

# Kakyō

## Zeami's Fundamental Principles of Acting

by MARK J NEARMAN

OF all the twenty-odd known theatre treatises by Noh master Zeami Motokiyo 世阿弥元清, 1363–1443, *Kakyō* 花鏡,<sup>1</sup> 'A Mirror of the Flower', contains his most extensive and detailed analysis of the methods for transforming a student of acting into a creative artist. Completed in 1424 when Zeami was sixty-one years old, the text outlines those aspects in the process of artistic development that have a universal significance because they are based on a profound awareness and understanding of the nature of human creativity and are not simply the product of a personal or subjective view of art. Hence, the treatise goes beyond the level of a technical training manual for Noh acting to make a major contribution to the study of the phenomena of theatre and their relation to aesthetics and the psycho-spiritual processes that underlie any creative art.

The present translation<sup>2</sup> is based on the earliest known surviving copy,<sup>3</sup> one made in 1437 by Komparu Zenchiku 金春禅竹, 1405–1468, Zeami's son-in-law and inheritor of his tradition. Five full or partial copies made during the Tokugawa period have also survived. Among these, one dated 1617 and known as the Yasuda 安田 manuscript<sup>4</sup> is the closest to Zenchiku's copy. In addition to some useful

THE AUTHOR is Research Director, Theatre Arts Research, Inc., Seattle.

<sup>1</sup> Also read *Hana no Kagami*.

<sup>2</sup> There have been three previous translations of *Kakyō*: one in French, by René Sieffert, *Zeami: La Tradition secrète du Nō*, Gallimard, Paris, 1960; and two in German, by Hermann Bohner, *Seami (Zeami): Blumen-spiegel (Kwa-kyō, Hana-no-kagami)*, Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens, Pt. I, 1953, Pt. II, 1954; and by Oscar Benl, *Die Geheime Ueberlieferung des Nō*, Insel-Verlag, Frankfurt, 1961. Two excerpts in English appear in Donald Keene, *Anthology of Japanese Literature*, Grove Press, New York, 1955, and in revised versions in Ryusaku Tsunoda *et al.*, *Sources of the Japanese Tradition*, Columbia U.P., 1958. Free English renderings of some key sentences appear in Eta Harich-Schneider,

*A History of Japanese Music*, Oxford U.P., 1973.

<sup>3</sup> As edited by Omote Akira 表章 & Katō Shūichi 加藤周一, *Zeami, Zenchiku [=zz]* 世阿弥禅竹, Iwanami Shoten, 1974, in comparison with the edition of the same manuscript by Kawase Kazuma 川瀬一馬, *Zeami Jihitsu Densho Shū* 世阿弥自筆伝書集, Wan'ya Shoten, 1943.

<sup>4</sup> The holograph of the Yasuda manuscript has been reproduced in Waseda Daigaku Engeki Hakubutsukan 早稲田大学演劇博物館, *Kakyō, Utai Hiden Shō* 花鏡, 謡秘伝鈔, Asuka Shobō, 1975. As this holograph is unpaginated, references to Yasuda are to the redaction that follows the reproduced manuscript, with the understanding that citations refer to the comparable place in the manuscript itself.

annotations, this later copy also has appended an explanatory table of contents that reveals many difficulties that had already begun to surface in comprehending Zeami's text. The remaining manuscripts are all apparently still later versions, but show few significant differences from the earlier copies.<sup>5</sup>

The title of the treatise translates literally as 'Flower Mirror', and this may be understood to mean 'a mirror in which an actor may correctly perceive his development as he pursues the flowering of his creativity'. The treatise, according to its colophon, was written as a companion volume to Zeami's first treatise, *Fūshikaden* 風姿花伝,<sup>6</sup> 'The Tradition of the [Full] Flowering [of an Actor's] Expression and Form'. This earlier work, Zeami says, contains what he had learned from his actor father Kannami Kiyotsugu 観阿弥清次, 1333–1384, about acting, and it touches on many of the topics and values that were to concern Zeami throughout his life. However, the analysis of the phenomena of acting in that early work is often too general to do more than encourage its reader to higher professional goals, without making explicit how those goals could be attained practically. *Kakyō*, on the other hand, supplies an explication of the operating principles of acting missing from the earlier work. Indeed, no one relying solely on the text of *Fūshikaden* could infer or derive what Zeami has presented in *Kakyō*, so singular and original its contribution.<sup>7</sup>

*Kakyō*, like *Fūshikaden*, was not the product of a particular point in Zeami's life but evolved over a period of many years. Begun when Zeami was forty years old, the earliest known version of *Kakyō* was called *Kashū* 花習,<sup>8</sup> 'The Practice [or Study] of Flowering'. As this earlier title also attests, Zeami was concerned with a phenomenon he called *hana* 花, 'the flowering' of the actor's creativity. It is this creative flowering that Zeami saw as the true purpose of technical training, the basis of the actor's ability to hold an audience's attention, and the source for the future

<sup>5</sup> One of these was used in Nose Asaji 能勢朝次, *Zeami Jūrokubu Shū Hyōshaku* 世阿弥十六部集評釈, Iwanami Shoten, 1, 1940. Another appears in Yoshida Tōgo 吉田東吾, *Nōgaku Koten Zeami Jūrokubu Shū* 能楽古典世阿弥十六部集, Nōgakukai, 1909. Yoshida's manuscript, the first copy of *Kakyō* to be made public, lacked front and back pages, so he supplied the title *Kakushū Jōjō* 覚習条々, 'Matters Concerning the Learning and Studying [of Acting]', for his edition. The remaining two copies are only partial (zz, p. 556).

The number of Japanese studies relevant to *Kakyō* is enormous. As the primary purpose of the present article is not to critique this literature, full indebtedness to all these scholarly discussions that have influenced this study must go uncited. However, sources for specific alternative interpretations are appropriately acknowledged where quoted.

<sup>6</sup> Known in some editions as *Kadensho* 花伝書, 'Writings on the Tradition of Flowering'.

<sup>7</sup> The relationship between the two texts is highly complex and a topic still stimulating considerable debate among scholars.

<sup>8</sup> Only an excerpt from this version has been uncovered. Dated 1418 and titled *Kashū no Uchi Nukigaki* 花習内抜書, 'An Excerpt from *Kashū*', this fragment is all but identical with one section in *Kakyō*.

In addition, Zeami's treatise *Ongyoku* (*Kowadashi*) *Kuden* 音曲 (声出) 口伝, 'Oral Instructions on Recitation (and Voice Production)', dated 1419, has an opening section almost the same as that in *Kakyō*, and about a third of its remaining text is likewise similar to another section in *Kakyō*.

Significant textual differences among these versions are discussed in the notes to the present translation.

development of his art. Despite its importance as reflected in these titles, this ‘flowering’ is rarely alluded to directly in *Kakyō* perhaps because its significance had already been clearly established and its nature described in *Fūshikaden*.

Zeami divides the text of *Kakyō* into two parts.<sup>9</sup> The first presents six basic principles of acting. In their most immediate significance, the first principle deals with voice production, the second and third with body use, the fourth with the interrelationship of voice and body, the fifth with characterization, and the sixth with creating an effective stage presence. All together, these six are to form the foundation of the actor’s technique. While some of these principles parallel ones found in certain Western systems of training, Zeami’s analysis of them often offers a fresh perspective. In addition, Zeami’s names and discussion for these six principles carry connotations considerably deeper than their surface meanings suggest. Hence, they not only denote techniques to be mastered but also describe the profound forces that are called into play through the creative process.

The second part of the text contains twelve sections, of which the first nine treat various experiences an actor will encounter in actual performance situations. These, along with the six principles, follow a sequence corresponding to the levels of development in an actor’s quality of performing, which Zeami was to present in a more succinct form in his later treatise *Kyūi* 九位,<sup>10</sup> ‘The Nine Levels [of Actor Attainment]’. These nine topics in *Kakyō* form an analysis of the shifts that occur as the trained actor deepens his understanding and effectiveness through professional public performing. The tenth section treats the actor’s techniques for evaluating and learning from the acting of fellow performers. The eleventh section is a mini-treatise on voice training. The final section discusses the underlying attitudes necessary for the actor to maintain his creativity throughout his career.

Since these underlying attitudes, like the concept of ‘flowering’, permeate the whole of *Kakyō*, it may be helpful to introduce them before readers begin their study of the text. For Zeami, the overall and continuing goal for the actor is ‘to know acting’.<sup>11</sup> However, the verb ‘to know’ has a somewhat more explicit meaning as used by Zeami than the English rendering may evoke. It denotes the acquiring of a knowledge and understanding of a subject through direct contact and expe-

<sup>9</sup> A translation of the first part, together with a commentary, is given on pp. 343–74, below; the second part will be treated in the winter issue of MN.

<sup>10</sup> A translation and analysis of this appears in Mark J Nearman, ‘Zeami’s *Kyūi*, A Pedagogical Guide for Teachers of Acting’, in MN xxxiii (1978), pp. 299–332. Page references to *Kyūi* in the present study are to this article.

Zeami’s *Kyūi* offers an excellent introduction to *Kakyō* as it supplies an overview of his system.

<sup>11</sup> *Nō o shiru* 能を知る. In Zeami’s treatises

the word *nō* 能 customarily means ‘acting’ in a generic sense. Only much later in Japanese theatre history did this word take on the significance of Noh, the name of a particular theatre genre. Zeami’s name for his own genre is *sarugaku* 申樂.

For a more detailed analysis of this phrase in relation to Zeami’s professional goals, see Mark J Nearman, ‘Zeami on the Goals of the Professional Actor’, in *Japanese Tradition: Search and Research*, Asian Performing Arts Summer Institute International Conference, University of California, Los Angeles, 1981.

rience, much as we come to know the taste of something by eating it. Hence, it does not refer to a second-hand acquisition of information through 'book learning', however authoritative the source or however useful such information may later prove.

A major factor in the acquisition of this direct 'knowledge of acting' is the maintenance of an openness to experience and an eagerness to learn, which Zeami associates with a beginner's attitude of mind. Hence, accumulated experiential knowledge is to serve as an aid to the actor for penetrating deeper into his art. But it is not to become something prized for its own sake, nor is it to function presumptively and blind him from seeing the uniqueness of each moment.

By implication, then, the worth of a text such as *Kakyō* would not derive merely from the artistic or historical position of Zeami in Japanese theatre. Rather, its value and validity would stem from the principles enunciated, which have proved effective as guides or techniques for deepening the actor's direct knowledge of his art, as well as from the descriptions of acting states and phenomena, which still prove accurate and relevant for theatre irrespective of time or culture.

Despite what may appear to the reader on first encounter with *Kakyō*—that it reflects a somewhat dogmatic and formalistic approach to actor training—this is neither the purpose nor the goal of Zeami's work. Instead, *Kakyō* is an expression of a pedagogical approach often found among Japanese teachers of creative arts. The teacher lays down a path so that the student may learn to distinguish paths. While the student is expected to follow the master's example, the ultimate goal is for him to surpass his master.

This process of attaining creative freedom by increasing the potential artist's awareness through training, however, is not always made so explicit by all Japanese teachers as Zeami does in his treatises. Hence, some students of Japanese arts have come to believe that they will have mastered their art when they have succeeded in faithfully reproducing the patterns set down by their teacher. That such a view could arise is not entirely surprising, since pedagogical matters are customarily treated in Japanese arts as part of 'secret traditions'<sup>12</sup> passed on by a master only to his heir. Indeed, one importance of Zeami's treatises lies in the intimate view they afford into the 'hidden' workings of such a tradition.

As a 'secret tradition' treatise, *Kakyō* was therefore intended primarily for an already trained and experienced professional actor who was to become a master teacher. As a result, the text assumes that its reader already has an understanding of much of the technical vocabulary Zeami employs. For a present-day reader, this creates serious difficulties, as Zeami invented many of these terms without always defining them. Further, he borrowed freely from the vocabularies of music, poetics, religion, art, and philosophy. And to complicate the issue, his application of these terms borrowed for his purposes frequently shows considerable specialization or deviation from their more familiar meanings.<sup>13</sup> Hence, it is not always possible to rely exclusively on 'dictionary equivalents' or even on previous histori-

<sup>12</sup> *hiden* 秘伝

cal usages as they often prove bewildering or confusing in context. A knowledge of Zeami's prose style and his modes of thinking plus a familiarity with acting phenomena both historically and practically must also be brought to bear in determining the most probable meanings of this technical vocabulary.

This vocabulary problem is particularly acute in translating Zeami's descriptions of the vocal aspects of the actor's art. It may therefore be of value to examine this subject in some depth before presenting Zeami's text, as a clear understanding of his perspective will play a significant role in the reader's comprehending many of his references throughout the text to vocal use.

Translators have previously relied on terms derived from Western music theory to render the terminology of voice production in Zeami's treatises as well as in their general discussions of Noh practice. However, within the context of their translations these musically derived terms help foster the notion of the Noh performer as primarily a musician engaged in singing. By contrast, Zeami's text describes an actor using a sophisticated approach to recitation that among other things employs the innate tonality of speech for theatrical purposes.

Zeami's central term in his analysis of vocal technique is *ongyoku* 音曲, literally, 'the mode of performing with sounds'. While this term has usually been translated as 'musical performances' or 'music', such renderings are apt to conjure up Western concepts of a musical art and practice that can mislead the reader. As derived from classical Chinese culture, *ongyoku* originally encompassed the science of acoustics, the social and religious purposes for which tonal vibrations could be employed, and the art for achieving these purposes.<sup>14</sup> While Zeami makes liberal use of ideas borrowed from this all-encompassing Chinese view of the study and application of vibratory theory, he nevertheless indicates in *Kakyō* that his immediate use of *ongyoku* is restricted to a sense of his own making.

First of all, *ongyoku* is intended to be limited in reference to the actor and specifically excludes the contributions of the instrumentalists who supply rhythmic and melodic complements to a performance. Further, *ongyoku* encompasses all aspects of the actor's use of his voice, and is not restricted only to those aspects that may somehow be related to music. Hence, *ongyoku* in Zeami would seem more accurately rendered by the term 'recitation' in the generic sense of 'the art of the actor's oral performing of a text that has been rehearsed' rather than by a term implying some exclusive concern with 'singing'.<sup>15</sup>

<sup>13</sup> For a discussion of Zeami's general approach to vocabulary, see Mark J Nearman, 'Kyakuraika, Zeami's Final Legacy for the Master Actor', in MN xxxv (1980), pp. 157-60. Subsequent references to *Kyakuraika* are to this article.

<sup>14</sup> Joseph Needham, *Science and Civilization in China*, Cambridge U.P., 1962, iv, Pt. 1, pp. 126-228, presents a technical analysis of classical Chinese acoustical theory

and some of its major applications.

<sup>15</sup> That is, *ongyoku* in *Kakyō* may be seen as a truncated form of *onsei no kyoku* 音声の曲, 'vocal performing', literally, 'the modes of performing with sounds [produced] by the [human] voice', in contrast to its traditional Japanese equivalence as *ongaku no kyoku* 音楽の曲, 'musical performing', literally, 'the modes of performing with sounds [produced] by musical instruments'.

In relation to this art of recitation, Zeami frequently applies terms derived from the various readings of the character 歌: *ka*, *utau*, and *utai*. While these readings have customarily been rendered in previous translations as 'singing', 'to sing', and 'song', all have significant alternatives related to the Japanese art of poetry: '[poetic] reciting', 'to recite', and 'poem'.<sup>16</sup> That is, these Japanese words traditionally reflect the recognition of a continuum of artistic vocal expression that encompasses both singing as a musician's art and reciting as an actor's or poet's art.

However, when Zeami's discussions in all his treatises on vocal techniques are correlated,<sup>17</sup> it becomes apparent that he viewed *utau* as referring more to an actor's reciting of poetry than to singing in a Western sense of the word. This treatment of vocal use in Noh is even more explicit in the writings of Zeami's artistic heir, Komparu Zenchiku, where it is customary to find the term *eigin su* 詠吟す, 'to recite', which derives directly from a more restrictive reference to reciting at poetry contests and other public performances of poetic texts. Both Zeami and Zenchiku use *eigin su*, particularly in reference to the practice of recitation on the level of a fully trained professional actor.

Recitation in Noh, unlike that customarily found in Western theatre, incorporates a vibratory theory that is fundamental not only to Zeami's discussion but also to much of traditional Sino-Japanese practice. This concept is encapsulated in the character 音 for 'sound',<sup>18</sup> which represents an utterance arising from the heart or mind through the open mouth. As this character implies, sound is regarded not simply as a phenomenon experienced by human hearing but as something created by an action, and on its most significant level, by the human use of voice. Sound, like wind, was recognized as an invisible force capable of effective movement. Whereas wind had the power to move physical objects, purposefully created sound was recognized as having the capacity to move the human spirit. And the analysis of the most efficient methods for affecting the listener through this use of sound became an integral part of Sino-Japanese acoustical theory as well as of Zeami's discussions of voice production.

As Zeami indicates in *Kakyō*, human vocal sounds have two integrated but distinguishable properties: a phonetic element and a tonal (pitch) element.<sup>19</sup> The

<sup>16</sup> This problem does not appear so crucial in the French translation, since *utai*, for example, can be rendered by '*chanson*', which refers to a song as well as a poem.

<sup>17</sup> In addition to *Kakyō* and its earlier versions, Zeami composed three undated but apparently later treatises on vocal techniques: *Fushizuke* [or *Kyokuzuke*] *Shidai* 曲付次第, 'The Steps for Affixing Intonation [to the Lines in a Script]'; *Fūgyoku Shū* 風曲集, 'A Collection of [Techniques for Achieving Various] Vocal Effects'; and *Go Ongyoku Jōjō* 五音曲条々, 'Matters Concerning the Five Types of [Effects Created through

Reciting'. None of these three has yet been translated into a Western language.

<sup>18</sup> L. Wieger, *Chinese Characters, Their Origin, Etymology, History, Classification and Signification*, Dover Publications, New York, reprint 1965, pp. 186–87.

<sup>19</sup> Zeami spends much time discussing phonetics and tonality, yet strangely enough gives little direct consideration in his surviving treatises to the analysis of rhythm, which occupies a prominent position in present-day discussions of Noh practice. See especially Miyake Kōichi 三宅純一, *Hyōshi Seikai* 拍子精解, Hinoki Shoten, 1973. For a sim-

presence of these two properties had already been recognized in traditional uses of the character for 'sound'. When read as *in*, it referred to 'vowel sounds'; when read as *on*, it meant either 'tonality' in general or 'the tonal' aspect specifically of speech.

Zeami's analysis of the phonetic aspect of speech is primarily concerned with the problems that arise from either the persistence of elements of provincial dialect<sup>20</sup> in an actor's speech or from misguided attempts to maintain a phonetic 'purity of pronunciation', as occurred, for instance, in Buddhist chanting. By contrast, Zeami's analysis of the tonal aspect of speech is quite elaborate, as this is the element that the actor will use not only to express a character's emotions but also to evoke deep feelings in a listener.

To discuss the topic of tonality Zeami takes some of his terms from the vocabulary of Sino-Japanese acoustics,<sup>21</sup> particularly in its consideration of modes (*chō* 調). On the objective level of physics, 'mode' referred to a pattern of five fundamental tones plus specified secondary tones. The Sino-Japanese names for these various tones would find a rough equivalence in the Western use of *doh*, *re*, *mi*, etc., to designate tones in its scale patterns.

The process for determining the actual pitch for the various tones in a modal pattern involved two stages. First, the pitch for any one of the five fundamental tones was established by selecting one of the twelve set pitches that comprised the traditional Chinese gamut.<sup>22</sup> Once that basic pitch was established, the pitches for the remaining tones were then determined by the intervals in the modal pattern. Since this system did not employ a tempered scale, the derived pitches did not necessarily correspond exactly to any of the remaining eleven set pitches of the Chinese gamut. That is, the derived pitches were set at mathematically proportioned intervals from the base pitch, as occurs with an instrument like the violin, rather than making the derived pitches conform to a gamut of set pitches, as occurs with a tempered instrument like the piano. As a result, the correlation of the five-tone modal pattern with the twelve-pitch gamut produced sixty distinct modal keys, each containing at least some pitches unique to that mode. This uniqueness of each mode on an acoustical level was then correlated with the particular evocative power said to arise from the use of a given mode in performance. On a psychological level this evocative power is called 'mood' (*chō* 調).

plified English-language discussion, see Frank Hoff & Willi Flindt, 'The Life Structure of Noh', in *concerned theatre japan*, II (1973), pp. 210-56.

<sup>20</sup> *namari* 訛り

<sup>21</sup> *Chō* 調. The problems this borrowing introduces for understanding Zeami's texts are particularly troublesome, as the characters for many of these terms have technical meanings significantly different from their everyday use. In addition, the exact significance of some of these terms differs considerably among classical Chinese writers

and was subject to further modifications through various Japanese interpretations.

<sup>22</sup> While this gamut of twelve set pitches roughly corresponds to the twelve pitches found in a Western chromatic scale, the two systems differ considerably in origin, use, and significance (Needham, pp. 165-83). A short discussion of Japanese adaptation and simplification of the original Chinese theory appears in William P. Malm, *Japanese Music and Musical Instruments*, Charles E. Tuttle Company, Rutland, Vt., 1959, pp. 100-04.

The capability of producing a variety of such modal keys is severely limited for instruments with fixed pitches, such as the flute. However, for the Noh actor, the choice is considerably broader, as he may employ modal keys that are the same as, in harmony with, or in contrast to the one being used by a flute player, whose own choice is restricted by his instrument. The actor's choice is then to a great degree a matter of his aesthetic sense of appropriateness. But even here, Zeami recommends a somewhat limited number be used by the actor.

An important division is traditionally made among modal keys, which Zeami also employs. This division is determined from the interval between the first and third of the five primary tones. When this interval is a perfect fourth, the resulting mode is called *ritsu* 律, which Zeami broadly associates with moods of pathos. When the interval is a major third, the mode is called *ryo* 呂 and is associated with celebratory feelings.<sup>23</sup> As with Chinese discussions of *ritsu* and *ryo* modes, Zeami sees in their evocative power even deeper potentials than the suggestion of a character's feelings, but these more profound meanings can be explicated more exactly in the commentary to the text itself.

The vocal pattern created by the application of tones selected from a given mode is called by Zeami *fushi* 節. While this word has up to now been rendered by translators as 'melody', *fushi* as it occurs in Zeami's treatises would be rendered more precisely by 'intonational line'.<sup>24</sup> That is, it refers to the melody of speech constructed by the actor based to some degree on conversational patterns<sup>25</sup> but is not synonymous with a Western singer's concept of melody, since *fushi* does not indicate actual pitch. The pitch of the tones that a Noh actor uses in reciting are not absolutely fixed for a play, but may be varied from performer to performer and even from performance to performance. While a beginning student may attempt and even be expected to reproduce accurately the pitches used by his teacher in a training session, the master actor will have learned in the course of his training and practical experience how the modality implied by these pitches can be altered as part of his interpretation of a role.

<sup>23</sup> Zeami's mood interpretations are found in *Ongyoku Kuden*, in *ZZ*, p. 76. A similar association of feeling and modal keys may be found in the West where major keys are often associated with joyful expressions and minor ones with feelings of sadness. Interestingly enough, *ryo* modes, like major keys, are characterized by the presence of the major third as a primary contrastive interval. The minor third which characterizes minor keys is also found exclusively in *ritsu* modes, but as a supplementary rather than as a primary tone.

<sup>24</sup> *Fushi* is also used in general Noh practice to designate the particular system for notating inflectional shifts in a script. In this context,

prose passages called *kotoba* 詞 are said to be 'without *fushi*' (Hoff, p. 238). This does not mean that *kotoba* passages are without intonational lines, but rather that the manner of reciting such lines is not notated. The basic pattern used for *kotoba* is essentially the same for all Noh plays, and therefore does not require a particular notation.

<sup>25</sup> Despite attempts by some scholars to find purely musical origins for the techniques of reciting in Noh, Zeami in *Kakyō* and elsewhere recommends that the actor use the lilt of conversational speech as his base. This suggests that his techniques are more closely allied to those that a Western actor would use for oral interpretation.



While *fushi* may in some contexts be considered as 'the intonational line' in general, Zeami often draws a distinction between *fushi* as a pre-established 'vocal line' and *kyoku* 曲, 'the [interpretive] mode of performing' such a line. In his own script copies, Zeami's indications of a pre-set intonational line are few, whereas today these lines are elaborately notated in Noh scripts. However, even today considerable variation can be found between script notations and the actual mode of performing by professional Noh actors. This may be due to some extent to the fact that the more elaborately 'scored' scripts were primarily intended for amateur students. Professional Noh actors have customarily learned roles from their fathers or other teachers by rote.

As a general statement, it may be said that Zeami borrows from music those elements that are pertinent to the actor's effective use of his voice but that the Noh actor is not therefore singing. The impression to a Western audient that the Noh is singing arises to some extent from the nature of the Japanese language and not, strictly speaking, from a purely musical intent. Japanese has a natural syllable-timed rhythm. That is, all syllables customarily receive equal stress and equal duration. Emphasis and verbal differentiations are achieved by phrasing and tonal shifts. These tonal shifts are made by uttering contiguous syllables on contrasting pitches. In English, by comparison, a stressed syllable at the end of a phrase or sentence will customarily be extended while the voice rises or falls by sliding over several pitches. In Japanese, this holding of a single pitch on a single syllable becomes particularly marked in Noh recitation as the speech is slowed down for performance purposes. Vocalic glides or portamento effects, although common to speech patterns of Western actors, are much less common in Noh recitation, and are used for heightening more lyrical or emotional passages. This higher frequency, then, of sustained tones in Noh helps create the impression of performers singing, whereas this phenomenon is much closer to the natural mode of Japanese conversational intonation, particularly as applied to poetic recitation.

In addition to such difficulties of terminology as those concerning vocal use, another problem arises in *Kakyō* from Zeami's peculiar metaphorical and elliptic style which in translation is apt to exclude readers unfamiliar with what at times constitutes an almost cryptographic message for which they have not been given the key. In the present translation, considerable effort has been made to aid readers in at least following the syntactical sense of a passage by means of bracketed interpolations. However, only through extended commentary can the importance and significance of many passages be made accessible. While at times this commentary may seem intended only for those deeply involved in the practice of acting, it is hoped that the general reader will discover through these parts of the text the intimations of the philosophical and spiritual profundities that underlie Zeami's presentation.

Yet, in conclusion, even the most detailed discussion of Zeami's treatise would not seem to exhaust its potential for inspiration and creative stimulation. This is in part due to the very nature of Zeami's creative genius, for *Kakyō* is not in-

tended as a beginner's manual of acting, although it supplies great detail for study and practice. Rather, it offers readers principles that reveal deeper and deeper meanings as they attempt to penetrate into the mysteries of the art of theatre.