been introduced to Japan through Gesshi³¹⁶⁾ and Shindan,³¹⁷⁾ of the observance of the precept of³¹⁸⁾ making singing³¹⁹⁾ the way of praising the Buddhist scriptures³²⁰⁾ and popularizing Buddhism³²¹⁾ in order to break evil bonds and invite happiness and blessing; and of the sarugaku dance³²²⁾ which brings tranquility to the land, peace to the nation and longevity to the people. Believing therefore that prayer should be offered for the nation by means of a sarugaku performance, Murakami Tennô ordered Hata-no Ujiyasu³²³⁾ the then living descendant³²⁴⁾ of Kôkatsu and the inheritor of his art of sarugaku to play sixty-six sarugaku pieces in the Shishinden Hall. At that time there was a talented man named Ki-no Ko-no Kami,³²⁵⁾ the husband of the younger sister of Ujiyasu, who in company with Ujiyasu also perform-

311) 本地; the Shintô kami being all regarded, according to the honji-suijaku 本地垂迹 doctrine, as manifestations of some prime noumenon of Buddha.

312) 毘沙門天王 Vaiśravaṇa, one of the four Maharajas (四天王 Shi tennô) and the guardian of the North.

313) Tanaka text: "Moriya died by the hand of Kôkatsu".

314) Yasuda text: 平の都; Kwanze, Sôsetsu and Tanaka texts: 平の城.

315) A.D. 947-966.

316) Yüeh-Shin 月旨 (Sôsetsu text gives the commoner form 月氏) an ancient state in western China.

317) 晨旦 China.

318) Kwanze text omits: "observance of the precept of".

319) きやうげんききよ [狂言綺語 as given in Sôsetsu text] originally meaning "prose and poetry" (derived from 白氏文集) appears frequently in the nô texts in the sense (usually) of "texts for chanting".

320) 讚佛 [乘].

321) 轉法輪.

322) Sôsetsu text: "kagura dance"; Tanaka text: "sarugaku-ennen".

323) *Honchô Monzui* 本朝文粹 (*Gems of Japanese Literature*) refers to Hata-no Ujiyasu 秦氏安 as an official of the Imperial Guards and one versed in sarugaku in the time of Murakami Tennô.

324) The Sôsetsu text adds "remote".

325) 紀のこの守 probably a corruption of 紀の權の守 Ki-no Gon-no kami, in which form it is given in the Kwanze text. In Seami's *Sarugaku dangi*, he is referred to as the founder of Ômi sarugaku.

ed sarugaku.³²⁶⁾ Afterwards, finding it difficult to perform as many as sixty-six pieces in one day, choice was made of three³²⁷⁾ pieces—*Inatsuma-no Okina*³²⁸⁾ (or *Okina omote*), *Yotsugi-no Okina*³²⁹⁾ (or *Sanban Sarugaku*) and *Chichi-no Jô*.³³⁰⁾ These are the present-day *Shiki Samban*³³¹⁾ and are modelled on Hosshin Nyorai, Hôshin Nyorai and Ôshin Nyorai.³³²⁾ The oral instruction concerning *Shiki Samban* will be found in a separate book.³³³⁾ Mitsutarô Komparu³³⁴⁾ is the twenty-ninth remote³³⁵⁾ descendant of Hata-no Ujiasu. This refers to the Emman³³⁶⁾ company of Yamato province. This family has handed down from this Ujiasu three treasures, a demon's mask made by Shôtoku Taishi himself,³³⁷⁾ the image of the kami enshrined at Kasuga-jinja and the ashes of Buddha.³³⁸⁾

[5]

At the present day, at the *yuima-e*³³⁹⁾ at the Kôfuku-ji temple at Nara, when the service is held in the lecture-hall³⁴⁰⁾ the *ennen* dance³⁴¹⁾ is performed in the dining-hall.³⁴⁰⁾ This is intended to soften the heathen and quieten evil relations. In the intervals, the lectures on the sutra are given

326) Kwanze, Sôsetsu and Tanaka texts: “with him also Ujiasu performed sarugaku”.

327) Kwanze text: “the three most vital”.

328) 穂積の翁; Kwanze text: 穂經翁; Sôsetsu text: 穂繼翁.

329) 代繼翁; Kwanze text: 代經翁; Sôsetsu text: 代繼翁; Tanaka text: よなつみの翁.

330) 父助 [for 父尉]; Sôsetsu text: 父允.

331) 式三番 the prototype of the modern *nô* drama 翁 *Okina*, which is a combination of the dances of three characters. *Okina*, 千歳 *Senzai* and 三番叟 *Sambasô*. In the Kwanze school the text is called *Shinka* 神歌 though in performance referred to as *Okina*.

332) Kwanze text omits Nyorai in each case. These represent the three-fold nature of Buddha 三身 *Trikāya*—法身 *Darmakāya*, the spiritual, 報身 *Sambhogakāya*, the glorified, and 應身 *Nirmāṇakāya*, the revealed bodies.

333) Referring to a work not now extant.

334) 光太郎金春. Sôsetsu text adds a marginal note: 當代 “the present head”.

335) 遠孫; Tanaka text: 嫡孫 “direct descendant”; Sôsetsu text: 廟孫, descendant.

336) 圓満井, the original name of Komparu.

337) Tanaka text replaces this by: “a mask of the deity who danced in front of the Rocky-cave which was given to Kôkatsu by Shôtoku Taishi”. Sôsetsu text adds the marginal note: “a mask in the possession of Kôkatsu”.

338) *Busshari* 佛舍利, Buddha's *śarira*, the ashes after cremation. Tanaka text adds: “The mask of the kami and the bones of Buddha which were inherited from Kôkatsu and handed down to Ujiasu, to these being added later the image of the kami of Kasuga-jinja, are the heirlooms [證文, proving the authenticity of this family] of this family and have been handed down to the present day”.

339) *Yuima-e* 維摩會, the famous service at Kôfuku-ji held yearly since A.D.714 from Oct. 10 to Oct. 16 for lectures on 維摩經 the *Vimalakīrti-sutra*.

in front of the lecture-hall.³⁴²⁾ This follows the happy example of Gion-shôja.³⁴³⁾ This, known as the Shintô service at Kasuga-jinja and Kôfuku-ji in Yamato province, the sarugaku is performed by the four companies at this shrine and this temple on the 2nd³⁴⁴⁾ and 5th days of the 2nd month, this marking the commencement of the Shintô services of the year, and intended as a petition for the tranquility of the realm.

(A) The Four Sarugaku Companies attending at the Shintô services of Kasuga-jinja in Yamato province—

Toi, Yûsaki, Sakato and Emman'i.

(B) The Three Sarugaku Companies attending at the Shintô services of Hiye-jinja in Ômi province—

Yamashina, Shimosaka and Hiye.

(C) The Two Shushi³⁴⁵⁾ Companies in Ise province—

(D) The Three Sarugaku Companies attending at the First Month Service³⁴⁶⁾ in the Hosshô-ji temple—

Shinza,³⁴⁷⁾ Honza,³⁴⁸⁾ and Hôjôji.³⁴⁹⁾

These three companies also attend at the Shintô services of the Kamo and Sumiyoshi shrines.³⁵⁰⁾

340) Kôdô 講堂 and jikidô 食堂, two of the seven constituent buildings 七堂伽藍 shichidô-garan of a typical temple.

341) 舞延年, ennen dances performed by priests.

342) Sôsetsu and Tanaka texts: "dining hall."

343) As described in section 2.

344) Kwanze text omits: "the 2nd and". This refers to the torch-light nô 薪能 takigi-nô held at the Second Month Service 修二月會 shû-nigatsu-e, held yearly until the close of the Tokugawa period.

345) 主司 or 咒師, a Buddhist variety of sarugaku. The two companies were Waya 和屋 and Karita 菊田 (afterwards called Katsuta). Kwanze text adds to this: "Waya and Katsuta"; Sôsetsu text: "with an additional company, Ima Shushi" (new Shushi); Tanaka text: "Waya and Katsuta, with an additional company, Ima Shushi".

346) Go Shûshô 御修正, the Shû-shôgatsu-e 修正月會.

347) 新座 with the marginal note エナミ implying that it had its origin in Enami 覆並, Settsu province.

348) 本座 with the marginal note ヤタ implying that it had its origin in Yata 矢田, Tamba province.

349) 法成寺 with the marginal note シュク implying that it had its origin in Shuku 宿, Settsu province. Sôsetsu text omits エナミ and replaces ヤタ by カハチ [河内]ノ國 and シュク by ツ [津]ノ國. Nose points out that the reference to Kawachi province is mistaken.

350) Kwanze text replaces this section (D) by "Shinza in Kawachi, Honza in Tamba and Hôjôji 法成寺 in Settsu. The company which attends at the Shintô services of Kamo and Sumiyoshi is one of these three.

The Ejima manuscript ends here with the postscript. "The present copy is based upon the autograph manuscript of Kwanze Seami. The original of this copy bears a note to the effect that it is a copy of a manuscript in the possession of Isoda. I borrowed and copied it. Lucky Day of 6th month of 2nd year of the Tenna era [1682]". Collation of this manuscript having been begun in the first instalment from a modern copy, the Tanaka text, for the sake of uniformity the text has been referred to throughout as the Tanaka text though in the course of this work through the kindness of the owner Mr Ejima Ihee we were allowed to borrow, copy and photograph the original manuscript [*Introduction, Note 3. 6].

Chapter V

Ôgi ni iu 奥儀云³⁵¹⁾

The Secrets

[1]

Now, although these Items³⁵²⁾ of *Fûshi Kwaden*³⁵³⁾ must be kept secret from the eyes of the general public having been written as household precepts³⁵⁴⁾ for my descendants, what in truth I wish is this alone: in regard to my contemporary fellow actors in this art, what I must deplore is that the time of its decadence has already come,³⁵⁵⁾ for neglecting this accomplishment, they merely follow other arts and even if by chance they attain skill in it, they do not pass beyond temporary enlightenment³⁵⁶⁾ and passing fame and wealth, forgetting the original current of the art. If, therefore, you neglect selfish motives in acquiring this art and in venerating this accomplishment, why will you not derive advantages in doing that? While in this art particularly, you inherit the style of your predecessors, there are some kinds of performance which come from your own ability,³⁵⁷⁾ and so this cannot be explained in words. Because the Flower is passed from mind to mind, deriving the form of this art from your predecessors, I call this treatise *The Flower in Form*.³⁵³⁾

[2]

Generally speaking in this art there is a difference of style³⁵⁸⁾ between Yamato and Ômi provinces. Ômi [sarugaku] attaches primary impor-

351) *Chapter 4, Note 2 & 3. Sôsetsu text: Ôgi-santan ni iu, 奥儀讚歎云 The [Book of the] praise of the secrets says.

352) Referring to the first three chapters.

353) *Fûshi Kwaden* is the proper title of *Kwadensho* (*Introduction, Note 3) and that invariably used in this family of manuscripts including the titles of chapters.

354) So the Kwanze [テイキン] and Sôsetsu [庭訓] texts, the Yasuda text here again giving (*Chapter 3, Note 266) chigi 遲疑 "hesitation", which Dr Yoshida queries as for 遺趣.

355) Kwanze text: "that this art has already decayed".

356) 一せきの氣せう which Dr Yoshida, followed by Nose, transcribes doubtfully 一夕の見證, "an evening's enlightenment" [in Zen], while Nonomura gives 化粧, "toilet" and Nogami 一夕の嬉笑, "an evening's merriment". Kwanze text gives the synonymous 一旦ノケシヤウ and Sôsetsu the same as the Yasuda text with the marginal query 一タンノケシヤウ歎.

357) The Yasuda text may be interpreted here, as it is by Ikenouchi :-"Particularly in this art, you inherit the style of your predecessor and if you perform in your own way, it is outrageous". Kwanze text: "your acting comes from your own ability".

358) 風體; Sôsetsu text 風脉.

tance³⁵⁹) to the stage of grace, and next to miming, making charm³⁶⁰) the basis, while Yamato attaches first importance³⁵⁹) to miming, aiming at mastery of an exhaustive repertory of mimings, and in addition to the style of grace. A true expert, however, will have both of these styles within his reach.³⁶¹) One who is capable of style in one direction only is one who has not attained genuine mastery of performance. So, people consider the strong point of the Yamato style to be the attaching of basic importance to miming and plot³⁶²) and the having ready of an exhaustive repertory, such as in lofty³⁶³) style³⁶⁴) and angry performances, the Yamato sarugaku actors in their training also aiming exclusively at the acquirement of these.³⁶⁵) Nevertheless the style in which my late father at the height of his fame was particularly skilful was shown in the performance of *Shizuka ga mai no ho*³⁶⁶) and in the miming³⁶⁷) of *Saga no Dainenbutsu no Onnamonogurui*,³⁶⁸) it being absolutely obvious to all that it was by such performances that he won popular admiration and his wide fame, and these are of the style of utmost grace.

Also the style of dengaku³⁶⁹) being especially of a different type everyone of the audience is accustomed to think³⁷⁰) that it cannot be criticized from the same point of view as the style of sarugaku,³⁷¹) but I hear that Itchū³⁷²) of the Honza³⁷³) well known in recent times as a sage of this art

359) Kwanze text: "attaches importance exclusively to".

360) かかり [風情].

361) Kwanze text omits the sentence.

362) 儀理; Kwanze text 理. Dr Nogami [*Bungaku Symposia* 6] understands "giri" in the sense of "meaning, theme".

363) たけ[長]のある (*Chapter 3, Note 218).

364) よそほひ [粧].

365) i.e., miming and plot. Kwanze text: "Thus the Yamato style attaches basic importance to miming and plot and attempts exclusively a large repertoire of mimings, such as in lofty style and angry performances".

366) 静が舞, no doubt resembling the modern *Yoshino Shizuka*.

367) Kwanze text: "the performance (nō)".

368) 嵯峨の大念佛の女物狂 was probably the prototype of the modern *Hyakuman*.

369) 田樂, the rustic entertainment of song and dance so closely connected with sarugaku throughout its long history until its final eclipse by sarugaku. [*Takano, *Kabu Ongyoku Kōsetsu* 歌舞音曲考説, pp. 1-74; Nose, *Nōgaku Genryū Kō* 能樂源流考, pp. 1444-1526]. Sōsetsu text: for 田樂 gives 申樂 with the marginal query 田歟.

370) Kwanze text: "thinks".

371) So Nose interprets the sentence. Ikenouchi, followed by Nishio, understands the sense to be that dengaku is inferior to sarugaku. Nonomura believing that sarugaku is a copyist's mistake for dengaku understands the sense to be that dengaku is great beyond criticism.

372) 一忠 (*Seami's *Nōsakusho* and *Sarugaku dangi*).

373) 本座, the dengaku company of Shirakawa, Kyōto.

mastered above all others³⁷⁴⁾ an exhaustive repertory of mimings, above all the miming of demons and in angry style, leaving nothing beyond his attainment. Therefore my late father certainly always spoke of Itchû as his teacher in style.

Such being the case,³⁷⁵⁾ everybody³⁷⁶⁾ who because of disputatiousness or incapability, has acquired the style in one direction only,³⁷⁷⁾ unaware of the wider study of the Ten Styles³⁷⁸⁾ dislikes all other styles³⁷⁹⁾ than his own. But this cannot be said to be “dislike”; it is merely the expression of a disputatious temper due to incapability. Therefore, being incapable of various styles, in spite of his temporary fame due to his acquirement of his own style, through³⁸⁰⁾ his lack of the lasting Flower, he will not achieve public recognition. Such an expert³⁸¹⁾ as wins public recognition will be interesting in whatever style he performs. Though the styles and models³⁸²⁾ of performance differ from one another, they are all interesting. The interesting sight is the Flower. This is common to Yamato and Ômi sarugaku and also to dengaku. So none but actors who have acquired this can win public recognition.³⁸³⁾ Again if an adept³⁸¹⁾ who has trained himself, for instance, in 70 or 80 per cent, if not all, of styles, fixes as the model³⁸²⁾ of his style³⁸⁴⁾ the style in which he excels particularly and performs it with devices³⁸⁵⁾ he too will³⁸⁶⁾ win public fame. However, if he has not really³⁸⁷⁾ gained full mastery of these styles, his applause

374) Kwanze text omits: “above all”.

375) Kwanze text begins: “Nevertheless”.

376) 人ごと [毎] に, but Nonomura transcribes this 人殊に, “people, particularly”.

377) Sasano and Niizeki (*Bungaku* symposia 6) understand this to be “in his own direction only”, referring to the sarugaku style of his province.

378) Jittei 十體, but as these are nowhere enumerated in *Jûrokubushû*, Nose understands this to refer to all the various styles of dengaku and of Ômi sarugaku in addition to Yamato sarugaku.

379) The dengaku style, or the sarugaku style of other provinces.

380) Sôsetsu text concludes the sentence: “he is not in possession of the lasting Flower”.

381) Kwanze text: “a man”.

382) 形木 (*Chapter 2, Note 138) here the reference (according to Nose) is to dengaku and the Ômi and Yamato sarugaku, a meaning congruous to the context; but Niizeki (*Bungaku* symposia 6) understands the references as being to individual styles.

383) Kwanze text omits this sentence.

384) もんてい which Yoshida transcribed as 門弟 “disciple”, Yamazaki Gakudô understanding 門弟の形木 as “the style of his school”, Nonomura and Nogami transcribe it 門體. Kwanze text gives 門弟. Nose suspects that it is really a copyist’s error for 風てい [體], simply “style”.

385) 工夫.

386) Kwanze text: “he certainly will”.

387) Kwanze text omits: “really”.

or criticism³⁸⁸⁾ will depend on the nature of audience, whether country or town, high or low.

Generally speaking, there are many ways in which fame in the nô is gained. It is difficult for the expert to conform to the mind of the non-critic and for the inexpert to please the eye of the critic. It is no wonder³⁸⁹⁾ that the inexpert does not please the eye of the critic. But that the expert does not conform to the mind of the non-critic is because of what is lacking in the eye of the non-critic. Nevertheless, an enlightened expert who is an actor of devices³⁹⁰⁾ will perform the nô in such a manner as to be interesting even to the eye of the non-critic. The actor who has mastered these devices³⁹⁰⁾ and acquired proficiency is worthy to be called one who has mastered the Flower.³⁹¹⁾ So the actor who has arrived at this grade,³⁹²⁾ however old he may be, will never be defeated by the Flower of youth. So the expert who has acquired this grade is he who wins public recognition and also arouses general interest even among people of remote provinces and country districts.³⁹³⁾ An actor who has acquired these devices³⁹⁰⁾ is an actor who can perform in all styles—in the style of Yamato or Ômi or even in that of dengaku according to the preference and the wishes of the audience.³⁹⁴⁾ The *Fûshi Kwaden*³⁹⁵⁾ has been written to reveal the central principle³⁹⁶⁾ of the discipline.³⁹⁷⁾

If you disregard what I have said, particularly if you neglect the model of³⁹⁸⁾ your style,³⁹⁹⁾ your performance will not have life. Then you will be a weak actor.⁴⁰⁰⁾ It is through mastery of the model of your style

388) ほうへん[褒貶]の沙汰. Kwanze text gives オボエ, “favour” with the marginal note :—ヒハン歟, “query, criticism”.

389) Kwanze text : “it is reasonable”.

390) くふう[工夫] here in the sense of so devising the style of his performance as to conform to the capabilities of the audience and their mood of the moment.

391) Kwanze text omits this sentence.

392) Following the Kwanze (此位ニイタ[到]ランシテ [爲手]) and Sôsetsu (此位にいたりたらんしては) texts, the Yasuda text being here corrupt (此位にいたりたらんしてをば).

393) Kwanze text omits : “even among people of remote provinces and country districts”.

394) Kwanze text here inserts : “This is indeed an expert”.

395) Kwanze text : 此抄, “the present selection”.

396) 本意; Kwanze text : 意趣, “purport”.

397) たしなみ [嗜], referring to training and devising.

398) Kwanze text omits : “the model of”.

399) 我風體の形木. Some scholars understand this in the sense of “the characteristic features of your own original individual style”. Nose, considering the context, understands it in the sense of the traditional model or type on which the individual style is based, here then the school of Yamato sarugaku to which Seami belonged.

400) *Chapter 6, sect. 3. Kwanze text omits this sentence.

that you gain knowledge of styles in general. An actor who tries to bear in mind⁴⁰¹⁾ styles in general without deep mastery of⁴⁰²⁾ his model does not know his own style much less other styles. Therefore his performance being weak⁴⁰³⁾ he has not the enduring Flower. Without the enduring Flower he will be as if ignorant of any style whatever. This is why I have said in the Section on the Flower⁴⁰⁴⁾ in *Kwaden*,⁴⁰⁵⁾ "Master a large repertory and devices, and after that know the stage where the Flower does not fall".

[3]

The *Higi*⁴⁰⁶⁾ says: "Accomplishments soften people's hearts and make an impression on high and low⁴⁰⁷⁾ and are the foundation⁴⁰⁸⁾ for increase of blessings⁴⁰⁹⁾ and the way of prolongation of life.⁴¹⁰⁾ Thorough mastery of any of the arts will bring about the increase of blessings".⁴¹¹⁾ Particularly in this art, to attain the highest grade⁴¹²⁾ and leave behind an excellent name is to win public recognition. And this is to bring increase of blessings.⁴¹³⁾ Here, however, is a special traditional device.⁴¹⁴⁾ It shows supreme balance of grade and eye and is therefore beyond dispute that the eye of a man of supreme talent and supreme wisdom⁴¹⁵⁾ recognizes an actor who has attained the utmost loftiness⁴¹⁶⁾ and grade.⁴¹⁶⁾ But generally speaking this style of loftiness and high grade is beyond the reach of the eye of the foolish and the humble men of remote provinces and country districts. What is to be done then ?

401) Kwanze text: "know".

402) Kwanze text: "while attaching only secondary importance to".

403) Kwanze text omits the first part of the sentence.

404) 花の段, referring to Section 9 of Chapter 3.

405) Kwanze text for "in *Kwaden*" gives: "above".

406) 秘義, Sôsetsu text: 秘儀; *Chapter 3 Sect. 1. Kwanze text replaces this by 私云, "In secret, I say".

407) Kwanze text replaces "high and low" by "people". Nose following Suzuk. Chôkô interprets the phrase as meaning that united in the same deep emotion high and low forget their rank and status.

408) Kwanze text replaces "are the foundation of" by "bring about".

409) 壽福増長 which Ikenouchi and Sasano interpret as "prosperity", and Nose more materially as "money reward".

410) かねい[遐齡]延年. Nose suggests that it is the actor's longevity and prosperity which is referred to.

411) 壽福延長.

412) Kwanze text: "to master thoroughly performance (nô)".

413) 壽福増長. Kwanze text omits the sentence.

414) こじつ[故實], *Note 431. Sôsetsu text: "There is a traditional device (古實) concerning this". Kwanze text replaces this by "Here is a reason to know".

415) 上根上智.

416) たけくらひ, *Chapter 3, Section 5.

In this art⁴¹⁷⁾ public favour and esteem affords the blessings⁴¹⁸⁾ for the establishment of the company. Therefore, performance exclusively⁴¹⁹⁾ in a style too inaccessible to the ordinary audience will again⁴²⁰⁾ cause failure to win public applause. For this reason, the way of obtaining the blessings⁴¹⁸⁾ is that, bearing in mind your novice⁴²¹⁾ in the nô, you perform the nô in a manner varying with the circumstances, so as to impress even the foolish eye as something indeed⁴²²⁾ interesting. On deep enquiry into the way of the world⁴²³⁾ we see that he who escapes adverse criticism whenever he plays, before the nobility, at shrines and temples⁴²⁴⁾ and even at Shintô festivals in rural districts and in remote provinces, will be worthy of the name of well-blessed⁴¹⁸⁾ expert actor. Thus, however expert he may be, if he fails to win public favour and esteem, he cannot be called⁴²⁵⁾ an actor who brings increase of blessings.⁴²⁶⁾ So,⁴²⁷⁾ my late father, in whatever remote corner of the country or mountain village he performed, performed this art with attention to the character of the people⁴²⁸⁾ and attaching great importance to local manners and customs. In spite of what I have said, I hope novices will not lose heart doubting whether they can attain without difficulty such a degree of mastery of the nô. Bearing all these items at your heart's core, and acquiring their principles little by little,⁴²⁹⁾ you should exercise devices deliberately and in conformity with the degree of your capacity.

417) Kwanze text: "In the basic nature (本意 hon'i) of this art".

418) 壽福, obviously here the company's funds (*note 409).

419) Kwanze text omits: "exclusively".

420) Kwanze text: "all the more".

421) Interpreted by Nose and Nogami as the repertory acquired during the years of training, but some scholars (e.g., Watsuji in *Bungaku* symposia 6) take 初心 to refer to the lack of knowledge of the nô of the audience, the "foolish eye" of the succeeding lines.

422) Based on the Kwanze and Sôsetsu texts: げにもと for the vague げにも of the Yasuda text.

423) ふうぞく [風俗], the use of which is difficult to explain otherwise than as "the way of the world". Nose tentatively suggests "social psychology" or "the manners of society".

424) Kwanze and Sôsetsu texts for "shrines and temples": "mountain temples".

425) Based on the Sôsetsu text 申難し for the 申難かし of the Yasuda text.

426) *[10] [4].

427) Based on the Sôsetsu text 然ば for the 然に of the Yasuda text.

428) But Ikenouchi in his commentary on Seami Jûroku Bushû ("Nôgaku", Jan. 1911-June 1915) interprets その心をうけて as "with full understanding of this knack" "of remembering what has been learnt in training and varying one's manner to suit the circumstances".

429) Kwanze text omits: "little by little".

The devices⁴³⁰⁾ mentioned in the present items are contrivances⁴³¹⁾ and devices necessary to more expert people than novices. It is deplorable that there should be many actors who though they have become by chance enlightened experts, are not well-blessed⁴¹⁸⁾ in comparison with their empty fame,⁴³²⁾ because they rely on themselves and bewitched by their own reputation, neglect this contrivance.⁴³³⁾ Enlightenment is useless if you do not use this device. Enlightenment combined with this device is to be likened to a flower with its seed attached.⁴³⁴⁾ Even if by the inevitable law of cause and effect,⁴³⁵⁾ an actor who has won worldwide recognition meets by any chance⁴³⁶⁾ with a period of⁴³⁷⁾ slight decline in popularity his art can not possibly perish suddenly⁴³⁸⁾ if he keeps unwithered the Flower of the applause of people of country districts and remote provinces. If it does not perish, the time will come when he wins public fame again.

[4]

1. Though I have emphasized acquiring the way of increasing blessings⁴³⁹⁾ if you hold fast solely to worldly reasoning and remain avaricious of heart, this will give rise to the first cause of decline in your art. In acquirements for the benefit of this art there will be increase of blessings, but in acquirements for promotion of blessings will necessarily come decline of your art. If your art declines, blessings will disappear of themselves.⁴⁴⁰⁾ Be assiduous in acquirement believing that uprightness prolongs the life of your art⁴⁴¹⁾ and is the cause of the opening in this world

430) 工夫. Kwanze text: "These Items".

431) こじつ[故實]. Nose conjects that Kojitsu are traditional devices and kufu those of one's own devising. Nishio (*Bungaku symposia* 6) insists that kojitsu is the secret device resulting from the kufu which is the mental activity of devising.

432) Kwanze text omits the comparison.

433) Of suiting the performance to the audience.

434) For the reproduction of the Flower.

435) 因果 ingwa (*Chapter 7, Section 7) here suggesting the fickleness of popularity depending on the inconstancy of human minds. And from the contrast in the next lines, Seami here refers to fickleness of city dwellers. Kwanze text replaces 因果 by フウン[不運], "misfortune".

436) Kwanze text omits: "by any chance".

437) Kwanze text omits: "a period of".

438) Based upon the Sōsetsu text (ふつと道のた[絶]ゆる事) for the unintelligible Yasuda text: (ふつとへたふ事). But Nonomura interprets the Yasuda text as "he grows dejected". The Kwanze text (道ノタウルホド[程]マデノコト) gives: "It cannot possibly come to the evil result that his art becomes extinct".

439) Here, as elsewhere, box-office blessings.

440) Sōsetsu text: "decrease". Kwanze text: "How can blessings remain?"

441) 正直延命 of Yasuda text is obscure—such combinations of characters, also, not occurring elsewhere in *Jūroku Bushū*. Nogami (*Bungaku symposia* 6) following Yasuda text suggests: "uprightness and longevity are the cause of". Kwanze and Sōsetsu texts give: Seichoku enmei 正直圓明 which would give "uprightness and straightness, roundness and clearness are the cause of". Nose tentatively suggests: "uprightness and straightforwardness make eternal the life of your art".

of exquisited flowers of a myriad benefits.⁴⁴²⁾ Generally speaking these items of *Kwadensho* beginning with “Training at Various Ages” have been written down here not at all as contrivances derived by my own ability but as descriptions of things, just as I learnt them with my father’s assistance⁴⁴³⁾ by perceiving them with the eye and hearing them with the ear for over twenty years from my childhood, which inheriting his style I give for the sake of this art and my family line. How could it be for personal motives?⁴⁴⁴⁾

I conclude my writing on the second day of the third month in the ninth year of the Ôei era.⁴⁴⁵⁾

SEA

(signed)

442) *The nô Yamamba 山姥. These benefits would include the intention for which the performance was given—longevity-beseeking—as well as the blessings of the actors Sanari (*Yôkyoku Taikan*, vol. V) suggests: “high moral repute” as being the myriad benefits.

443) Kwanze text: “household precepts”.

444) Kwanze text replaces this sentence by: “They must be kept absolutely secret”.

445) The date and signature are found only in the Sôsetsu text. It gives the date as 1402. Chapters 1-3 are dated 1400. Chapter 4 and 6 are undated while the closing lines to chapter 7 give the date not of composition but of its teaching to Mototsugu (1418) mentioning there that this chapter has been already taught to Shirô, Seami’s younger brother.

From a reference at the end of chapter 3 (*note 261) Nose concludes that chapter 7 was either written before chapter 3 or at least planned then.

The closing lines of Seami’s *Kwakyô* state definitely that the seven chapters of *Kwadensho* represent the teachings of Kwan’ami, while *Kwakyô* represents Seami’s views from his fortieth year, i.e., 1402. This would confirm the supposition that *Kwadensho* was complete by 1402.

Further Chapter 7 (and also chapter 6) being in substance an amplification of chapter 3 it would seem from a study of the contents that the order of writing was (possibly) chapters 1, 2, 3, 7, 6, [4], 5.

Nose concludes that *Kwadensho* was complete by 1402. (**Seami Motokiyo* in Iwanami Kôza: *Nihon Bungaku*).

Nonomura is of the opinion that chapter 7 was written soon after the first three chapters. [*Nôgaku Kokon Ki*, pp. 66-7].

It should be noted that a space of twenty years separates *Kwadensho* from the other writings of Seami.

Chapter VI⁴⁴⁶⁾Kwashu ni iu 花修云⁴⁴⁷⁾

Learning of Flower

[1]

The composition of nô texts is the life of this art. Even without deep scholarship⁴⁴⁸⁾ good nô plays can be composed merely by means of devices.⁴⁴⁹⁾ Styles of nô plays are roughly outlined in the section on Introduction, Development and Climax.⁴⁵⁰⁾ Particularly the waki-no sarugaku should be derived from an authentic source and should give an account of the story from the opening speech and immediately the story

446) Chapter 6 being lacking in all texts of *Fûshi Kwaden* except the Saitô text, this translation is based on the collotype facsimile published by Ozawa [*note (247)] from the Kwanze fragment.

As the chapter was missing in the Yasuda text, Dr Yoshida culled from *Hachijô Kwadensho* those fragments which he considered to be in Seami's style, in the belief that these were portions of the lost Chapter 6 and included them in an appendix of his edition of *Seami Jûroku Bushû* as "Kwadensho Itsubun". Later Dr Fujishiro found an essay entitled "Ongyoku Kowadashi Kuden" bound up with the Sôsetsu text and finding it correspond, in the main, to Yoshida's "Kwadensho Itsubun" published it as Chapter 6. From internal evidence (*Chapter 3, Sect. 7) the identification appeared doubtful.

All doubt was set at rest, however, by the publication in the issue of "Dai Kwanze" 大觀世 for April 1931 of Chapter 6 of the Saitô text and the publication by Ozawa of a facsimile of the Kwanze fragment in June of the same year. In his interesting note on the book (or rather pamphlet, 34 pages 7.35 sun by 5.05 sun), Ozawa concludes that the book may well be contemporary with Seami, that the essay is obviously a genuine work of Seami's and the attribution of the Kwanze manuscript to Seami's own hand is quite possible.

Some dislocations in the text are obvious and Nose points out from an examination of the book-worm holes that this is to be attributed to the fact that the fourth sheet (pages 11-14) has been wrongly inserted between the sixth and seventh sheets (pages 22 and 23). The translation follows the original order, a double asterisk marking the point of dislocation.

Collation of the Saitô text of Chapter 6 shows that it is a faithful copy of the Kwanze fragment in its dislocated state, showing that the latter fragment must have been put in a wrong order at a very early date as the Saitô text dates, at the latest, from the early years of the Tokugawa period (according to Nose from the late Muromachi period).

447) The title on the cover gives 花傳第六花修 and is in the same hand as the whole text. The meaning of 修 is obscure; Sasano (*Bungaku symposia* 7) suggests "Writing".

448) さいがく transcribed by Ozawa and Nose as 才學, "scholarship" and by Nogami as 才覺 "ready wit" an interpretation which Nose makes no objection to (*Bungaku symposia* 7) and which Nishio (ib.) understands as "wisdom, ability".

449) たくみ[工] synonymous with 工夫 but Nishio (*Bungaku symposia* 7) understands it in the sense of "skill".

450) *Chapter 3, section 2.

which is known by all. It is not necessary to compose waki-no sarugaku which are exhaustive of too minute styles⁴⁵¹⁾ but they should give a general charm⁴⁵²⁾ of straightforwardness and smoothness and of flowerfulness from the commencement. The pieces which follow should be written as minutely as possible and be exhaustive of words and styles. So, for instance in one whose theme⁴⁵³⁾ is a noted place or a historic scene you should utilize in the denouement⁴⁵⁴⁾ the text of Chinese and Japanese poems which were written under the inspiration of that spot and which are familiar to the ear of all. You should not put expressions of vital import in places unconnected with the speech or acting of the protagonist.⁴⁵⁵⁾ After all, the audience pays attention in seeing and hearing to the expert only. So when the interesting words and acting of the leading-actor⁴⁵⁶⁾ of the company greet the eyes and reach the hearts of the spectators, they are immediately impressed. This is the first trick of nô composition.

Use only the texts of Chinese and Japanese poems which are elegant and the meaning of which is understood at once. Strangely enough, elegant words in coordination with the acting give rise naturally also to graceful charm of the characters. Stiff⁴⁵⁷⁾ words do not suit the acting. But in some cases stiff words unfamiliar to the ear have their appropriate and congruous place; this will depend upon their suitability to the character, the basic material⁴⁵⁸⁾ of the play. You must discriminate between wordings according as the story is Chinese or Japanese. Only, low and vulgar words make a nô of bad style.⁴⁵⁹⁾

So, the best nô plays are those which are derived from authentic sources, are novel in style, have a denouement and the charm of grace. The second-best nô plays are those which though not novel in style are not complicated but are straightforward and smooth and have points of

451) Nose understands "styles" ふうてい[風體] of acting, others of wording.

452) かかり [懸り].

453) だいもく[題目] but with the original marginal explanation 第物. In the Kwanze fragment the Kutô 句讀, furigana and nigori-ten are given throughout in red but though of early date are possibly not by the same hand as the text.

454) つめ[詰]所 which occurs according to Nogami in the third and last section of the Development; but nô often contain more than one denouement.

455) But Niizeki (*Bungaku* symposia 7) suggests "You should not use expressions of vital importance for the speech or acting of the protagonists except at the denouement".

456) とうりやう transcribed by Nose and Nogami as 棟梁 and by Ozawa as 頭領.

457) こわ[硬]りたる.

458) もとぎ transcribed by Nose as 素材 and by Nogami as the synonymous 本木. The original gives 本義 in the margin.

459) Nogami, Nishio and Sasano read the sentence as: "Only, low and vulgar words and style make a bad nô".

interest. This is the general rule. If only the nô play has a means of displaying charm in the hands of an expert, it is of interest.

In the successive performance of a number of plays or in programs extending over several days renew and colour⁴⁶⁰⁾ constantly the manner of performance and the plays, even though poor ones, will appear interesting. Therefore the perfection of your performance only requires time.⁴⁶¹⁾ You should not discard even bad plays; the actor's care will bring them to life.

But here is something to remember. There are nô plays which should not be performed on any account. Whatever kind of miming it may be, you should not give too exaggerated a representation of madness or anger in playing the part of, for instance, an old nun, an old woman or an old priest. And the same is true of graceful miming in playing an angry rôle. These are false nô or true craziness.⁴⁶²⁾ This rule has already been stated in Chapter 2, in the section "Monogurui".

Also, in all things, there can be no success without balance.⁴⁶³⁾ Balance means the performance of a nô based on good material, by an expert and with success. Though everyone wonders how a good nô play given by an expert could be unsuccessful, yet sometimes, strangely enough, it is unsuccessful. And although critics realise this and see that the actor is not at fault, ordinary people feel that the nô play is a bad one and that the actor also is not very skilful. Let us reflect⁴⁶⁴⁾ upon why it is that a good nô play performed by an expert can prove unsuccessful. Does it come from the discord of In and Yô⁴⁶⁵⁾ of the hour? Or is it because of the lack of devices to show the Flower. Doubts still remain in my mind.

[2]

Here is something the nô playwright should discern. Nô plays consisting of completely quiet materials and intended for singing only and those consisting exclusively of dance and gallopade are easy to write, as there is in them only a single direction of effect. However, there are nô plays in which there is coordination of gallopade and singing. These are

460) Nose suggests that the meaning here is "polish", "better".

461) Nogami interprets this sentence, "Therefore the success of your performance of a nô play depends solely upon the time [in the program] when it is given".

462) きやうさう which is obscure. Nose conjecturally transcribes it 狂燥 or 狂相, "frenzy"; Nogami doubtfully transcribes it 狂燥, "frenzied clamour" but in *Bungaku* symposia 7 refers to 涅槃經 where 狂象 is used in the sense of "frenzied delusion".

463) さうおふ[相應], *section 4.

464) くふう[工夫]する.

465) *Chapter 3, Sect. 1, and Chapter 7, Sect. 7.

difficult to write. And these are the plays which impress us as being really interesting. You should study to write plays the wording of which appeals to the listener as familiar and interesting, which have charm of melody, the text of which runs melodiously and which, above all, have denouements⁴⁶⁶ where there is "business".⁴⁶⁷ Plays where all these are harmonized impress the whole of the people.

Thus, there is something to know in detail. The actor who regulates⁴⁶⁸ his singing by the "business" is a novice. It is long years of training that cause the actions⁴⁶⁹ to develop out of the singing. Singing is what we hear and acting⁴⁷⁰ what we see. It is in the nature of all things that it is on the basis of their meaning that the various "businesses" develop.** The things which express the meanings are words. So, singing is the substance⁴⁷¹ and "business" its activity.⁴⁷¹ Therefore, the norm is for the actions to develop from the singing; and to sing in conformity with the actions is inversion of the normal order. In all arts, in all things, the normal order should be followed and not the inverted order. Deign⁴⁷² indeed to give colour to your acting by means of the words sung. This is training in unification of singing and action.

Thus the writing of nō plays also requires devices. In order that actions shall develop from singing, you should write your plays on the basis of the "business". If you write your plays on the basis of the "business", when you sing the words, the "business" will develop by itself. You should, therefore, study to write so that first importance is attached to "business" and yet in such a way as to make the tune of the singing charming. And, at the time of the actual performance, the singing must again be of the first importance. If you study in this way for long years, you will attain the stage where singing is "business" and dancing is singing, become a master to whom singing and "business" are one.⁴⁷³ This is in another sense a feat of the playwright.

466) つめ[詰所].

467) ふぜい[風情].

468) はかせ[博士] originally the notation, hakase 墨譜, of the nō text indicating how it shall be sung, and therefore coming to mean "standard", "norm".

469) はたらき[働] actions.

470) ふうてい[風體] acting.

**Saitō text continues to dislocation in Section 3.

471) たい, 體 and ゆふ, 用, Buddhist theological terms. *Seami's *Kwakyō*, Chapt. 4, for development of this stress on "First, the singing; Then the business".

472) An infrequent honorific, 給べき也.

473) 萬(バン)曲(キヨク)一心(シン)たる "who can perform all kinds of plays as he likes" but Nose, from the context, understands the phrase in the sense given in the text.

[3]

1. Strength,⁴⁷⁴⁾ grace,⁴⁷⁴⁾ weakness⁴⁷⁴⁾ and roughness⁴⁷⁴⁾ of performance, all appear easy to distinguish as they are on the whole visible things but on account of lack of real knowledge of what they consist in, there are a large number of weak and rough actors.

First you should know that in all kinds of miming, a lying representation gives rise to roughness and weakness. This boundary⁴⁷⁵⁾ is not to be detected by insufficient devising. You should attain enlightenment by fully distinguishing the basic hearts of these qualities. First, strong performances of plays which should be performed weakly are rough performances, for these are lying representations. Strong performances of plays which should be performed strongly are strong performances and not rough. Unrealistic⁴⁷⁶⁾ performances of plays which should be performed strongly in the hope of making them graceful are not graceful but weak. So, if you identify yourself with the object of your miming, sinking yourself completely in the miming of it, and give a true miming, your performance cannot be rough or weak.** Further a performance which is exaggeratedly strong is particularly rough, and a performance in a manner more elegant than the graceful style is particularly weak.

Adequate consideration of these distinctions shows that our going astray is due to a belief that grace and strength have an existence separate from the objects of our miming. These two are properties of the object of our miming. For instance as regards human beings, such as Court Ladies of high rank, gentlewomen,⁴⁷⁷⁾ beauties,⁴⁷⁸⁾ gallants, like the various kinds of flowers of plants and trees are graceful of form, while such various things among trees, are graceful of form. While such various things as warriors and savage barbarians or demons and gods, like pines and cryptomerias among trees, are said to be strong. When these objects of all types are well imitated, the miming of graceful things will be graceful and that of strong things will be strong of itself. If you do not take these distinctions into consideration and neglect miming to aim only at grace, you cannot give a true representation. If you are unaware of not giving a true representation, and set your mind on giving a graceful

474) つよ[強]き, ゆふげん[幽玄], よは[弱]き, あら[荒]き; *Chapt. 3, Sect. 7.

475) Between a genuine representation and a lying, いつは[偽]る.

476) 物まねにたらず which Ozawa transcribes as 物真似に足らずば "insufficient in imitation" and Nose as 物真似似たらずば, "unrealistic".

**Saitô text continues to dislocation in Section 4.

477) ゆうちよ[遊女] used by Seami in the sense of "woman of elegance".

478) かうしよく[好色] used by Seami in the sense of "beautiful woman".

performance, you will be giving a weak one. So if in the miming of a gentlewoman⁴⁷⁷⁾ or a gallant, you give a true representation, your performance will be graceful of itself. You should set your mind on miming alone. Again, if you give a true representation of strong objects, your performance will be strong of itself.

However, here is a thing to bear in mind. As in this art the audience is inevitably the first consideration, you should deign to conform to present custom and when playing before an audience who have a fancy for grace you should incline the strong side of your performance towards grace, even if by that you deviate a little from the miming. In connection with this device there is a thing which the nô playwright ought to know also. He should study to write by adopting as materials for his sarugaku as graceful characters as possible and, needless to say, more important, by also making his plays elegant in spirit and words. If you do not give an untrue representation, you will naturally appear a graceful actor. And if you have mastered the principle of grace, you will also know by yourself what is strength.

So, when all kinds of representation are well represented, they never appear shaky to another's eye, and when it is not shaky the performance is a strong⁴⁷⁹⁾ one.

So, even in regard to such trifles as the after-effect⁴⁸⁰⁾ of sounds of words such words as "droop", "bend down", "ebb and flow" and "come upon"⁴⁸¹⁾ being soft of sound, by themselves appear to give rise to after-taste.⁴⁸²⁾ And as the words "fall", "crumble", "break", "roll"⁴⁸³⁾ have a strong after-effect,⁴⁸⁰⁾ acting in coordination will be strong also. Therefore, strength and grace have no separate existence from the manner of miming. You should know that strength and grace lie solely in exactness of miming, whereas weakness and roughness consist in deviation from exact miming.

This consideration of the after-effect of words should show also that it is an error for the playwright to use rough words or unfamiliar

479) Here, Nose conjectures Seami uses the word "strong" in the sense of ease and security and not in the technical sense which has just been described.

480) ひゞき[響] referring both to the sound and the after-impression of the meaning.

481) なび[靡]き and ふ[臥]す associated with the bending of grasses in the wind, and かへ[返]る and よ[寄]る associated with waves.

482) よせい[餘情], "after-taste", now referred to as yojô; but Nogami transcribes yosei as 餘勢, "force of inertia"!

483) お[落]つる, くづ[崩]るる, やぶ[破]るる, まろ[轉]ぶ.

crabbed⁴⁸⁴) Sanscrit words or Chinese pronunciations in such places as the opening passage, the issei and the waka⁴⁸⁵) where, in accordance with the characters to be mimed, as graceful an after-taste⁴⁸²) as possible and the means of production of charm are required. For actions performed in harmony with these words will not be appropriate to the characters represented. Still, skilful actors, seeing this inconsistency, will effect a smooth performance by means of strange⁴⁸⁶) traditional devices.⁴⁸⁷) But this is a feat for an actor. And the fact that the playwright has been in error here cannot be overlooked. And it would be an evil indeed that plays even if by composers informed on this point should be performed by thoughtless actors. That is how it is.

Further, there are some nô plays which are to be performed with freedom⁴⁸⁸) without too great attention to words and meanings.⁴⁸⁹) In such nô plays the dancing and singing should be straightforward and the acting easy and smooth. And it is the inexpert actor who performs such nô with elaboration of detail. And you should know that this causes your skill of performance to deteriorate. Therefore it is in the nô plays possessing plot⁴⁸⁹) and denouements⁴⁹⁰) that good wording and after-taste are to be sought.⁴⁸²) In straightforward nô plays⁴⁸⁸) it is permissible even, for instance, to sing stiff words in the rôle of a graceful character if your style of singing is exact. You should bear in mind that such nô are the basic forms of the nô. And you should note well that you have not mastered yet the household precepts of the nô if you do not perform with freedom after having exhaustively mastered these Items.

[4]

In deciding whether a nô play is good or bad for performance,⁴⁹¹) you must consider its suitability to the actor's grade. There are nô plays in which graceful style and wording are not sought but which should be performed with freedom, which are derived from particularly authen-

484) いりほが, used in waka criticism to denote obscure and involved expressions due to over-elaboration of conceits, and which are consequently intelligible only to their author.

485) The passage sung by the shite after the dance.

486) Owing to damage by bookworms it is impossible to be certain whether this word is けうかる[興がる] "interesting" or けしかる[怪しかる] "strange". Kyôgaru is more likely; still there is little difference, as kyôgaru can be best understood here in the sense of "strange".

487) こじつ [故實].

488) As waki-nô are.

489) まり[儀理], meanings, content or plot. *Chapt. 5, Sect. 2, Note 362.

490) つめ所.

491) Or "In addition to the question of the goodness or badness of the construction of a nô (*Nishio in *Bungaku symposia* 7).

tic sources and are of very high grade. The performance of these sometimes does not present many spectacles of subtle charm. Such plays are sometimes not suitable even for the fairly expert. And even when played by a supreme expert whom they do suit,** they are not successful unless played before good critics or on grand occasions.⁴⁹²⁾ For the success of a nô play is not easy unless on the basis of all these—the grade of the nô play, the grade of the actor, and the critics, the place of performance and the time of day.

Again well-compacted nô plays which are not of particularly good sources but are graceful and delicate are suitable even for actors in their noviciate. As for the occasion of performance, they naturally suit Shintô festivals in remote districts or performances at night. Even fairly good critics and nô actors are misled by such plays and seeing how naturally interesting they are when performed in the country and on small occasions,⁴⁹³⁾ with expectation of the same success, they may have the actors give a patronage performance⁴⁹⁴⁾ on a magnificent grand occasion or in the presence of nobility, and when, contrary to their expectation, the performance is unsuccessful, this casts a slur on the fame of the actor and brings shame on themselves.

So none but actors who are skilful enough not to allow their performance to be affected whatever they perform and wherever the performance is given are worthy of the name of experts who have mastered the supreme Flower. Thus to an expert who finds any theatre suitable there is no more question of whether a play is good or bad for performance.

Further, there are some actors whose knowledge of the nô is not equal to their skill, and there are also those whose skill is less than their knowledge of the nô.⁴⁹⁵⁾ The blunders and defects⁴⁹⁶⁾ even of experts in their performances before the nobility and on grand occasions result from their ignorance of the nô, while other actors who are not so skilful

**Saitô text continues to dislocation in Section 2.

492) Taisho 大所, referring, for instance, to Kwanjin-nô in the presence of the shôgun. Nose understands 大所 to refer to the size of the auditorium and so to "the great audience".

493) Shôsho, 小所.

494) ひいきこうぎやう [最辰興行] a performance given by a patron for the exhibition of the skill of his favourite actor.

495) のう[能]よりは, のう[能]をし[知]るもあり. The first nô refers to the actor's skill in performance and the second to his knowledge of the various types of plays and their suitability to various occasions, times and places in the nô program and to the grade of skill of various actors.

496) ち > [?], an obscure word which Nose explains as "fault" or "flow"; Nogami transcribes it as 縮.

as these and have a small repertory, being so to speak but novices, preserve the Flower on the stage even on grand occasions, their praise by the public increasing ever, and their execution not being very unlevel. This is probably because their knowledge of the *nô* is greater than their technical skill.⁴⁹⁷⁾

Thus, opinion is divided about which of these two types of actor is to be preferred. However, those who achieve universal success before the nobility or on grand occasions will have long-lasting fame. So, an actor who has knowledge of the *nô* even if lacking somewhat in skill will surpass as the founder and head of a company an expert whose knowledge of the *nô* is not equal to his skill.

An actor who has knowledge of the *nô* is also aware of the insufficiency of his skill,⁴⁹⁸⁾ so that on important occasions he refrains from performances beyond his powers⁴⁹⁹⁾ and makes it his first consideration to perform only plays in a style in which he is good. And if his costuming⁵⁰⁰⁾ is good, he will be certain to receive the applause of the audience. Now, he must practise what is beyond his powers⁴⁹⁹⁾ in performances on lesser occasions and in remote districts. If you train in this way, the time will come when by long experience even that which formerly lay beyond your powers⁴⁹⁹⁾ will naturally come within your reach. Thus, finally, your performance will gain massivity,⁵⁰¹⁾ and your blemishes shed away, your fame will even increase, your company prosper and your Flower surely remain until after old age. This will be because you have had knowledge of the *nô* since your novitiate. If you exercise exhaustively in the devices with a heart which has knowledge of the *nô*, you will know the seed of the Flower. However, deign, every one of you, to judge which of these two types of actor is the inferior.

The end of *Kwashu*.

Allow not even one glimpse of these Items except to devoted artists.

Sea[mi],

sealed.

497) して[爲手 or 仕手], here, no doubt, "skill".

498) てから, transcribed by Nose as 手柄 and by Ozawa as 功, meaning "talent", "technique", "skill".

499) Ozawa and Nogami understand the original in the sense of "unsuitable to him".

500) Shitate (*Chapter 2, Note 88) but here obviously implying much more than the costuming.

501) かさ[嵩] *Chapt. 3, Sect. 6, Note 219.

Chapter VII

Besshi no Kuden 別紙口傳

Separate Oral Instructions

[1]

Concerning knowledge of the Flower contained in these Oral Instructions, you should first understand how it is that, seeing flowers in bloom, we have, for instance, come to liken everything to flowers. Now as flowers of every variety of plant and tree whatsoever bloom in their due season, their timeliness and their novelty⁵⁰²⁾ are the delight of all. In sarugaku also, the novelty felt by people's hearts affords a feeling of interest.⁵⁰³⁾ Therefore these three, the Flower, novelty, interest, make up one feeling. What flower is it that remains unscattered. Because it scatters it appears novel to us when it blooms. Know first that in the *nô* also the Flower consists in non-stagnation⁵⁰⁴⁾ of performance. Passing from one style to another without stagnation gives novelty.

However, here is a point to notice; novelty does not mean the establishment of a new style not before known in the world.⁵⁰⁵⁾ After exercising in all the Items of the *Kwaden* as have been given, you should at the time of the performance of *Sarugaku*, select from the large repertory as the occasion demands. In speaking of flowers, what novel flowers are there in all the varieties of plants except the flowers in their due season. In the same way, when you have mastered the various types of performance you have acquired you are able to grasp the tendency of the age⁵⁰⁶⁾ and select a play of a style suited to the tastes of the people of the time, just as if we see a flower in bloom in its due season. Flowers bloom from the seeds of those which bloomed last year. And similarly although the performance we see now is of the same style as that which we saw before, yet for an actor who has mastered a large repertory it takes him a long time to go through his whole repertory, and when his performance is seen again after a long interval it appears novel again.

502) メツ [珍] ラシキ, of frequent occurrence in this section is understood by Nose and Nishio (*Bungaku symposia* 8) in the sense of "novelty"; by Watsuji, who transcribes it 愛づらしき, as "lovableness" and Sasano as "novelty and admirableness".

503) ラモシロ [面白] キ.

504) チウ [住] スルトコロナキ, "Jûsuru" of Buddhist origin "stagnation" implies "unchangeableness" and refers here to performance in one type of miming only.

505) Nose, Nogami and Nonomura transcribe ヨ = as 世 = (as given in the *Sôsetsu* text) while Yoshida and Ikenouchi give 餘 = as in the last sentence ヨノフタイ.

506) The original may mean either that "the tastes" differ or the "singing, acting and miming" themselves differ in various districts.

Moreover, people's tastes differ very much, and tastes in singing, acting and miming vary each in its different way in different districts, so that you must leave unacquired no style of performance. So an actor who has exhaustively mastered a large repertory is as if he had the seeds of all the flowers of the year from the plum-blossom of early spring to the final blooms of the chrysanthemum in autumn and can take out any flower as people desire and the occasion demands. If you do not master a large repertory, you will sometimes lack the Flower. For instance, when the time of spring flowers is past and the time to enjoy the summer flowers has come, if an actor who is skilful only in the spring-flowers style brings out his style of the now past spring-flowers again, can such be suitable as the flowers of the season? Learn by this. The Flower is but the Flower of Novelty lying in the hearts of the audience. Hence I have said in the Section on the Flower in *Kwaden*:⁵⁰⁷⁾ "You should acquire a large repertory and master exhaustively the devices and then know the stage where the Flower never fades", referring to this Oral Instruction. Therefore the Flower has no separate existence. The Flower is the perception of the feeling of novelty gained by exhaustive mastery of a large repertory and the acquirement of devices. I have therefore written, "the Flower is in the mind, the seed is in the performance"⁵⁰⁸⁾

In the section on "Demons" in the Items on miming⁵⁰⁹⁾ I have written "An actor who plays only a demon's part well is not aware even of the way of giving an interesting performance of a demon's part". For if you have exhaustively mastered a large repertory and then perform a demon's part⁵¹⁰⁾ in a novel manner, that novelty, as it is the Flower, will give interest to your performance.

If you are regarded as an expert playing only demons' parts and not other styles, you will never give an impression of novelty, even if your performance appears well done, and your performance will not display the Flower to the audience. I have said "It is just as if a flower were blooming on a rock"⁵¹¹⁾ for generally speaking unless a demon's part is played in a strong, fearful and startling manner, the style cannot be represented. This is just like the rock. The Flower is that appearance of novelty which is presented by an actor who performs a demon's part in a

507) Referring to sect. 9 of Chapter 3; the quotation is rather a paraphrase of what is there given.

508) * Chapter 3, Section 9.

509) The quotation paraphrases the word of Section 9 of Chapter 2.

510) Based on the Sōsetsu text, the Yasuda text omitting the reference to a demon's part.

511) * The section on "Demons" in Chapter 2.

manner which the people are not expecting while they are accustomed to believe him an expert who leaves the mastery of no style beyond his powers and who performs with the utmost grace. So, an actor who performs only a demon's part is like a mere flowerless rock.

[2]

A detailed oral instruction says, "The same is true of singing, dancing, the gallopade, acting and "business". For an actor is sometimes said by his audience to have played in a more interesting manner than usual if they are naturally expecting him to perform in his usual manner, with his accustomed "business" and singing, and he instead does not stick so stagnantly⁵¹²⁾ to his custom but contrives to perform more lightly than his former style of acting, even though it is the same style, and colours his singing, even though it is his usual singing, with contrivance to the tones of his voice by the greater exercise of traditional devices⁵¹³⁾ and performs this art with so much attention that it appears even to himself that such enthusiasm⁵¹⁴⁾ can never be displayed again. Is not this due to the impression of novelty made on the audience?

So, even if the singing and "business" performed is the same, the expert's performance will be of special interest. The inexpert as he, of course, simply follows the rules of singing⁵¹⁵⁾ he has learnt and acquired, fails to give any impression of novelty. The expert, however, though he sings the same tune in the same style knows the expression.⁵¹⁶⁾ The expression is the Flower which is above the tune. Even among experts of the same degree of skill and of equal perception of the Flower those who have mastered the supreme devices will know the still higher Flower. Generally speaking, in singing the tune forms the fixed mode⁵¹⁷⁾ whereas the expression belongs to the expert just as in dancing the steps⁵¹⁸⁾ are according to the mode⁵¹⁷⁾ which can be imitated whereas the refined charm⁵¹⁹⁾ belongs to the expert.

512) チウ [住] セスシテ; * Chapter 7, Sect. 1, Note 504.

513) コシツ [故實] synonymous with 工夫 except that it implies the effect of devices elaborated in the past. Sôsetsu text gives instead コゝろ.

514) シツスル transcribed by Yoshida as ? and by Nonomura, Nogami and Nose as 執スル.

515) フシハカセ [節博士 or 節墨譜]— フシ the tune and ハカセ the notation accompanying the text.

516) キョク [曲] described further in Seami's *Go Ongyoku jôjô* as something having, unlike the fushi, the tune, no separate existence and being, again unlike the fushi, inacquirable by training.

517) カタキ [型木 or 形木], (or kyôgi), the wooden block for the printing of cloth.

518) テ [手] "movements".

519) シナカ、リ [品懸, transcribed by Yoshida as 品風 and by Nonomura as 品風情].

[3]

There is a grade of miming in which the representation is unconscious. When you have mastered miming and truly enter into the object of your miming, you have no longer any thought of making a representation. So, if you then exercise in devices concerned only with developing interest, can the Flower be absent? For instance, in the miming of an old man, the mental attitude of an expert who has mastered this is that of an old man who is simply an amateur⁵²⁰⁾ performing a dance in a gay costume⁵²¹⁾ at fûryû or ennen performances. Of course, if the actor is himself old, he has no thought of imitating an old man. He simply exercises in devices concerned with representing the character he is then miming.

Also according to the oral instructions concerning the miming of an old man so as to display the Flower and at the same time to give the appearance of age⁵²²⁾ first you should not in any case aim at acting⁵²³⁾ like an old man. Well, dance and gallopade imply stamping of the feet and holding out and drawing back of the hands always to the beat of the music. The actions and "business" are performed to the beat of the music. When an old man plays to the beat of the music the stamping of the foot and the movement of the hand come a little later than the beat⁵²⁴⁾ of the drum, the singing and the hand-drum, the actions and the "business" in general being delayed slightly after the beat of the music. This traditional device is, above all, the mode⁵²⁵⁾ for old man rôles. Keeping in mind this co-ordination perform otherwise in an ordinary manner and in a really Flowerful manner. First, for instance, an old man desires in his heart to behave always like a young man. However, as his physical strength has gone⁵²⁶⁾ his movements are heavy, and he is hard of hearing, he cannot behave as he wishes in spite of his eagerness. Genuine miming of an old man consists in knowledge of this truth. Perform in youthful style, just as the old man desires to do. Is not this the way to represent the actions of an old man envious of youth? It is inevitable that because of the loss of his strength⁵²⁶⁾ however youthfully he may behave

520] シラウト [素人] which Nonomura understands here in the sense of "real, actual".

521) Based on the Sôsetsu text 身をかざりて, the Yasuda text being unintelligible here, 身 being omitted.

522) * Chapter 2, "Old Men".

523) フセイ [風情]; Sôsetsu text: 風てい [體] "performing in the style of".

524) カシラ, *.

525) カタキ [型木].

526) チカラナク which may, however, mean "unavoidably".

the actions of an old man fall behind the beat. It is reasonable that the youthful actions of an old man are novel to see;⁵²⁷⁾ it is as if flowers were blooming on an old tree.⁵²⁸⁾

[4]

Acquirement of the Ten Styles⁵²⁹⁾ in the *nô*.

An actor who has acquired the Ten Styles, even if he performs in the same style once in every round of his repertory will be so performing after the lapse of a long time, so that it will appear novel. One who acquires the Ten Styles will by means of traditional devices and contrivances concerning them, be able to command even a hundred varieties of styles. First, an actor should have a large repertory so that he may be able to arrange his performances in such a way as to change the variety of play as to excite novelty, playing the same play only once in three or five years. This gives great ease of mind.⁵³⁰⁾ He should also bear in mind the seasons of the year.⁵³¹⁾ Again in performances of *sarugaku* extending over several days, he should give variety to the styles and not only of those given in one day. If you thus naturally pay attention to performances on grand occasions down to unimportant ones, your Flower will never disappear as long as you live. Again, it is said, "Rather than know the Ten Styles, forget not the Flowers which have come and gone

527) メツラシキ.

528) * Chapter 2, "Old Men".

529) テイ [體], clearly refers to ten styles or varieties of miming, but these are nowhere more exactly enumerated by Seami. In chapter 2 he gives nine varieties—Onna, Rôjin, Hitamen, Monogurui, Hôshi, Shura, Kami, Oni, and Karagoto. In his *Shûgyoku Tokuka* 拾玉得花, Zenchiku gives Ten Varieties of *Nô* plays:— Shûgen 祝言, Yûgen 幽玄, Rembo 戀慕, Aishô 哀傷, Takuru 闌, Reitei 麗體, Empaku-tei 遠白體, Komayakanaru-tei 濃體, Yushin-tei 有心體 and Koto-shikarubeki-tei 小可然體. This classification is, however, due to Zenchiku and based on his *Kabu-zuinô-ki* 歌舞隨腦記 and *Go-on-sankyoku-shû* 五音三曲集. The *Komparu* secret tradition in *Fakô* gives Seami's Ten Styles as Shûgen-no Kokoro 祝言の心, Yûgen-no Kokoro 幽玄の心, Rembo-no Kokoro 戀慕の心, Aishô-no Kokoro 哀傷の心, Dempu Yanin-no Kokoro 田夫野人の心, Jingi-no Kokoro 神祇の心, Butsuzen-no Kokoro 佛前の心, Mujô-no Kokoro 無常の心, Jukkai-no Kokoro 迹懐の心 and Jingi Reichi Shin-no Kokoro 仁義禮智信の心. Still these two enumerations differ completely from the style of classification characteristic of Seami. And in any case by the Ten Styles Seami obviously means all the principal styles.

530) アンリウ [安立] for 安心立命, "calm resignation", here then the strength which is the cause of calmness of mind, but Nonomura doubtfully transcribing this as 案立 gives the meaning as "This is a great consideration".

531) Varying his performance with the season; as in *Woman Plays Yuya* is appropriate to Spring and *Matsukaze* to Autumn.

at various ages." These Flowers as contrasted, for instance with the Ten Styles which refer to the varieties of miming⁵³²⁾ refer to possession at one time in your present performance⁵³³⁾ of all the styles which you have possessed naturally at various periods, such as the form of your childhood, the manner of your noviciate, the acting of the prime of your life⁵³⁴⁾ and the style of your old age. Thus you should perform the *nô* as if it were not being performed by the same person, sometimes giving your performance the appearance of that of a child or a youth,⁵³⁵⁾ sometimes giving the impression of the performance of an actor in the prime of life and at other times appearing like one who has really spent long years of training.⁵³⁶⁾ This is, logically, to possess at once all the manners of performance from childhood to old age. Hence the phrase "Flowers which have come and gone at various ages." Still I have never seen or heard of an actor in any age, ancient or modern, who has attained this grade. I have heard that the *nô* of my father in the prime of his youth was particularly skilled in the style of an actor who has spent long years of training.⁵³⁷⁾ His performance after his fortieth year was familiar to my eyes, and there is therefore no doubt that it was so then. The people of the time said that his acting in the pulpit in the miming of Jinen Koji⁵³⁸⁾ appeared to them to be the form⁵³⁹⁾ of a boy in his 16th or 17th year. As this is what people really said and I myself actually saw, I felt that my father was an expert worthy of this grade.⁵⁴⁰⁾ I have not seen or heard of another actor who has like him acquired in his youth all the styles that will come and

532) The first part of this sentence and the preceding three sentences are omitted in the Yasuda text; the Sôsetsu text is followed here.

533) タウケイ [當藝] used by Seami in two senses :

1) "this art", "sarugaku", in which sense it is understood here by Niizeki, Abe and Sasano [* *Bungaku symposia* 10] and (2) "one's present style", and thus understood here by Nose and Watsuji.

534) テ [手] サカ [盛] リ "the prime of one's acting", the Sôsetsu text also giving 手ざかり, but this seems to be a mistake in copying for 年ざかり, as this is more congruous with the context and appears as 年サカリ in the next sentence.

535) ニヤクゾク [若族].

536) ラウ [藹] タケテ [手] イ [入] リタル gives "who has long experience and is a consummate master of acting"; but the Sôsetsu text, followed here, gives らう [藹] たけてころ [却] 入たる.

537) The Yasuda text, followed by Yoshida and Nonomura, ends the sentence with キノヲヨヒシガ. The sentence is, however, according to Nose and Nogami emphatic . . . コソ . . . シカ, as in the Sôsetsu text.

538) 自然居士. This piece extant in all modern *nô* schools was written by Kwan'ami (* Seami's *Sarugaku Dangi* and *Nihyaku-jaban utai mokuroku*) on the basis of a more ancient work (* Seami's *Nôsakusho*). The present work is an adaptation of this. The theme is the contest between a preacher and a slave-dealer on behalf of a young girl.

539) シンタイ [身體], but Yoshida, Nonomura and Nogami give 人體]. Sôsetsu text omits the word.

540) The Sôsetsu text gives 位 for the Yasuda text クイ which appears to be a mistake for クライ although it could be made intelligible by transcription as 句意 "the purport of the above lines".

go in the various stages of his future and who preserved in himself in his old age all the styles of his past days.

So you should not be forgetful of the varieties of technique of performance acquired since your noviciate and select and use them according to the requirements of the occasion. Is it not novel to have the style of old age in youth and the style of one's prime in old age. Therefore, with every heightening of the grade of the technique of your art to abandon and forget the styles of the past is to lose entirely the seed of the Flower. If in each period your Flower simply blooms and leaves no seed, it is but like the Flowers on a broken-off branch. If it seeds, will not your Flower meet the season of its bloom year by year? Only you must not indeed forget your noviciate. Thus in familiar criticism when people praise a young actor they praise him as being early matured and as if long-experienced and speak of an old actor as being youthful. Does not this show the reasonableness of the admiration of novelty? The Ten Styles when varied will become even a hundred kinds. And if in addition an actor possesses in his present performance all the styles which have come and gone at various ages, how numerous will his Flowers be!

[5]

The necessity for vigilance in all things connected with the *nô*.

For instance, when you perform in angry style, you must not forget to have a tender heart. This is a means of preventing your performance from being rough, however angry the part may be. Having a tender heart in playing an angry part is the cause of novelty. And in graceful miming, you must not forget the reasonableness of having a strong heart. These are the causes of non-stagnation⁵⁴¹⁾ in all kinds of dances, gallopedes and mimings. Again, the movements of the body require attention. When you make strong movements of the body, you should tread stealthily.⁵⁴²⁾ And when you stamp your feet strongly, you should bear your body quiet. This is impossible to describe in writing; it must be taught orally, face to face.⁵⁴²⁾

541) The rules for this are given in Seami's *Kwakyô* in the chapter 強身動宥足踏強足踏宥身動 "Strong movement of the body and gentle treading; strong stamping and gentle movements of the body".

542) The *Sôsetsu* text adds: "This is to be seen in detail in *Kwashû* 花習 in the chapter with this title". Seami's *Kwashû* is not extant. Most probably this book, completed by 2nd Month 1418, was the *Kwakyô* in an earlier version, the chapter here referred to being that mentioned in the preceding note.

[6]

Concerning the knowledge of the Flower as a thing to be kept secret, I say that when it is kept secret it is the Flower and when it is not kept secret it cannot be the Flower. Knowledge of this distinction is a vital factor in the Flower. Now in all things and in every art and accomplishment, the possession of what are called the Secrets by each of the families⁵⁴³⁾ engaged in them is to be attributed to the great use of secrecy in these matters. Therefore Secrets if they are revealed cease to be important, while he who says that Secrets are not important is not yet aware of the great use of Secrets.

First, also in this Oral Instruction on the Flower, if all people know that the Flower is nothing but novelty, the audience will anticipate the giving of something novel, so that even if you give a novel performance before them you will never be able to give the impression of novelty. It is the inability of the spectators to identify the Flower which gives rise to the Flower in the actor. For only to allow the spectators to consider the actor as an expert who develops unexpected interest, without even knowing that it is the Flower, is to give rise to the Flower of the actor. So, the Flower is the means of exciting in people's minds a feeling of unexpectedness.

For instance, also in the methods of military arts victory is sometimes gained even over a powerful enemy by means of unexpected methods due to the contrivances and stratagems of a great general. Is not this in the eyes of the defeated a defeat through being bewitched by the principle of novelty? This is the principle by which contests are won in all things, in all accomplishments and arts. Even such artifices when they are known as such afterwards can be frustrated with ease thereafter, but yet when their nature was yet unknown they were the cause of defeat. For this reason, then, at least one secret thing is handed down in all families of artists. You should therefore know this: even if you do not reveal your secret,⁵⁴⁴⁾ that is not enough. Even the fact that you possess such a secret must not be known to people. For if your mind is known, your rivals⁵⁴⁵⁾ will be on their guard and will take precautions, so that you will have the contrary effect of making them cautious. When the rival side is inattentive you will more easily gain the victory. Is it not the great utility of the principle of novelty to gain the victory by throwing people

543) Important early instances of the rise of families hereditarily engaged in liberal professions are those of the Nijō 二條 and Reizei 冷泉 in waka. Bugaku and calligraphy also had their professional families and Secrets.

544) Sōsetsu text: "even if you do reveal your secret" is an obvious error.

545) テキシシ [敵人], or this may be transcribed 敵心, "the mind of your rivals".

off their guard. So to keep a secret in our family⁵⁴⁶⁾ unknown to others is the way to become possessor of the lifelong Flower. Secrecy is the Flower; non-secrecy can never be the Flower.

[7]

To know the Flower of causality⁵⁴⁷⁾ is the acme of this art. Causality applies to all things. The learning of all kinds of performances since the period of novice is the cause, mastery of the *nō* and the winning of fame the effect. Therefore, if the causal training is neglected, it is impossible to attain the effect. This should be well borne in mind.

Again, you should be fearful of the times.⁵⁴⁸⁾ You must know that though it flourished last year the Flower may not bloom this year. Even in the shortest space of time there are favourable⁵⁴⁹⁾ and unfavourable⁵⁴⁹⁾ hours. Inevitably there are good hours in the *nō* and necessarily also bad hours. This is due to causality which is beyond human power. Bearing this in mind, in *sarugaku* contests on not very important occasions be restrained in your acting and perform the *nō* as sparingly as possible, without centring your will on victory and without over-exerting yourself and not worrying even if you are defeated. Then the audience puzzled at this will find their interest destroyed. Thereupon on the day of an important *sarugaku* performance perform earnestly and in a completely different manner a *nō* in which you are skilled and you will again excite feelings of unexpectedness in the audience and are certain to win momentous contests and important competitions. This is the great utility of novelty. This success is the effect of the recent failures.

Generally speaking, at the time of the three performances of *sarugaku* extending over three days,⁵⁵⁰⁾ on the first day⁵⁵¹⁾ spare your acting and perform tolerably well and on that one of the three days which you consider particularly important⁵⁵²⁾ play with diligence⁵⁵³⁾ a good *nō* play for which you have aptitude. Even in a single day⁵⁵⁴⁾ contest, if in the course of nature you meet with an unfavourable hour,⁵⁴⁹⁾ you should at the outset spare your acting and when the favourable hour of your rival

546) *Sōsetsu* text: "each of our families".

547) インクワ [囚果].

548) ジブン [時分]; the alternation of fortune and misfortune.

549) ヲトキ [男時] and メトキ [女時], the male and female hours.

550) Referring, probably, to the *Kwanjin-nō*.

551) Based on the *Sōsetsu* text: 一日, the *Yasuda* text giving ヒトイ.

552) セツカク [折角], "demanding painstaking effort".

553) タンセイ [丹精] ヲイタ [出] シテ; here the *Sōsetsu* text is corrupt: がんせいをいたして.

554) *Sōsetsu* and *Yasuda* texts agree: ひとい and ヒトイ.

sinks down into an unfavourable hour, perform a good *nō* with vivacity enough.

This is the time when the favourable hour returns to you. If then your performance is good, it will rank first in that day's performance.

In regard to these favourable and unfavourable hours, in every contest, there is always a time when a good hour brings vividness to one side. Know that this is the favourable hour. When the contest consists of a large repertory lasting a long time, the good hours will alternate between the two parties. One book refers to the "Gods of the Contest, the God of Victory and the God of Defeat who deign certainly to preside over the place of the contest—a secret principle of military arts". When your rival's *surugaku* is well performed, you should above all fear the God of Victory in the belief that he is on the opposing side.

But being the rulers of your moments⁵⁴⁷⁾ these two gods alternate between the two parties and when you consider that your time has come again you should perform a *nō* on which you can rely. This is causality⁵⁴⁷⁾ in the theatre. You must indeed not neglect causality. Faith will bring benefits.⁵⁵⁵⁾

[8]

Now, while causality brings good and bad hours, exhaustive meditation⁵⁵⁶⁾ will show that these are but the two kinds, novel and un-novel hours. It sometimes happens that the same *nō* by the same expert seen yesterday and today may be uninteresting today although it was interesting yesterday. The impression of inferiority is due to the fact that we are too familiar with what interested us yesterday to feel any novelty today. And it sometimes happens that when seen afterwards, the performance again impresses us as being well-done. This impression of interest is due to the thought of the poor performance in the past giving rise again to novelty.

So when you have thoroughly mastered this Art, you will realize that the Flower has no separate existence. There can be no Flower but by personal perception of the principle of novelty in all things, through mastery of the secrets of this art. The sutra says, "Good and evil are not dual; right and wrong are one".⁵⁵⁷⁾ How can we fix the essential

555) シン [信; but Nogami transcribes it 神] ア [有] レハトク [徳] アルヘシ. The original meaning of the old proverb was that a man of piety is a man of virtue, but was later commonly used in the sense of the practice of piety bringing benefits. Here, obviously, faith in causality brings success.

556) コウアン [公案].

557) Seami is probably referring here to the Vimalakirti sutra 維摩經, the most outstanding exposition of this theme — although these exact words do not occur there.

distinction between good and evil? We can only regard that which satisfies the need of the moment as good and what does not as bad. Concerning the variety of styles in this art also, the style which is selected⁵⁵⁸⁾ according to the people and the place and the day and in conformity with general present preference is the Flower for it satisfies the need.⁵⁵⁹⁾ While people here appreciate one style, there people enjoy another. This shows that the conception of the Flower varies with the person and the mind. Which of them can we define as being the genuine Flower? Know that only that which satisfies the need of the occasion is the Flower.

[9]

These Separate Oral Instructions are matters of the greatest importance in this Art to our family and should be handed down to one person only in one generation. They should not be transmitted to an untalented man even if he is your son. It is said, "The pedigree in an art is not a mere family line. Only those qualified to inherit the art are worthy to become members of the line. Members of an artistic family line are not necessarily artists. Only those who have mastered the arts are worthy to be called artists."

These instructions will enable you to master the exquisite Flower and attain all manner of benefits.

These items of the Separate Oral Instructions formerly handed down to my younger brother Shirô have now again been taught to Mototsugu⁵⁶⁰⁾ as being proficient in art. They should be kept as a secret tradition.

1st Day of the Sixth Month of the 25th Year of the Ôei era.⁵⁶¹⁾

Se[ami] (sealed).⁵⁶²⁾

558) The Sôsetsu reading, the Yasuda text giving "performed".

559) The Sôsetsu reading, the Yasuda text being corrupt.

560) Otherwise unknown. 561) 1418.

562) This note is followed in the Sôsetsu text by:—"This is a copy of the book in the possession of Jûrô Tayû. But there is also another copy in the possession of our family, of the same content. They do not differ in the slightest in the above Ten Items [of the Separate Oral Instructions]. Jûrô's copy is now in the possession of Iyeyasu. There must not be any other copy than these two. They should be handed down in utmost secrecy. Copied in Tôtomi province.

Lucky Day of 10th Month of 6th Year of the Tenshō era [1578],

Sôsetsu (sealed).

Afterwards, Nobutada 信心 begged *Kwadenshō* 花傳抄 from Iyeyasu and he now has it. But the treasured book still remains in the house of Iyeyasu."

The latter part of this note seems to imply that the real *Kwadenshō* remained in the possession of the Tokugawa shōgun, a collection of extracts 抄 only passing into the hands of Nobutada.

*According to recent research of *Nô*- authorities the pronunciation *Zeami* should be adopted instead of *Seami*.