

How to Write a Noh Play

Zeami's *Sandō*

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IN 1423 the dramatist and actor Zeami Motokiyo 世阿弥元清, 1363?-1443?, composed the treatise titled *Sandō* 三道, or 'The Three Ways', essentially a primer on how to compose *mugen* noh plays in two acts.¹ The work belongs to the genre called *hiden* 秘伝, or 'secret transmissions', which contain precepts meant exclusively for the writer's successor(s). Zeami wrote partly to help his disciples to get ahead in the competition for influential patrons, since such patronage was the key to success in the world of *sarugaku* 猿楽 (the original term for noh). *Sandō* is one of about twenty of his *hiden*. It is the only one of his critical writings to be devoted entirely to playwriting, a skill that elsewhere he describes as 'the lifeblood of our art'.² It also offers insights into the overall dynamic of a *mugen* noh performance, for ultimately Zeami was interested in what worked on stage.

Zeami saw the text of a play as a major means of laying the groundwork for a moving performance. As is true with any dramatic form, the text is not an end in itself, but it is equally true that without a text there can be no play. Zeami's instructions in *Sandō* on how to build the language around a progression of aural and visual modes of expressions provide important insights not only into the text itself, but also into the unifying principles of the overall performance of a play. As such, they offer possible solutions to what has long perplexed Western playwrights, namely, how to incorporate music into a work without sacrificing the richness of language and ideas possible in spoken drama.

Yet, to my knowledge, the following translation of *Sandō* is only the second to become available, and the first to include annotations.³ Doubtless one

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¹ *Mugen* 夢幻, or 'dream', noh feature non-human protagonists, such as a ghost, god, demon, or even the spirit of a plant.

² In his treatise *Fūshikaden* 風姿花伝, in Omote Akira 表章 & Katō Shūichi 加藤周一, ed., *Zeami, Zenchiku* 世阿弥, 禅竹 [ZZ], NST 24, Iwanami, 1974, p. 47.

³ The first English translation of *Sandō* is found in J. Thomas Rimer & Yamazaki Masakazu, tr., *On the Art of the Nō Drama: The Major Treatises of Zeami*, Princeton U.P., 1984, pp. 148-62.

reason for the dearth of English versions is that the work assumes a familiarity with the performance of fifteenth-century sarugaku that we cannot hope to approximate today, as Zeami intended the treatise as a primer for his second son, Motoyoshi 元能, also a professional sarugaku performer. This in itself does not suffice as a complete explanation, for all of Zeami's *hiden* were written as secret teachings for other sarugaku artists. But whereas some of his treatises, such as *Fūshikaden* 風姿花伝 ('Teachings on Style and the Flower'), 1402?–1418?, and *Kakyō* 花鏡 ('A Mirror Held to the Flower'), 1424, treat principles of acting and stage dynamics that have ready universal appeal, *Sandō* is replete with technical terms specific to the sarugaku art form.

Hence an understanding of the basic ideas about composition put forth in *Sandō* requires a familiarity with the battery of segments that have comprised noh plays from Zeami's day to the present. Add to these barriers the fact that *Sandō* discusses aspects belonging to sarugaku's transitional period that no longer have much bearing on the noh of today and it becomes clear that, without careful exegesis and background information, the work remains practically unintelligible to the uninitiated.

Sandō is made up of thirteen segments that can be grouped in three major sections. Had Zeami provided a table of contents, it might resemble the following:

1. The Three Techniques
 - 1.1 Introduction
 - 1.2 Technique of the material
 - 1.3 Technique of structuring
 - 1.4 Technique of writing
2. The Three Forms
 - 2.1 Form of the old man
 - 2.2 Form of the woman
 - 2.3 Form of the warrior
3. Miscellaneous
 - 3.1 Role of the *hōka* entertainer
 - 3.2 Role of the demon in the *saidō* style
 - 3.3 The ear-opening and the eye-opening
 - 3.4 Plays written for the child actor
 - 3.5 Revision of plays
 - 3.6 Yūgen

In the first section, Zeami introduces the three techniques of noh composition in the abstract. In the second, he applies those techniques to specific categories of plays, elaborating on how the basic compositional scheme may be adjusted to best portray each of three prototypical protagonists: the old man, the woman, and the warrior. The third section addresses variations on the three prototypes, as well as a miscellany of concerns that arise primarily from the gap between the ideal models that Zeami puts forth in the earlier sections and the actual state of sarugaku in his time.

Sandō reflects a number of Zeami's innovations on the art of sarugaku, and it may be useful to provide an overview of some of those innovations before moving to the translation and exegesis of the text. First, the very existence of *Sandō* assumes performers to be literate and capable of composing both the lines and the music of their own plays, an unprecedented assumption. Zeami's statement that 'writing plays is the lifeblood of our art,' was a radical one for his time. To be sure, he had inherited a working sarugaku repertoire, but his is the first documentable case of a performer composing both the lines and the music for a play.⁴ In his other critical writings, Zeami does allude to earlier performers who had had a hand in composing, but there is evidence that collaboration was the more common practice, sarugaku professionals composing the music and poets composing the lines. In the salon milieu of the Ashikaga shogunate in Kyoto, for instance, waka and renga poets are known to have collaborated with performers on occasion.⁵ Although it is questionable whether any sarugaku composer after Zeami rivalled his literary skill, for centuries thereafter it was common practice for performers to compose their own plays.

The content of *Sandō* also reflects Zeami's innovations on ideas that he had set down at least twenty-three years earlier in his first treatise, *Fūshikaden*. In Chapter 2 of that work, he enumerates nine styles of role-playing—of women, old people, characters that do not wear masks (young male roles), deranged persons, priests, warring spirits, deities, demons, and Chinese persons. By the time he wrote *Sandō*, these nine role-types had been reduced to three—the old man, the woman, and the warrior. This reduction in number seems to indicate a shift away from imitating the identifying characteristics of specific role types toward the portrayal of broader human prototypes in which the nine original roles are subsumed. Part 2 of *Sandō* discusses how to write plays that feature each of these three prototypes.

This more abstract approach to role-playing is concomitant with the increased emphasis that Zeami comes to place on the elements of dance and chant in *Sandō* and other writings of his middle years. 'The two modes and three forms' (*nikyoku santai* 二曲三体) becomes a set phrase that recurs throughout his critical works of this period. For example, it appears in the title of his *Nikyoku Santai Ningyō Zu* 二曲三体人形図 ('Figure Sketches for the Two Modes and Three Forms'), 1421, a treatise discussing the spirit of role-playing in each of these three basic styles, as well as in the three variant styles. He outlines in that work⁶ the process of training that the child should undergo to

⁴ Itō Masayoshi 伊藤正義, *Yōkyokushū* 謡曲集, Shinchō Nihon Koten Shūsei, Shinchōsha, 1983, 1, p. 363.

⁵ Omote cites members of the Ashikaga shogun's coterie, such as Ebina Naami 海老名南阿弥 and Tamarin 玉林, as examples of individuals other than sarugaku performers who are known to have composed poetic passages for plays. Even the most noted of performers, such as the actor Kiami 喜阿弥, a master of the rival art form of *dengaku* 田楽, relied on others to compose texts. '*Nō no Rekishi*' 能の歴史, in *Bessatsu Taiyō* 別冊太陽, *Nō: Nihon no Kokoro* 能: 日本之心, 25 (1978), p. 36. Zeami was able to set such a precedent because shogunal patronage enabled him to acquire a classical education and a high level of literacy.

⁶ ZZ, pp. 123–24.

develop and preserve a stage presence possessing the graceful beauty of *yūgen* (幽玄). He stipulates that training in role-playing should be preceded by thorough practice in the vocal and bodily techniques of chant and dance. This will form the foundation, he argues, for developing a style of performance that has *yūgen*.

If we could sit Zeami down and query him on his motivations for composing *Sandō*, the last thing that he would be likely to tell us is that he set out to perfect the two-act *mugen* play. Clearly that dramatic configuration was the logical outgrowth of his aspirations to elicit a certain kind of theatrical moment on stage. Odds are, rather, that it is the evocation of the aesthetic quality of *yūgen* that Zeami would cite as his underlying reason for writing *Sandō*. *Yūgen* is a concept that he borrowed from medieval poetics. It takes on different nuances over time and from one poet to the next, but in all of its permutations it refers to a beauty evoking a sense of depth and mystery only suggested by the object imbued therewith. For Zeami, the term comes close to meaning beauty, but a beauty ever steeped in the aforementioned mystery and colored by a gentle and refined grace of comportment reminiscent of the idealized image of the court aristocrat. Zeami struggled throughout his life to incorporate *yūgen* elements into *sarugaku*. The importance he placed on this concept is underscored by its inclusion in the final segment of *Sandō*.

In this conclusion to *Sandō*, however, Zeami also links the quality of *yūgen* to the performance configuration of the two modes and the three forms. In reference to three exemplary performers, he writes, ‘All three made the *yūgen* elements of dance and chant the foundation of their styles and were masters of each of the three forms.’ Coupled with the material from *Nikyoku Santai Ningyō Zu* quoted above, this statement shows that Zeami saw the two modes and three forms as a key to invoking the quality of *yūgen* on stage, and thus sought in *Sandō* to instruct Motoyoshi on how to write plays conducive to such a performance configuration.

The Text

Zeami’s *hiden* remained secret for centuries, accessible only to an elite group made up primarily of professional *noh* performers, and it was not until 1909 that sixteen of those writings, including *Sandō*, were published. This edition of the sixteen transmissions was compiled by the scholar Yoshida Tōgo 吉田東伍, who misconstrued the subtitle of the first four sections of *Sandō*—‘*Nōsakusho*’ 能作書 (‘*Noh* Composition’)—as the title of the entire treatise. Although subsequent annotators corrected the error, *Sandō* is sometimes still referred to as *Nōsakusho*.

The following translation is based on the text first published by Yoshida. This was taken from a manuscript believed to have dated back to the early seventeenth century, but lost in the Great Kantō Earthquake, 1923. The oldest extant manuscript of *Sandō* is the *Sōsetsu* 宗節 text, presently in the National

Diet Library, a copy made in the late Muromachi period by Kanze Sōsetsu 観世宗節, head of the Kanze school of noh. The two texts are almost identical, variations amounting to little more than errors in copying or differences in layout, and both probably derive from an original manuscript no longer extant. A third version, belonging to the Tayasu 田安 branch of the Tokugawa family, is an Edo-period copy of the Sōsetsu text.

The primary source for the translation below is the Yoshida text as edited by Omote Akira and Katō Shūichi.⁷ I have also depended heavily on both the Shōgakukan edition and the edition annotated by Nose Asaji,⁸ both these sources relying on the Yoshida text. I have referred to the Sōsetsu text,⁹ choosing it at several points over the Yoshida, but I have designated such instances only in the case of substantial variations.

⁷ *Zeami, Zenchiku*—see n. 2, above.

⁸ Ijichi Tetsuo 伊地知鉄男, Omote Akira & Kuriyama Riichi 栗山理一, ed., *Rengaronshū, Nōgakuronshū, Haironshū* 連歌論集, 能楽論集, 俳論集 [RNH], NKBZ 51, Shōgakukan, 1973; Nose Asaji 能勢朝次, ed., *Zeami Jūroku Bushū Hyōshaku* 世阿弥十六部集評釈, Iwanami, 1940, 1.

⁹ Hisamatsu Sen'ichi 久松潜一 & Nishio Minoru 西尾実, *Karonshū, Nōgakuronshū* 歌論集, 能楽論集 [KN], NKBT 65, Iwanami, 1961.

Sandō

The Three Techniques of Noh Composition

ZEAMI MOTOKIYO

1. Points on Composing Noh.¹⁰

1.1. To start with, the three techniques—material, structuring, and writing—form the basis.¹¹ First is understanding the material; second, structuring the play; third, writing the play. Grasp the nature of the material in the source, work the three phases of *jo-ha-kyū* 序破急 into five *dan* 段; then, gather the words, adding the modulation and writing line by line.

Zeami here synthesizes the sequence of three techniques that are applied in the composing of a noh play. The first involves recognizing promising source material, whether classical or contemporary, and formulating the core conception of the play on the basis of that material. Normally a story is chosen with the expectation that it will be familiar to the audience. This both frees the playwright from the burden of presenting the story anew, and provides him with a context for creating a fresh interpretation of the material.

The second technique involves plotting the developmental stages of the play, that is, the introduction (*jo*), the development (*ha*), and the conclusion (*kyū*). This three-phased sequence is a mechanism for articulating the parts of a whole. It originates in the criticism of the genre of court music called *gagaku* 雅楽 and was adopted into a number of medieval genres, such as *renga* and *sarugaku*. The three phases make sense only in relation to each other, linked in much the same way as the movements of a sonata. *Jo* is characterized by a measured, stately mood appropriate for establishing the overall tone of a piece; it should be straightforward and free of elaboration. *Ha* signals the developmental phase, breaking the uniform, stately pace of *jo* with the introduction of more varied and elaborated rhythms. The pace should quicken toward the end of *ha*, smoothing the way for the advent of the *kyū* phase. In *kyū*, the sequence culminates on a brisk, gripping tempo appropriate for the finale.

¹⁰ Whereas the *Sōsetsu* text treats this phrase as a heading set off from the main text, in the Yoshida version it forms the opening line of the text itself. The *Sōsetsu* text is believed to preserve Zeami's original format.

¹¹ Three techniques, literally 'three ways', *sandō*: material (*shu/tane* 種), the material drawn by the playwright from the source (*honzetsu* 本説); structuring (*saku/tsukuru* 作/作る), the overall musical structure; writing (*sho/kaku* 書/書く), the composition in both the poetic and musical senses.

Zeami originally applied this concept to the arrangement of the plays in a sarugaku program, the first play corresponding to *jo*, the ensuing three to *ha*, and the final play to *kyū*. As his theory evolved, however, the concept became increasingly integral to performance at all levels, for at the root of Zeami's application of *jo-ha-kyū* was the philosophical notion that all living things are animated by such cycles, and that all imitations, to be truthful and therefore moving, must capture that dynamic. In a later treatise titled *Shūgyoku Tokka* 拾玉得花 ('Finding Gems and Gaining the Flower'), 1428, he describes the fluidity and universal application of the concept in sarugaku: 'Each play in the program should have an inner structure of *jo-ha-kyū*. Within each dance or sound, moreover, there should be the fulfillment of *jo-ha-kyū*. In the one gesture of turning a sleeve, in the resonance of one stamp, there should be *jo-ha-kyū*.'¹²

In *Sandō*, Zeami is primarily concerned with the application of the *jo-ha-kyū* concept to the infrastructure of a particular play. He describes in detail how the three developmental phases are realized in five steps called *dan*, the first *dan* corresponding to the *jo* phase, the second, third, and fourth to the *ha* phase, and, finally, the fifth *dan* to *kyū*. Each *dan* has an array of characteristic component parts that the playwright arranges while keeping in mind how best to tailor the developmental phases for the specific play in question. *Sandō* may be construed as a primer for doing just that.

Finally, Zeami discusses the third technique of writing, that is, the actual composition of the lines. The playwright should take care to incorporate quotations in opportune places, and to compose the language for each line in conjunction with the musical modulation.

1.2. Material: the character in the source of the play who does the performing; understand the implications for the dance and chant. Generally speaking, our art takes form in dance and chant. However celebrated an ancient or artist, if the character is not the type to perform these two modes of acting, then visual affect¹³ cannot materialize. Make sure you ponder and appreciate this well.

For example, among the types of characters in the *monomane* 物まね repertoire, the celestial maiden, female deity, and shrine maiden do the dance and

¹² ZZ, p. 191.

¹³ *Kempū* 見風: 'That art which the eye can see', Nose, p. 594; 'stage effect', ZZ, p. 134, and KN, p. 470; 'the effect of the outwardly manifest aspect of the performance', RNH, p. 360.

In *Yūgaku Shūdō Fūken* 遊楽習道風見, Zeami uses the term in contradistinction to the *shite*'s inner mental state: 'Just as transparent crystal gives rise to fire and water, and the colorless branch of the cherry tree to bloom and fruit, so for the accomplished master, inner mental state gives rise to *kempū* expressive of the play.' ZZ, p. 167. But in *Shūgyoku Tokka*, he uses the term in contradistinction to the aural mode of expression, the process of moving an audience depending on both the aural and visual modes: 'the emotive quality first enters the ear and then shifts to the level of *kempū*.' ZZ, p. 185.

To embrace both meanings I have coined the term 'visual affect'. Whereas the use of 'visual' would exclude all other modes of expression such as the aural mode of chant, 'visual' allows for a more metaphorical type of sight, including all those factors that combine on stage to produce a vision in the minds of the audience. I have opted for 'affect' rather than 'effect' because *kempū* goes beyond mere projection on the part of the performer to encompass the impression made by the projection.

chant of kagura. Among male figures are gentlemen of artistic accomplishment such as Narihira, Kuronushi, and Genji.¹⁴ Among female figures there are Ise, Komachi, Giō, Gijo, Shizuka, Hyakuman, and other such women of artistic accomplishment.¹⁵ Since all of these characters are renowned for their ability in the entertainments of dance and chant, making any of them into the central figure¹⁶ of a noh ought naturally to work to good effect. Also, among the wandering entertainers called *hōka*, there are players of the rapture type such as Jinen Koji, Kagetsu, Tōgan Koji, and Seigan Koji,¹⁷ as well as characters who have no legendary stature, male and female, young and old; only upon shaping any one of these into a style that has dance and chant as its foundation should you compose the play. Finding the figure fit for the foundation style is called [the technique of] the material.

Also, for what is called made-up noh, which has no authentic source but is newly conceived and formed in connection with a noted place or historical site, there are times when the play can give rise to moving visual affect. This task demands the skill of the consummate master.

Zeami warns against casting the *shite*, or main performer, as a character lacking any established connection with dance and chant because such a choice is incompatible with a key concept of his acting theory—*nikyoku santai*, or ‘the two modes and the three forms’. It will be recalled that *nikyoku* refers to noh chant and dance, the two basic skills by means of which the actor executes any utterance or any movement on the noh stage, no matter what the role in question. *Santai* refers to three all-embracing

¹⁴ Ariwara Narihira 在原業平, 825–880: Heian aristocrat; one of the Six Celebrated Court Poets, supposed hero of *Ise Monogatari* 伊勢物語. Ōtomo Kuronushi 大友黒主, ninth century, another of the Six Celebrated Court Poets. Hikaru Genji 光源氏: protagonist of *Genji Monogatari* 源氏物語 by Murasaki Shikibu 紫式部, ca 978-ca 1014; fictional paradigm of the aristocratic paramour.

¹⁵ Ise no Go 伊勢の御: court poetess of the late ninth to early tenth centuries. Ono no Komachi 小野小町, tenth century, a legendary beauty and one of the Six Celebrated Court Poets, and the *shite* of four plays in the current repertoire. Giō 祇王 and Gijo 祇女: fictional *shirabyōshi* 白拍子 dancers in *Heike Monogatari* 平家物語 who were patronized by Taira Kiyomori 平清盛. Shizuka, or Shizuka Gozen 静御前, twelfth century, famed *shirabyōshi* dancer and lover of Minamoto Yoshitsune 源義経. Hyakuman 百万, in the play of the same name, searches for her lost child; her grief drives her to madness that, in turn, prompts her to dance and sing with abandon. She recovers her child at the end of the play. For more on *shirabyōshi*, see n. 62, below.

¹⁶ *Kompon tai* 根本体: the character played by the *shite*.

¹⁷ The *hōka* 放下 were itinerant performers active from the Muromachi to the Edo periods. They were associated with a miscellany of arts, including song and dance, as well as performance on the side-drum. Each of the four *hōka* entertainers mentioned here figures as the *shite* of a noh play of his name. Today, only *Seigan Koji* 西岸居士 is no longer performed. For more on the *hōka* figure, see pp. 77–78, below.

In noh, the *hōka* performs in the style of rapture (*yūkyō* 遊狂), that is, ‘behavior that is completely artless, such as delighting in the moon and flowers, singing and dancing, or accosting people with fantastical witticisms. It is not at all the madness of a true victim of mental illness, but poetically playful behavior removed from all worldly calculation. Therein lies its airy, elegant tone.’ Miyake Kōichi 三宅航一, *Yōgeiko no Kihon Chishiki* 謡稽古の基本知識, Hinoki, 1979, p. 216.

human prototypes subject to noh-style imitation, or what Zeami calls *monomane*. Those three forms are the old man (*rōtai* 老体), the woman (*nyotai* 女体), and the warrior (*guntai* 軍体); all other characters are subsumed in those three large prototypes. In *Nikyoku Santai Ningyō Zu*, he describes the spirit behind each prototype. The old man should have 'a serene heart and distant vision'; Zeami likens his stage presence to an ancient tree in bloom. The woman should 'make her heart her form, abandoning all forcefulness'; the warrior, on the other hand, should 'make forcefulness his form, allowing his heart to scatter'.¹⁸

In the opening section of *Nikyoku Santai Ningyō Zu*, Zeami says that these encapsulations are intended to describe the 'visional affect' (*kempū*), or stage presence, that should characterize each of the three prototypes. He explains that visional affect is dependent on the inner mental state (*ichū no kei* 意中之景) of the performer.¹⁹ As these encapsulations indicate, noh-style imitation has little to do with the realistic imitation of the physical attributes of a character; rather, it is a process through which the protagonist's spiritual state is given outward semblance. Zeami delineates the process of training as follows: 'Study the form fitting for the old man, study the form fitting for the woman, study the form having bravado [the form of the warrior]. Then, having mastered all three to the fullest, nothing remains but to infuse all the different types of *monomane* with the two modes of dance and chant learned from childhood.'²⁰ Ultimately, the *shite*'s acting embodies the composite of his training. Role-playing, or *monomane*, provides the broad strokes—the silhouette of a personage; the musical modes of dance and chant fill out that silhouette, giving it a tone in keeping with the spirit of that personage. Hence, to both incorporate such musical elements and to preserve credibility of characterization, it is important that the *shite* be cast as someone whom the audience will be predisposed to see perform musically.

If that person is associated with a famous story, it lessens the need for exposition of the story. If the *shite* is cast in the part of an unknown person, then the play falls into the category of what Zeami calls made-up noh (*tsukuri nō* 作能). Such a play requires extra contextualization on the part of the playwright since the audience cannot be expected to recognize the main character. If that character, however, can be readily identified with musical modes of expression, then the play stands to be a success. Thus, Zeami seems less concerned that the main character be famous than that he or she belong to a generic type noted for musical accomplishment, for example, a courtier by definition versed in musical and poetic arts, or a Shinto-style dancer, or a professional performer, etc.

1.3. Structure: once the material has been found in this way, determine how the action will unfold.

To start with, there are five *dan* in the *jo-ha-kyū* progression. *Jo* forms one *dan*; *ha*, three *dan*; *kyū*, one *dan*. The *waki*²¹ enters, and the portion from his recitative²² and introductory chant²³ through the long segment of chant²⁴ constitutes one *dan*. *Ha* begins here. Now the *shite* enters, and the portion from

¹⁸ ZZ, pp. 124–26.

¹⁹ ZZ, p. 122. Omote interprets *ichū no kei*, 'inner mental state', as 'the performer's artistic intent' (*enja no geijutsuteki ito* 演者の芸術的意図).

²⁰ In *Shikadō* 至花道 ('The True Path to the Flower'), 1420: ZZ, p. 113.

his entry chant²⁵ through the long segment of chant forms one *dan*. After that, the prose exchange²⁶ with the *waki* and the long segment of choral music²⁷ form one *dan*. After that, one section of vocal music, whether the *kuse* section²⁸ or plain chant,²⁹ forms one *dan*. *Kyū* begins here. A formal dance³⁰ or vigorous movements,³¹ and the *hayabushi* match or the *kiribyōshi* match³² form one *dan*.

The above come to five *dan*. Depending on the magnitude of the source, however, six *dan* are possible. Or, depending on the type, there may be a four-*dan* play, lacking one *dan*. But primarily, the foundation style is determined in five *dan*.

Set down these five *dan*; ask yourself, ‘How much vocal music is right for *jo*, how much for the three types of vocal music in the three steps of *ha*, and how much in the musical style fitting for *kyū*, thus determining the number of lines³³ of vocal music; set up your play—this is what I call structuring a noh. The musical modulation³⁴ in each phase of *jo-ha-kyū* should vary in accordance with the type and tone of the noh. The length of one play should be measured by the number of lines of vocal music in the five *dan*.

²¹ The *waki* ワキ conventionally opens the play, although there are exceptions, for example, *Aoi no Ue* 葵上.

²² *Sashigoe* さし声; today also referred to as *sashi*. Section of narrative; characterized by simple modulation and incongruent rhythmic scheme designed to bring out the meaning of the lines.

Whereas today the *waki* ordinarily enters on the introductory chant and then moves into a short prose self-introduction called the name-saying speech (*nanori* 名のり), Zeami specifies that the introductory chant follow the narrative. ZZ, pp. 462–63, notes that in Zeami’s time, the opening section of the name-saying speech was evidently in recitative rather than unintoned prose, judging from notations in extant chant books. The order of the introductory chant and name-saying speech was reversed whenever preceded by what was called the opening ceremony (*kaikō* 開口). This consisted of a passage of recitative celebrating the prosperity of the realm, and would precede the opening play in the program. Although performed by the *waki*, it was a formality, unrelated in content to the ensuing noh. The order was reversed in order to effect a smooth musical transition from the recitative of the opening ceremony to that at the commencement of the name-saying speech.

²³ *Shidai* 次第: segment of chanted verse composed of three lines having hemistiches of 7–5, 7–5, and 7–4 syllables. the second line a repetition of the first. It adheres to the *hiranori* 平ノリ match. Conventional entry chant for the *waki*.

²⁴ *Hitoutai* 一歌: literally, ‘one passage of chant’; several different types of chanted passages. Here, in the first *dan*, it usually comprises a travel chant (*michiyuki* 道行). Rendered mostly in the high range and to the *hiranori* match, the travel chant describes the *waki*’s journey to the scene of the noh action.

²⁵ *Issei* 一声: segment of verse in five lines of alternating five and seven syllables sung in the high range. Incongruent rhythmic scheme. Conventional entry pattern for the *shite*.

In the second *dan* of a god play, the passage of chant called ‘long segment’ (*hitoutai*) usually consists of two phases, a low-range chant (*sageuta* 下歌) and a high-range one (*ageuta* 上歌).

²⁶ *Mondō* 問答: literally, ‘question and answer’. In its narrow sense, a section of prose dialog. In its broad usage, a section of prose dialog that builds into a recitative exchange, today called *kakeai* 掛合. Zeami here means the latter.

²⁷ Here the ‘long segment’ is called *dō’on hitoutai* 同音一謡, literally, ‘one passage of chant in unison’. This is a choral passage, usually rendered in the high range.

In this section, Zeami sketches the structural prototype to follow when composing a noh play. The model that he proposes is in two acts, although one-act plays are possible as well. *Jo-ha-kyū* is the organizational principle that forms the ground for enumerating the five steps or developmental stages called *dan*. Zeami leaves the playwright some leeway to adjust the structure, stating that either four or six *dan* are possible, depending on the nature of the source material, but the overall developmental flow of a performance remains the same.

Zeami devotes two of the thirteen segments comprising *Sandō* to a step-by-step enumeration of the component parts appropriate for each *dan*. Further on, in 2.1, he tailors the basic five-*dan* scheme to one category of plays, those built on the celebratory theme that feature the *monomane* role of the old man. In the present section, however, he introduces the following five-*dan* scheme as the foundation style desirable for all noh plays.

²⁸ What is today referred to as the *kuse* section. Adapted into noh by Zeami's father, Kan'ami 観阿弥, from the contemporaneous form of musical entertainment called *kusemai* 曲舞. The noh *kuse* consists of three parts: *kuri*, *sashi*, and *kuse*.

²⁹ *Tada utai* 只歌ひ: the original vocal music of sarugaku. Called *kouta-bushi* 小歌節. More melodious than *kuse* music, with less stress on the beat. The noh music of today is an amalgamation of the *kusemai* and *kouta-bushi* styles.

³⁰ *Mai* 舞: in its broad sense, 'dance' may apply to various types of choreographed movement situated throughout the play. The *kuse* section, for example, often features a dance by the *shite* supported both by the choral voice and the instruments. The formal dances form a sub-category that may be defined as any of a group of extended choreographed sequences patterned in strict congruence with the flute instrumentation. They are usually positioned in the latter act of a two-act play, often between the fourth and fifth *dan*, and are supported solely by the instruments.

³¹ *Hataraki* ハタラキ, 働き: the other category of choreographed sequences performed solely to instrumental backup. Often positioned in the final *dan*. Brief in duration and rugged in tone, they are typically assigned to less lyrical *shite*, for example, the mad person, the warrior, or the demon.

³² *Hayabushi* 早曲, *kiribyōshi* 切拍子: noh chant consists of two generic types, congruent chant (*hyōshi ni au* 拍子二合ウ), and non-congruent chant (*hyōshi ni awazu* 拍子不合). In congruent chant, the matching of the chanted line to the eight beats (sixteen half-beats) of the instrumental line, is prescribed; in non-congruent chant, it is not. There are three types of congruent matches. By far the most pervasive is the *hiranori* match, in which twelve syllables of chant are matched to the sixteen half-beats of the instrumental line.

Typically, the other two matching schemes come in the final portion of the play, as was true in Zeami's time. The *hayabushi* match that Zeami mentions corresponds to the *chūnori* 中ノリ match of today, in which as a rule two syllables are matched to one instrumental beat. This scheme usually comes in the final segment of plays with more dynamic scenes featuring characters such as demons, the ghosts of warriors, or the ghosts of those damned to suffer in hell. The *kiribyōshi* match corresponds to the *ōnori* 大ノリ match of today, in which as a rule one syllable is matched to one beat. It too normally comes at the end of a play, often as the lead in and conclusion to a formal dance to the instruments. *Ōnori* is performed most often in plays featuring supernatural beings.

For more on congruence and non-congruence in noh music, see Thomas Blenham Hare, *Zeami's Style: The Noh Plays of Zeami Motokiyo*, Stanford U.P., 1986.

³³ *Kukazu* 句数: one poetic line consists of an upper hemistich of seven syllables and a lower one of five.

³⁴ *Fushizuke* 曲付: modulation of the vocal line, which includes matching it to the instrumental line and assigning relative pitch as well as vocal ornamentation when desired. In noh music, the specific pitch is not predetermined.

Although the above model holds both for plays featuring living persons and those featuring supernatural beings, Zeami's most detailed instructions regard how to compose plays featuring the latter type. For example, he devotes the second major section of *Sandō* almost entirely to that subject. 2.1 describes composition of plays featuring old men cast as Shinto deities; 2.3 describes how to compose plays featuring the ghosts of warriors; 2.2 discusses a variety of female character types, both living persons and ghosts, but it is the ghosts that he praises most. Other figure types in lead roles are assigned the status of variants on these three prototypes.

The action of such *mugen* plays conforms to one basic pattern of development. In the first act, all the performers collaborate to unravel the identity of the character played by the *shite*. The first *dan* is devoted to the *waki* (sometimes with *waki-zure* attendant[s]). He introduces himself and the site, usually making reference to some famous incident or story associated with the place. In the second *dan*, the *shite* enters and, in the course of his/her ruminations, indicates some knowledge of the story that the *waki* has mentioned. In the third *dan*, the *waki* engages the *shite* in conversation about that story; the *shite*, whose true identity is disguised, participates in the exposition as if telling the story of another. With each *dan*, the *shite* reveals increasing intimacy with the events being narrated until, at the conclusion of either the third or fourth *dan*, he admits to being the protagonist or the ghost of the protagonist.

That admission constitutes a turning point in the *noh* action: the *shite* shifts from a narrative stance to a more actively engaged one in which he participates in the re-creation of the most intense moments of his story. If the *shite* reveals his/her identity at the end of the third *dan*, then the remaining two *dan* are largely devoted to the reenactment. If the revelation is made at the end of the fourth *dan*, then that leaves one *dan* for such expression. With the revelation of identity, the option of overt first-person recapitulation is opened to the *shite* (although the *shite* continues to be sufficiently independent from the role to preserve the prerogative of taking other perspectives as well).³⁵ Reenactment involves a reworking of the important events of the story, the primary modes of expression sustaining the role-play of the *shite* being the elements of dance and chant.

This turning point in the action brings with it an intensification of visual modes of expression. It was Zeami who first articulated the basic performative principle that choreographed sequences performed by the *shite* always come after a context for them has been established. In fact, he is adamant about reserving a spot in the culminating section of the play (the fourth or fifth *dan*) for such visual expression to be primary. At that climactic point, it should be possible for the *shite*'s visual presence to itself be wordless but, at the same time, pregnant with the words that have come before.

In 3.3 of *Sandō*, Zeami defines this moment in terms of audience experience, calling it the eye-opening (*kaigen* 開眼): the point at which the *shite*'s physical presence inspires a sense that the emotional magnitude of the play has been realized. Hence,

³⁵ For instance, in the final *dan* of Zeami's warrior play *Tadanori* 忠度, the *shite*, cast as a ghost of the warrior Tadanori, reenacts his death scene. But as soon as he has been slain, the *shite* shifts to the perspective of Tadanori's killer to reflect on the corpse. Such shifts in the *shite*'s perspectives occur in accordance with the narrative flow of the text and are not unusual in *noh* plays. For an introduction to the use of narrative perspective in traditional Japanese performing arts, see Frank Hoff, 'Killing the Self: How the Narrator Acts', in *Asian Theatre Journal*, 2:1 (Spring 1985), pp. 1-27.

Zeami stresses that any play must be organized so that it is possible for this eye-opening to occur. Note on the chart above, for instance, that the fifth *dan* is defined in terms of auditory or visual units. Depending on the nature of the main character, either a dance or a choreographed sequence of vigorous moves is called for, the former for gentle, lyrical characters, the latter for strong, even demonic roles. At the same time, heightened rhythmic patterns are introduced into the chant, the distinction again being between gentler, lyrical roles, which favor the *kiribyōshi* match, or more blustering roles, for which the *hayabushi* rhythmic scheme is more appropriate.

In the first *dan*, the *waki* enters; in the second, the *shite* enters; in the third, they communicate. At the end, the *shite* disappears. This is the extent of the dramatic action, that is, the events that occur. What the playwright has to gain by the five-*dan* paradigm is an art form premised less on the mounting of the dramatic tension than on the mounting of the musical tension. The *noh* action is defined in terms of shifts such as that from individual chant to choral chant, intoned prose to recitative, chant to dance, etc. The playwright's range of choices exist not in the sequencing of such parts (which are finely tuned to the *jo-ha-kyū* dynamic), but in the musical alternatives available at key points in the sequence.

For instance, in the fifth *dan*, an extended section of chant is called for, but the playwright has the choice of incorporating what was then a new type of music borrowed from a contemporaneous art form called *kusemai*, or to keep with the traditional style of chant. As mentioned above, in the final *dan*, visual expression of some sort is needed, but it is up to the playwright to choose between musical and choreographic options. Just as the previous section is devoted to assigning dance and chant an inalienable place in the characterization of the core figure, this section is geared to assigning those elements a place in the structural foundation of a play.

The five-*dan* model is not so monolithic and uniform as it may seem, but one must look for variation at the level of the musical building blocks for each *dan* and the choices that the playwright makes among musical and choreographical alternatives. Moreover, at the conclusion of this section, Zeami stipulates that further variety depends on altering the musical modulation of the lines for each category of play. The lines add individual flavor in one other way—what they say—and the third of the three techniques, that of composing the language, is devoted to that all-important subject.

1.4. Writing: make sure you ask yourself and answer this question from the opening line of the play and for each type of character that enters: 'What kind of words would it be best to write for a person such as this?' In your writing, you should allot words from poems that invoke various associations, such as congratulation, *yūgen*, passionate longing, personal grievance, and desolation, in conformity with the style of the *noh*. In the play, the setting of the authentic source should be established. If it is of poetic import, such as a noted place or historic site, then take words from well-known poems of the place and write them into those parts of the three *dan* of *ha* that you judge to be the points of highest tension.³⁶ These will be crucial points for expression in the *noh*. For the rest, fine words, well-known verses and such must be written in for the *shite* to render. Applying these points in this way is what I call writing a *noh*.

Zeami assumes here an awareness of one important point about the language of a noh text: that skill in poetic allusion is just as important as the ability to create new verses. Although a play holds some dialogue, notably in the third *dan*, the language of the chorus and the bulk of the *shite*'s lines are narrative in structure. Well-known poems or allusions are woven in at key points in that narration. Zeami here gives two pointers on how to incorporate well-known allusions into the fabric of a noh text. Such allusions may be from a variety of sources, ranging from indigenous waka poems to Buddhist sutras, as long as they can be recognized by the audience. He cautions that the playwright should take care to choose allusions that are thematically consistent with the mood he wishes to create. A poem celebrating the prosperity of the realm, for instance, would not ring true in a play such as *Tōru* 融, in which the ghost of the Heian aristocrat Minamoto Tōru appears to lament the ruinous state of his formerly splendid garden. A poem lamenting the fleetingness of all blessings would not be appropriate in a noh of the celebratory *waki* group, whose function is to assure us that all is well with the world.

Allusion may be used not only to amplify an emotional tonality, but also to enrich audience associations with the setting of the play. Zeami points out that the setting for the story must be established, and he does so for good reason. In *mugen noh*, the setting is more than a frame for the action; it is the catalyst. *Shite A* is a ghost whose story is linked with Site A, which the *waki* happens to visit; if the *waki* had chosen Site B, then he would have encountered *Shite B* perhaps, and *Shite A* would have had no reason to appear.

The incorporation of famous verses about the setting does not affect the action of the noh, but serves to enrich the atmosphere by multiplying the associative linkages with the setting. The importance that Zeami assigns to such associative richness is reflected in his advice that well-known poems of the place be reserved for the climactic points in the course of the three *dan* comprising the developmental *ha* phase of the play. It is echoed as well in his advice to allot poetic allusions and other colorful language solely to the *shite*, lest attention be distracted from that central figure.

Zeami specifies five standard poetic themes with which the well-known poems that the playwright gathers should be associated: congratulation (*shūgen* 祝言), *yūgen*, passionate longing (*koi* 恋), personal grievance (*jukkai* 述懐), and desolation (*bō'oku*). The congratulation theme is one of rejoicing for the peace and order of the realm, the prosperity of its people, and the benevolence of its rulers. Such congratulatory poems are most obviously appropriate for incorporation into poems of the *waki* category that open a day's program and are conventionally auspicious in mood.³⁷

Zeami uses the word 'desolation' in contradistinction to congratulation. Whereas the latter is devoted to the blessings of the present, desolation would seem to involve the pained consciousness of blessings that are no more. In his treatise *Ongyoku Kowadashi Kuden* 音曲声出口伝 ('Transmission on Vocal Technique'), 1419, Zeami quotes a passage from the play *Sekidera Komachi* 関寺小町 as an example of this theme.³⁸ The

³⁶ The climactic points in the flow of the three *dan* of the *ha* phase. In many plays, one such point is the choral high-range chant at the end of the first *dan* of *ha*. Typically it describes the scenery of the place, while at the same time it reflects the *shite*'s mental state. This phrase can also be interpreted in the singular: 'that part of the third *dan* of *ha* that you judge to be the point of highest tension.'

³⁷ See n. 43, below.

³⁸ ZZ, p. 81.

play treats the erosion that time works on the Heian poetess of legendary beauty, Ono no Komachi. In this play she takes the identity of a withered crone who leads an obscure and lonely existence, haunted by the memories of her past splendor.

Whereas congratulation and desolation are inspired by external circumstance, the theme of personal grievance takes the individual frustrations or disappointments of the persona as its starting point. The theme becomes an established one in the waka tradition as early as the twelfth century.³⁹ Although Zeami makes no reference to specific plays that incorporate this theme, it seems particularly appropriate for those such as *Kinuta* 砧 or *Kayoi Komachi* 通小町 in which the *shite* return to this world as ghosts expressly to vent their resentment.

It will be recalled that the concept of *yūgen* is a keystone of Zeami's dramatic theory, applicable to every level of a performance. As a kind of beauty having depth and mystery as well as gentle gracefulness, a tone of *yūgen* should underlie the performance of all five of the themes that he enumerates in the segment on writing. But as a specific theme, Zeami is referring to those poems that hold subject matter that is manifestly graceful in a physical sense. Zeami cites the following poem as illustrative of the *yūgen* quality:

<i>mata ya min</i>	Would that I could see
<i>katano no mino no</i>	once more the cherry-viewing
<i>sakura gari</i>	on Katano field
<i>hana no yuki chiru</i>	with the scattering petal snow
<i>haru no akebono</i> ⁴⁰	in the dawning of spring.

The theme of impassioned longing treats love between the sexes. In a transmission of his later years, *Go-ongyoku Jōjō* 五音曲条々 ('Various Matters Concerning the Five Modes of Musical Expression'), Zeami introduces passion as an extension of the *yūgen* theme. He states that it shares the gentle grace of the *yūgen* mood, but that it has an overlay of pathos, a sharper edge, which he likens to the autumn maple leaves. As his example he cites the following waka:

<i>shita momiji</i>	Lower crimson leaves
<i>katsu chiru yama no</i>	are falling on the mountain
<i>yū shigure</i>	in the evening shower.
<i>nurete ya shika no</i>	Dampened is the stag perhaps
<i>hitori nakuran</i> ⁴¹	who is calling all alone.

The commonest *noh* scenarios along this theme are unhappy ones: stories of unrequited love or of separation. In *Go-ongyoku Jōjō*, *Hanjo* 班女 and *Matsukaze* are cited as representative plays.⁴²

These poetic themes are by no means mutually exclusive, for the playwright is free to combine allusions to different types of poems in the composing of one play. It is also common for allusion to one and the same poem to recur in numerous plays, and this is a deliberate practice on the part of the playwright.⁴³

³⁹ Robert H. Brower, tr., *Fujiwara Teika's Hundred-Poem Sequence of the Shōji Era, 1200*, MN Monograph 55, 1978, p. 31.

⁴⁰ Zeami quotes this poem in his treatise *Go'on* 五音, in ZZ, p. 208. The waka by Fujiwara Shunzei 藤原俊成 is *Shinkokin Wakashū* 新古今和歌集, 114. *Kokka Taikan* [KT] 国歌大観, 1951, 1, p. 173.

⁴¹ By Fujiwara Ietaka 藤原家隆; *Shinkokin Wakashū*, 437. KT, 1, p. 179. Quoted in *Go-*

2. Points on Composing for the Three Forms

The three forms are the old man, the woman, and the warrior.

2.1. The form of the old man: this is generally in the style of the *waki* play.⁴⁴ In the congratulatory scheme, the *waki* enters for the first *dan*—the introductory chant through the long section of chant⁴⁵—chanting 5-7-5, and then continuing the syllabic count of 7-5 for seven or eight lines. Count 7-5 as one line, a *waka* poem as two lines.⁴⁶

Now the *shite* enters (the first *dan* of *ha* begins here) [along with a companion] in the guise of an old couple or the like,⁴⁷ for the entry chant of 5-7-5-7-5 and the second verse⁴⁸ of 7-5-7-5, followed by the recitative, which continues in 7-5 for about ten lines. The long section of chant, lasting from the chanting in the low range to the part in the high range, forms about ten lines. The second *dan* of *ha* starts here.

Next comes the prose exchange between the *waki* and the *shite*, in which the lines should not exceed four or five apiece. In this prose exchange, the old couple or the like may explain in further conversation why something is the way it is. That should not exceed two or three lines apiece. Next comes the part in the high range, and from opening to close (position for the ear-opening?), the choral chant should be about ten lines, chanted in two parts.⁴⁹ The third *dan* of *ha* starts here.

After that, if there is a *kuse* section, the *kuri* forms about five lines, the high-range part of the recitative about five lines, and the lowering to the close about five lines. The [first part of the] *kuse* is about twelve or thirteen lines. The high part is about twelve or thirteen lines. After that, a rhythmic exchange of two or three lines apiece is chanted; it should resolve briskly and lightly.⁵⁰

Kyū starts here. Now the *shite* who enters—whether a celestial maiden or a male figure—delivers a high-range part and a recitative from the bridgeway, and then intones an entry chant, the latter line delivered in unison with lingering fullness, to resolve in the low range.⁵¹ Next a rapid rhythmic exchange⁵² of two or three lines apiece is chanted; the chant should mount the rhythm, intensifying and flowing lightly to a close. Depending on the character played by the *shite* (position for the eye-opening, but not fixed), it may be preferable to exit on the *kiribyōshi* match.⁵³ For either one or the other, lengthiness is ill-advised. The length should be judged by the number of lines of chant.

This is the outline of the play in the *jo* style.⁵⁴ Since the casting of an old man is suitable for this style, the way of structuring the play for the form of the old man has been singled out. A play having the form of the old man may take other shapes as well, depending on types. Also, for the *noh* of celebration that features a female personage, the five-*dan* scheme remains the same.

This section is essentially an amplification of the five-*dan* scheme that was first put forth in 1.3 above, but this time Zeami is explicit about the model belonging to plays

ongyoku Jōjō 五音曲条々; ZZ, p. 200.

⁴² ZZ, p. 201.

⁴³ For a listing of waka most often quoted in noh plays, see Minegishi Yoshiaki 峰岸義秋, 'Yōkyoku to Waka' 謡曲と和歌, in Nogami Toyochirō 野上豊一郎, ed., *Nōgaku Zensho* 能楽全書, Sōgensha, rev. ed. 1980, 3, pp. 126–27.

⁴⁴ *Waki nō* 脇能: category of play that comes at the beginning of a day's program, and true to its introductory function treats such traditional celebratory subject matter as the auspiciousness of the realm and the benevolence of its rulers. The *shite* conventionally takes the form of an old man in the first act to reenter in his true form as a Shinto deity in the second. *Waki* literally means 'side' and is used here in reference to the conventional positioning of that type of celebratory play immediately after the opening ritual called *shikisanban* 式三番.

⁴⁵ Positioned as it is here in the first *dan*, the extended passage of chant corresponds to the travel song.

⁴⁶ *Ku* 句: composed of an upper hemistich of seven syllables and a lower one of five. Although the first hemistich of a waka is seventeen syllables, it is to be counted as one standard noh line of twelve. Playwrights often vary the original syllabification.

⁴⁷ It is standard in *waki* plays for the *shite* to enter with someone cast in the role of the companion (*tsure*), who functions to aid the *shite* in exposition of the story as well as in bringing out the *shite*. Plays featuring other types of *shite* may or may not have the *tsure* role, depending on the nature of the sources. The *waki* may also enter with a companion or companions (*waki-zure*).

⁴⁸ *Ni no ku* 二句: two lines of 7-5 that may follow the 5-7-5-7-5 of the entry chant. Today the *tsure* of a *waki* noh typically sings the first line, and the *shite* and *tsure* sing the second in unison.

⁴⁹ The choral chant here is one extended passage of chant having one part in the low range followed by another in the high. It is congruent with the *hiranori* rhythmic scheme. The question in parentheses, 'Position for the ear-opening?', is omitted from the Sōsetsu text.

⁵⁰ Zeami refers here to the entire *kuse* section that is composed of three structural parts: the *kuri*, the recitative, and the *kuse*. The *kuri* is chanted primarily in the high range, dropping to the low range at the close. The rhythm is incongruent, that is, not strictly matched to the *hiranori*, *chūnori*, or *ōnori* rhythmic scheme. The modulation is lavishly ornamented. The ensuing recitative opens in the high range and then drops to the low, totalling about ten lines in all.

The *kuse* that follows is most often structured in one cycle of three phases. The first twelve or thirteen lines, which Zeami refers to more narrowly as *kuse*, comprise the first two phases of the *kuse* as it is known today. These begin in the middle range and close in the low. The third phase opens with a short passage in the high range called the *ageha* 上ゲ端 that is interjected by the *shite*. The rest of the phase is performed in the high range by the chorus, dropping to the low at the close. The *kuse* adheres to the *hiranori* match. It is often followed by a rhythmic exchange (*utai rongi* 歌論議) that unfolds primarily between the *shite* and the chorus. It adheres to the *hiranori* match.

⁵¹ This time the *shite* reentering for the second act (*demono no jintai* 出物の人体) is in his authentic form. The companion (*shite-zure*) often reenters as a celestial maiden, the *shite* as a male deity. The high-range passage (*kō no mono* 甲物) referred to here differs from the high-range chant (*ageuta*) in that it is rhythmically incongruent.

⁵² *Seme rongi* 責め論議: the meaning of *seme* is unclear, but probably refers to a rhythmic exchange that mounts to a fast tempo. A fast-paced exchange often follows the formal dance called the 'god dance' (*kamimai* 神舞). RNH, p. 364.

⁵³ Corresponds to what is today called the *ōnori* match. *Ōnori* often follows formal dances of the *chū-no-mai* 中之舞 and *gaku* 楽 types, as well as a special type of vigorous move that is matched to the flute instrumentation, called *maibataraki* 舞働. The Sōtetsu text omits the sentence in parentheses.

⁵⁴ That is, the style of the play that opens the program. Zeami refers here to plays of the *waki* category.

that feature *shite* performing the *monomane* of the old man form. He notes that the old man prototype is most suited to plays belonging to the *waki* category. The *waki* play has a deity as its central figure. In Zeami's style of *waki* play, that figure appears in the guise of an old man in the lengthier first act, to reappear in true form in the concluding act. The *waki* play occupies the *jo* position in a program of plays, and, in keeping with its introductory function, it should be celebratory in tone and unhampered by the complexity of emotion typical of plays such as those featuring the ghosts of human beings. Zeami's description appears to be based on his own work, the *waki* play *Takasago* 高砂, which is to this day considered the celebratory play par excellence.

In his treatise *Kashū no Uchi Nukigaki* 花習内拔書 ('Jottings on Training in the Flower'), 1418, which Zeami wrote five years prior to *Sandō*, he gives the following definition of the play in the *jo* style, that is, the play in the *waki* slot:

Since *jo* constitutes the beginning, it is the most basic. As such it should be correct and direct in form. The play should be straightforward, without too much detail, in the celebratory mood, flowing correctly and smoothly. The acting should consist purely of chant and dance. Chant and dance are the fundamentals of our art. For that reason, *noh* of the *jo* phase should be based on dance and chant.⁵⁵

Elsewhere Zeami acknowledges that *waki* plays are not the most interesting category.⁵⁶ We must then surmise that he had another reason for choosing a play of the *waki* category as his structural model in *Sandō*.

The quotation above provides evidence that the reason may have been a pedagogical one: since the *waki* play is the category in which the basics are most fully and directly articulated, it stands to reason that a primer on playwriting such as *Sandō* would start with the *waki* paradigm. Zeami makes a telling connection between a straightforward, correct style and the two basic modes of dance and chant. The *waki* play holds the least *monomane* role-playing, that is, role-specific acting. The training process that Zeami urges on the actor in *Shikadō* (discussed on p. 61, above) correlates with that which he recommends here for the playwright. The pedagogical paradigm is the same. Just as the coaching of the actor in *monomane* techniques should start in earnest only after his mastering the basic techniques of dance and chant common to all plays, training in the composition of plays abounding in *monomane* scenes should be predicated on mastery of the straightforward configuration of the *waki* play. That is, the *waki* play, which consists primarily of dance and chant, embodies the foundation style. Only after having mastered composition of *waki* plays is the playwright ready to proceed with plays of other categories, which build *monomane* scenes onto that foundation.

2.2. The *noh* image of the woman: write it in such a way as to embellish its style. Dance and chant are fundamental to this style of performance in

⁵⁵ ZZ, p. 68.

⁵⁶ In *Kakyō*, 1423, for instance, Zeami states that the play occupying the second *dan* of the *ha* phase is the most important play of the program. It should be more detailed in construction than the *waki* play that opens the program, and in a style that has more *monomane* scenes. ZZ, pp. 9-91.

particular. Within it, there should be an elevated style of figure. For the gentlewoman, whether a junior consort, an imperial concubine, Lady Aoi, Yūgao, or Ukifune, be mindful of the noble image, the uncommon aristocratic presence and appearance when you write.⁵⁷ Accordingly, pay careful heed to the mood of the music, for it must not resemble that of the professional *kusemai* entertainers or their ilk. That refined presence must have beauty, its grade that of ultimate *yūgen*; the music must voice the wondrous; gesture and bearing must be unsurpassed. Not the slightest flaw may be countenanced.

Within material in the style to have this kind of personage, it is possible on occasion to discover something akin to a gem among gems. A rare find indeed is material of the *yūgen* flower that, beyond the exquisite visual affect⁵⁸ of the gentlewoman's person, bears such visual affect as Lady Rokujō casting her curse on Lady Aoi, Yūgao succumbing to the evil spirit, and Ukifune possessed.⁵⁹ There is an old poem, 'Would that the cherry blossoms made the fragrance of the plum their own, and on the willow branch then were coaxed to flower.'⁶⁰ Accordingly, the artist equal to this style is worthy to be called master of the ultimate impression of the wondrous.⁶¹

Among the other female types are Shizuka, Giō, Gijo, and the like. Since they are *shirabyōshi* dancers,⁶² they should recite a *waka*,⁶³ intone the introductory chant⁶⁴ with lingering fullness, mount the rhythm of the eight counts,⁶⁵ chant into the third range,⁶⁶ and stamp the rapid pattern, exiting with the dance. For such as this, the serene mood of the *kiribyōshi* match should be

⁵⁷ Gentlewoman (*kinin myōtai* 貴人妙体): a subtype belonging to the form of the woman. Lady Aoi 葵: Genji's wife in *Genji Monogatari*; does not figure as a *shite* in the present repertoire, although allusion is made to her in Aoi no Ue. Yūgao 夕顔: character in the *Genji* and *shite* of the play *Yūgao*. Ukifune 浮舟: another character in the *Genji* and *shite* of the play *Ukifune*.

⁵⁸ Visual affect refers here to the physical presence of the gentlewoman, who is, by virtue of her social identity, credited with exquisite grace of person.

⁵⁹ Here visual affect refers to the emotional impact of material that preserves the elegant tone while providing dramatic stage action. The episode about the jealous spirit of Rokujō no Miyasudokoro 六条御息所 attacking Aoi no Ue occurs in the *Genji*, Chapter 3; the Yūgao episode is found in Chapter 4, and the Ukifune episode in Chapter 53.

⁶⁰ By Nakahara Munetoki 中原致時; *Goshūi Wakashū* 後拾遺和歌集, 82; ㄎㄚ, p. 84.

⁶¹ *Mujō myōkan* 無上妙感, the highest grade of performance, evoking a breathless sense of wonder untraceable to any specific acting technique or calculated stage effect.

⁶² The *shirabyōshi* 白拍子 was a form of song and dance entertainment popular in the twelfth century. It was performed by female entertainers of humble social origins who, garbed in male costume, danced and sang the lyrics of a popular verse form called *imayō* 今様.

⁶³ Section of high-range chanting loosely modelled on the 5-7-5-7-5 of the *waka* verse form; rhythmically unmatched.

⁶⁴ *Issei*: along with its primary use as the entry chant, this pattern is sometimes used at the conclusion of the dance section.

⁶⁵ *Yahyōshi/yatsubyōshi* 八拍子: in the *hiranori* match, in this section of a play, rhythmicity of the eight-count phrase is accented, largely through the drumming patterns; 'mount' refers to the *shite*'s matching his performance to that intensified rhythmic sense.

⁶⁶ *Sanjū* 三重: highest octave on the *noh* scale. Rapid pattern (*seme* 責め): appears to be a term borrowed from the older *shirabyōshi* form referring to a pattern of intensified drumming at the conclusion of the dance.

suitable for just before the exit. Then there are Hyakuman, Yamamba,⁶⁷ and the like, characters in the *kusemai* style;⁶⁸ hence they should by and large be easy [to adapt]. Within the five *dan*, keep *jo* and *kyū* short, making *ha* the kernel; put the *kuse* section in the central position and divide it into two parts, building the latter part⁶⁹ to a rapid tempo; write with detailed attention to the authentic *kusemai* style, concluding the dance on the introductory chant pattern.

As for the style of the mad woman,⁷⁰ since it is a question of madness, by all means craft the style with special care, and develop the music with detail in keeping with the comportment;⁷¹ if the figure has *yūgen*, then whatever is done will have interest. When you compose, make the costumes beautiful, the music phrase with skill, pursue each aspect fully, and add color.

He who discriminates in such manner between the varieties, from the style of the ultimate affect,⁷² to the gentlewoman, the *shirabyōshi* dancer, the *kusemai* entertainer, and the madwoman, composing *noh* true to the artistry of each, may be called a writer who knows the Way of *Noh*.

When Zeami introduces the *waki* play in 2.1, he provides the basic five-*dan* scheme that forms the foundation style for plays having all three prototypical forms of *monomane*: the old man, the woman, and the warrior. To write a woman or a warrior *noh*, it is not necessary to come up with divergent structural schemes. Rather, the playwright creates variations on the foundation style, or abridges it in accordance with the demands of his material. Zeami therefore does not devote much space in this segment to reiterating the basic structure of a play, except to advise on how that structure may be further molded to the particular type of character in question, as in his discussion of the plays featuring *shirabyōshi* or *kusemai* entertainers.

⁶⁷ 山姥: *shite* of *Yamamba*. A *kusemai* entertainer (*tsure*) takes the name of a legendary old-crone-cum-mountain-spirit, *Yamamba*, to be confronted with her namesake deep in the mountains. See Monica Bethe & Karen Brazell, *Nō as Performance: An Analysis of the Kuse Scene of 'Yamamba'*, China-Japan Program, Cornell University, 1978.

⁶⁸ *Kusemai* was a genre of musical performance that had its heyday in the thirteenth century. It too involved singing and dancing, and treated popular rather than classical subjects. Kan'ami studied *kusemai* performance and incorporated aspects of its music into *sarugaku*.

⁶⁹ *Nochi no dan* 後段: Zeami is describing the type of *kuse* section known today as the *ni-dan-guse* 二段グセ, or 'two-step *kuse*'. Instead of the one cycle standard to the *noh kuse*, it has two cycles of three phases each. The second cycle is usually shortened to two phases, divided by a second *ageha* (high-range interjection by the *shite*). Based on Zeami's description of the *kuse* structure in his *Zeshi Rokujū Igo Sarugaku Dangi* 世子六十以後申樂談儀, the section that should build to a rapid tempo comes between the two *ageha*. ZZ, pp. 276-77.

Along with its function as an entry pattern, the introductory chant (*shidai*) appears at the beginning and the close of the formal, unabridged *kuse* section, as was true of the original *kusemai* form. The full-scale *kuse* section is preserved in *Hyakuman* and *Yamamba*.

⁷⁰ *Onna monogurui* 女物狂. In contrast with the earlier three subtypes of the woman category, the mad woman is distinguished by her behavior. It is therefore crucial to make that madness felt in performance.

⁷¹ *Tachifurumai* 立振舞. The Yoshida text has *iifurumai* 言振舞, 'in keeping with the words'.

⁷² *Jōka-fū* 上果風: the style whose material Zeami earlier refers to as 'a gem among gems', that is, material that holds both a personage of aristocratic refinement and a dramatic story. Nose, p. 617, equates the peerless style merely with a character having aristocratic presence: '. . . from the peerless style of the gentlewoman'.

In the writing of plays that feature the old-man form or the woman form, the playwright faces a similar problem. It will be recalled that the old-man role calls for a projection of 'a serene heart and distant vision', the woman role for making 'her heart her form, abandoning all forcefulness.' Yet how can the playwright fashion a *waki* or woman play that will actualize such qualities in the three-dimensionalized world of the stage? It can be argued that the elements of dance and chant grew increasingly integral to that process.

As noted in the discussion of 2.1, the *waki* play has relatively few mimetic sequences. The high points are the musicality of the chanted sequences, and an extended dance sequence coming toward the finale. Although woman plays have relatively more mimetic scenes and vary more in their structure, they too lean heavily on musical expression, often holding a musically vivid *kuse* section and an extended dance section. Thus, 2.2 is predicated on the previous segment. Plays featuring the woman form rely on the primacy of danced and chanted elements as demonstrated in the *waki* model, and then branch off from there by abbreviating that model or by elaborating on it with the incorporation of *monomane* scenes.

In 2.2, Zeami describes four types of roles that fall under the umbrella of the *monomane* of the woman form. They are the gentlewoman, professional performers of two contemporaneous arts, the *shirabyōshi* or the *kusemai*, and, finally, women suffering from temporary derangement. In Zeami's plays, most often the theme of a woman play is feelings prompted by rupture or separation from a loved one. The gentlewoman generally appears in ghostly form, returning to this world to vent an obsessive preoccupation. In such cases, death is tangential to the character's suffering; rather, it supplies the ground for casting that suffering into relief. Two of the three plays that Zeami mentions, *Yūgao* and *Ukifune*, feature gentlewomen in ghostly form. In all three, the *shite* plays a gentlewoman character from *Genji Monogatari*.

The remaining three role types that Zeami enumerates are living persons. An example of a play featuring a *shirabyōshi* dancer is *Yoshino Shizuka* 吉野静, in which the *shite* plays Shizuka, famed *shirabyōshi* dancer and lover of warrior Minamoto Yoshitsune. The highlight of the play is a scene in which Shizuka manages to stall the enemies of the fleeing Yoshitsune by dancing for them. A representative *kusemai* performer is Hyakuman in the play of that name. While searching for her missing child, Hyakuman sings and dances as she prays; in the end she finds her child and the play closes with their reunion.

Hyakuman can also be construed as a play belonging to the mad category. Generally, the madwoman's state is not chronic. As with the *shite* of *Hyakuman*, it involves a temporary loss of mental equilibrium in which the afflicted attempts to shed her suffering by yielding herself up to a state of poetic abandon, often exalting the beauties of the scene in song and dance. Usually, it is separation from a loved one that precipitates the anguished state. Whereas in *Hyakuman*, the *shite* is separated from her child, in other mad-woman plays, such as Zeami's *Hanjo* and *Hanagatami* 花筐, separation is from a lover. The madness usually vanishes with a reunion scene at the end of the play.

Although these four subtypes form a motley assortment, they meet one common criterion. All of them share a propensity to express themselves by means of music and poetry, or, at least, they could be counted on to prompt the image of such a propensity in the minds of the audience. Zeami held the gentlewoman of the court aristocracy in particularly high esteem because she could be expected to possess two attributes conducive to a striking presence on stage: cultivation in the musical and poetic arts, and

exquisite appearance and bearing. He pays her the ultimate compliment, stating that she is the type of figure most endowed with the quality of *yūgen*. In *Kakyō*, he echoes that notion, stating of the nobility that ‘their dignified and mild appearance represents the essence of grace [*yūgen*].’⁷³ He goes on to attribute this quality to their ‘refined and elegant carriage’, and their ‘tasteful choice of language’. Further on in this segment, he mentions *yūgen* in connection with the mad-woman figure, stating, ‘If the figure has *yūgen*, then whatever is done will have interest.’ Here too the term seems to refer to a certain grace or refinement that colors her madness.

Zeami’s further references to *yūgen* imply that the evocation of that quality on stage depends on more than the identities of the characters. In the ensuing paragraph, he speaks of material of the *yūgen* flower, which ‘goes beyond the exquisite visual affect of the gentlewoman’s presence,’ citing the dramatic incidents of *Yūgao*’s death, *Ukifune*’s possession, and *Rokujō*’s jealous rage as material that provides both. Zeami’s reference to *yūgen* in connection with the style of the mad woman also implies that a graceful presence is not in itself the dramatic end. What seems to interest Zeami most about the ghostly gentlewoman and the mad woman is the potential drama of the psyche disturbed: the internal unfolding of conflict between different elements of the woman’s being. In both cases, the anguished psyche is pitted against itself, shaking a routinely graceful and composed exterior to its foundations.

Of less interest to Zeami seem to be plays on the *shirabyōshi* and *kusemai* models. Perhaps it was simply the lack of aristocratic polish in the image of the *shirabyōshi* or *kusemai* performers that prompted him to assign them a lesser place in the list of possible character types, as evidenced in the lack of an attribution of *yūgen* to them. But it is equally true that, with the exception of the play *Hyakuman*, which may be cross-listed as a mad-woman piece, all of the examples that Zeami gives for the *shirabyōshi* and *kusemai* categories incorporate dance and chant in ways that differ from that characteristic of material bearing the ‘*yūgen* flower’. As in the play *Yoshino Shizuka*, mentioned above, dance and chant are more often incorporated into the plot of plays that feature famous performers. *Shizuka* performs dance and chant out of deliberate design. The same is true for the *kusemai* play *Yamamba*, in which a *kusemai* entertainer (the *tsure*) takes the name of a legendary old crone-cum-mountain-spirit, *Yamamba* (the *shite*), to be confronted with her namesake deep in the mountains. There we see the real *Yamamba* perform. When a ghost or a mad-woman dances, on the other hand, it is an uncontrived projection of her psychic state, often performed despite herself.

2.3. The image of the warrior. If, for instance, your source is about a famous captain of the Genji or the Heike, take special care to write as it is told in *Heike Monogatari*. Here also the proportions of the five *dan* and the length of the vocal music must be considered. If there is an interlude,⁷⁴ the *kuse* section should appear in the latter act.⁷⁵ In that case, *ha* will carry over into *kyū*. Such a play may come to six units or so. Or if there is no interlude, four units may result. It will depend on the play. Condense the first act, and write with all brevity.

Since the image of the warrior depends on the source, the mode of writing cannot be uniformly prescribed. Make the vocal passages brief and, in *kyū*,

close on the *hayabushi* match. Depending on the personage, a show of fierceness may at times be called for. Put to lofty phrases, it should be gripping.

The warrior apparition⁷⁶ should always have a name-saying speech. Keep this in mind as you write.

Conclusion of noh composing for the three forms.

Although Zeami reserves his highest praise for *mugen* plays featuring the woman form, only a handful of such plays are indisputably attributable to him. In the listing of sample plays found in 3.5 of *Sandō*, for instance, only three of the nine plays that feature women belong to the *mugen* category; they are *Matsukaze Murasame* 松風村雨 (now titled *Matsukaze*), *Ukifune* 浮舟, and *Higaki no Onna* 桧垣女 (now *Higaki*). Of those three, only *Higaki* is considered to have been of Zeami's inspiration, although the other two plays underwent his revisions.⁷⁷

To ascertain how Zeami actually manipulates source material in the creation of a play, it is best to turn to his warrior plays. Of the six plays featuring the warrior form that are listed below in 3.5, five are indisputably Zeami's; the sixth, a product of his revisions.⁷⁸ Warrior plays are by definition *mugen* plays, the warrior coming back in ghostly form to share his feelings about his past life and his sufferings in *shuradō* 修羅道, that division in the Buddhist cosmology to which all warriors are fated to transmigrate after death.

Zeami drew the material for all of his warrior plays from the legend cycles of the Gempei War, the struggle for military and political supremacy between the Taira (Heike) and the Minamoto (Genji) clans that spanned the years 1180–1185. That conflict, which plunged the Taira from their seemingly unassailable position of power at the imperial court into ignominy, spawned numerous tales, both literary and oral, that were enormously popular throughout the medieval period. Zeami's warrior plays capitalized on that popularity. They reflect a marked preference for figures from the Taira, that is, the losing side. Typically, the play features a sensitive individual born with a warrior pedigree, but raised in the rarified atmosphere of the imperial court, and most at home with its aesthetic and social norms. Suddenly he is called upon to stand on the experientially alien ground of the battlefield. Indeed, much of the appeal of Zeami's warriors is the psychological dissonance created between knowledge of the relentless necessity to do battle that is the warrior's birthright, and courtly aesthetic

⁷³ Rimer & Yamazaki, p. 93.

⁷⁴ In a two-act play there is a *nakairi* 中入, or interlude, between the acts. The *shite* exits at the end of the first act to change costume; he reenters in his true form to open the second act.

⁷⁵ *Nochi no kire* 後の切れ; the Yoshida text has *nochi no kiwa* 後のきわ. The *kuse* section, normally positioned in the third *dan* of the *ha* phase, is shifted to the second act, which usually constitutes the *kyū* phase, with the result that the *ha* phase flows over into the *kyū*.

⁷⁶ *Guntai no demono* 軍体の出物: the *shite* of the second act appearing in his true form.

⁷⁷ Omote Akira & Amano Fumio 天野文雄 attribute to Zeami five *mugen* plays featuring the ghosts of women: *Izutsu* 井筒, *Eguchi* 江口, *Higaki*, *Obasute* 姥捨, and *Matsukaze*. 'Nōgakushi Gaisetsu' 能楽史概説, in *Nōgaku no Rekishi* 能楽の歴史, Iwanami Kōza, 1, Iwanami, 1987, p. 50. *Eguchi* and *Matsukaze*, however, are revisions of older pieces.

⁷⁸ Zeami claims for his own the plays *Atsumori* 敦盛, *Tadanori*, *Sanemori* 実盛, *Yorimasa* 頼政, and *Kiyotsune* 清経. The authorship of *Yashima* 八島 is often attributed to him as well. Omote & Amano, p. 50. *Michimori* 通盛 underwent his revisions.

proclivities that are hopelessly incompatible with that birthright. In Zeami's *Atsumori*, for instance, the ghost of the teen-age warrior Atsumori returns to this world to meet the man who killed him. Zeami's play *Tadanori*, mentioned earlier, is about the warrior-aristocrat Tadanori, whose ghost returns to plead for rightful recognition as the author of a well-known poem.

Most of Zeami's comments in 2.3 regard the structuring of such a play. The most notable divergence from the *waki* foundation model is the assignation of the third *dan* of the *ha* phase to the second act of the play when it contains a *kuse* section. Of the five warrior plays known to be Zeami's, four are divided into two acts, and three of those four (*Atsumori*, *Yorimasa*, and *Sanemori*) have a *kuse* section in the second act (the fourth *dan*).

Unlike the *waki* play scheme, in which the *kuse* comes in the first act before the true identity of the main character is revealed, in the warrior play, the warrior comes out in true form to perform the *kuse* section. His identity having been established, he gives himself up in all three warrior plays above to a sequence of choreographed moves matched to the choral lines. The ensuing fifth *dan*, the *kyū* section of the play, typically recapitulates his death scene in a sequence of vigorous moves of relatively high mimetic content. The ghost reenacts his own death. It will be recalled that the spirit informing the *monomane* of the warrior should be 'making forcefulness his form, allowing his heart to scatter.' Physical demonstrativeness of a dynamic sort is thus not out of character for a warrior ghost, and by shifting the *kuse* section, with its extended segment of narration to the second act of the play, the *shite* is freed to be an active, undisguised participant in that narration.

At the root of the suffering of the warrior is his fate: the inescapable fact that he was born into a warrior house and thus had no other option than to die by the sword. Whereas in the case of a female ghost, death fails to dispel her preoccupation, in the case of the warrior ghost, death in battle is itself a source of anguish. Hence, in warrior plays, the reenactment of the death scene becomes a means of tapping the psychic core of the ghost at the same time that it provides interesting stage business.

3.1. The *hōka* entertainer: this is a derivative of the warrior form, and the movement is the *saidō* style.⁷⁹ Whether for the mad man, such as *Jinen Koji* or *Kagetsu*, or the mad woman for that matter, the nature of the play should determine the mode of *saidō* movement to use.

Once the opening performer(s) has completed the *jo dan*, and the instruments play in readiness, [the *shite*], costumed as a *hōka* entertainer, intones a full and flowing recitative from the bridgeway. Whether classical poems or other well-known verses, the expressions should be familiar and interesting, and the recitative, which is interspersed with straight prose, should flow to a close after seven or eight lines, whereupon the entry chant ensues. With this style in particular, the entrance along the bridgeway should evoke a sense of distant vision,⁸⁰ and the vocal music should move both the ear and the heart. Keep these points in mind, find the right words, follow through with the type—that is how you should compose.

Now, the section of chant opening with the recitative⁸¹ should be brief,

chanted smoothly and simply. It should be the standard length for the introductory chant of *ha*. Next comes the prose exchange with the *waki*, the conversation culminating in a heightened exchange of about four or five lines apiece, followed by ten lines of high-range chant, to be modulated with all lightness and airiness. The portion from the dance to the *kuse* section⁸² should have detailed vigor. In *kyū*, contrive various touches to add color, such as the *hayabushi* match, *otoshibushi*,⁸³ or the like, and embellish the style.

This type of play may conclude with the chance recovery of a child by a parent, or the long-sought reunion of a couple or siblings, and suchlike, in the final *dan*. For such a *noh*, write a *kyū*-style climax⁸⁴ into the third *dan* of *ha*, and make the concluding *dan* a rhythmic exchange; if it is a reunion between parent and child, or sibling and sibling, then a touch of the spirit of tearful *noh* should color the exit scene. This style of play should have roughly the same visual affect as the style of madness.

Zeami opens this section under the heading of the character type called the *hōka* 放下, an itinerant performer who took the guise of a Buddhist priest, his ostensible purpose being to render religious truths more accessible to the general populace through his art. That art was a miscellany, including song and dance, as well as performance on the side-drum. The *hōka* was already a popular figure in the sarugaku pantheon a generation before Zeami. Kan'ami created one of the two *hōka* plays mentioned, *Jinen Koji*, the story of a *hōka* who agrees to perform for slave traders to gain the release of a young girl. Both *Jinen Koji* and the other *hōka* play mentioned, *Kagetsu*, are often performed to this day.

Zeami describes the acting style of the *hōka* entertainer as derivative of the warrior form despite the fact that the *hōka* was a familiar character in the *noh* repertoire long before Zeami had created any of his warrior plays or recorded his ideas about the three forms of *monomane*. Indeed, situating the *hōka* as a derivative form seems to be an attempt on Zeami's part to reconcile his newly conceived notion of the three forms with pre-existing character types.

The *noh hōka* entertainer is typically a gentle soul, and should not be likened to the warrior in terms of characterization. Rather, it is the acting style that is similar—a type

⁷⁹ *Saidō* 碎動: in contradistinction to the acting style of forceful movement (*rikidō* 力動) typified in the performance of the angry demon. See *Kakyō*, in ZZ, p. 85. Such contrasts serve to soften the overall effect and give it increased complexity in keeping with human emotion.

⁸⁰ *Enken no fūtei* 遠見の風体: annotations diverge on whether this means that the *shite* strikes a pose of gazing off into the distance or makes the audience feel that they are viewing him from afar. Yagi Yasuo 八木康夫, a *shite* actor of the Kanze school, surmises that Zeami intended both meanings, which indeed seems plausible.

⁸¹ *Sashigoto no jo yori utau koto* さし事の序より謡う事: this seems to correspond to the section often following the *kakeri* dance in madness plays, which begins with recitative, followed by a low-range chant and a high-range chant.

⁸² *Mai yori kusemai ni itaru made mo* 舞より曲舞に至るまでも: the Yoshida text has 'to the dance' (*mai ni itaru made mo* 舞に至るまでも).

⁸³ 落し節: meaning unclear; seems to refer to a pattern of modulation in which there is an abrupt shift from the high range to the low.

⁸⁴ The tension peaks in the way normally reserved for the fifth *dan*.

of physical demonstrativeness that Zeami describes as movement in the *saidō* style. *Saidō* is a term that often recurs in the treatises of Zeami's middle years, in connection with a selection of figure types ranging from the demon and the warrior to the *hōka* and the mad woman. It refers to a style of movement that seems to have developed in contradistinction to the acting style of forceful movement typified in the performance of the angry demon. (More on that role type in the next segment of *Sandō*.) Literally, the term translates as 'pulverized movement', the idea being that the unified force-field projected by the angry movement is 'broken' or 'scattered' into minuter movements, with the effect that they retain a show of vigor but no longer project demonic fierceness. Zeami means, for instance, that the actor's torso should remain motionless when he performs a pattern of foot stamps, or, when he moves the upper half of his body, his lower limbs should remain still. Such contrasts serve to soften the overall effect and give it increased complexity in keeping with the human heart.

Zeami assigned plays featuring *hōka* or mad persons to the fourth slot in a day's program, following plays featuring gods, warriors, and woman. Hence, the play in the style of *saidō* movement occupied the close of the *ha* section of the program. He calls for the plays in *ha* to be more complex in structure than the *waki* play in the *jo* slot and to have more *monomane* sequences. Both the *hōka* and mad person plays fit that description, for, unlike the plays featuring ghosts, the central characters are living persons embroiled in events as they unfold. The mad-woman play, for instance, forms a contrast with the woman play featuring a ghost. In the latter, which occupies the middle of the *ha* phase, an extended formal dance is standard, whereas in the former, a short sequence of choreographed movement generally takes the place of a formal dance. Lyricism is kept to a minimum and dramatic events are brought to the fore. Zeami's preference for a play of a livelier cast than the deeply reflective woman play seems premised on the likelihood that the audience will be prone to ennui at this point in the program. The *hōka* or mad-person play may serve as a bridge between the lyricism of the woman play and the flamboyance typical of the final play in the *kyū* section.

The structural contours that Zeami outlines for the *hōka* piece assume the framework of the basic five *dan*, although the description more closely corresponds to performance of the mad-woman pieces, which today far exceed the *hōka* plays in popularity. Although there are several plays that feature deranged men, such as *Tango Monogurui* 丹後物狂 and *Utaura* 歌占, the mad-woman plays are much more numerous. Two of their number, *Hanjo* and *Hanagatami*, are known to be Zeami's creations, although others such as *Sakuragawa* 桜川 and *Miidera* 三井寺 are sometimes attributed to him as well.

The entrance of the mad woman on the bridgeway is a dramatic highlight of such a play, and it is usual for her to pause there to render the recitative, moving onto the stage at the close of that segment.

Zeami next stipulates that the *shite*'s recitative should conclude with an entry chant, but he does not mention that a brief section of choreographed movement called the *kakeri* 翔 often precedes that chanted segment in mad-person pieces. The *kakeri* functions as elaboration of the reflections shared in the *shite*'s opening recitative from the bridgeway, further bringing out her distressed state of mind. The ensuing sequence, comprised of a prose exchange, a heightened exchange, and a segment of high-range chant, corresponds to the second segment of *ha*, the *kuse* section then occupying the

third segment of the *ha* phase. Zeami mentions that the dance should precede the *kuse*, which is typical of the *hōka* rather than the mad-woman plays as we know them today.

In both *Jinen Koji* and *Tōgan Koji*, for instance, the *kuse* section is preceded by a dance of the *chū-no-mai* 中之舞 type, whereas such a formal dance is often lacking in the mad-person plays. As the position for the ear opening, the musically vivid *kuse* section forms a climactic point in the action in both types of play. Typically, the *shite* performs a choreographic sequence matched to the choral chant. The final section, corresponding to *kyū*, draws on heightened rhythmic patterns to support further visual expression. In the *hōka* plays *Kagetsu* and *Tōgan Koji*, a brief formal dance is performed after the *kuse* section. Today the *kakko* dance is performed;⁸⁵ this dance and the ensuing final *kyū dan* form the visual high points of the *hōka* play.

As mentioned above, the reunion of loved ones is conventional to mad-person plays⁸⁶ and a motif as well in the *hōka* play *Kagetsu*. The mad-person pieces typically conclude on the chanted exchange, or *rongi*, as happens in *Kashiwazaki* 柏崎, *Sakuragawa*, *Tango Monogurui*, and *Hanjo*.

3.2. Composing *noh* for the demon in the style of *saidō* movement: this is a variant derived from the form of the warrior. It has the form of a demon and the heart of a person.⁸⁷

Such plays usually have two acts. The first act, whether three *dan* or two, should be written with all brevity, and the apparition standard to the second act should be a demon of the ghost type.⁸⁸ From the bridgeway he should address four or five lines of recitative with animation, and after the entry chant, bound to the edge of the stage,⁸⁹ employ body and feet with minuteness, and address the words in rapid succession, using the *otoshibushi* match. Next there may be about ten choral lines chanted rapidly and lightly in the high range, or a rapid rhythmic exchange of about three or four lines apiece may be fitting as well.⁹⁰ *Kyū* should build in a sequence of musical phrases such as the

⁸⁵ The formal dance called *kakko* 羯鼓 gets its name from a small stick drum, associated with the image of such roadside performers as the *hōka*. In the course of performing the *kakko* dance today, the *shite* mimes the drumming of a *kakko*, his instrument being a toy hanging around his neck. Zeami does not mention such a dance, but it appears in the treatise *Mōtanshichinshō* 毛端私珍抄, 1455, by Komparu Zempō 金春禅鳳, 1454–1530?, in Tōyō Ongaku Gakkai, ed., *Nō no Hayashigoto* 能の囃子事, Ongaku no Tomo Sha, 1990, p. 377.

⁸⁶ The conspicuous exception is *Sumidagawa* 隅田川, in which a grieving mother searches for her missing child only to learn that the child died in the captivity of slave traders. The play is attributed to Zeami's son, Motomasa 元雅.

⁸⁷ In *Fūshikaden*, Zeami first specifies that there are two types of demons, (1) angry ghosts or victims of possession, and (2) true demons of hell. ZZ, pp. 25–26.

⁸⁸ Zeami here reinforces the idea that the *shite* must be capable of human emotion, that is, belonging to the first category of demons enumerated in n. 87, above.

⁸⁹ *Butai giwa* 舞台際, the place at which the bridgeway and the main stage converge.

⁹⁰ Today, the rhythmic exchange generally follows the entry chant. When a high-range chant is employed after the entry pattern, it is almost always preceded by a recitative exchange (*kakeai*): entry chant, recitative exchange, high-range chant. For this reason, ZZ, p. 465, surmises that Zeami does not mean that either a high-range chant or a rapid rhythmic exchange should be used, but, rather, 'when a high-range chant is sung, in some cases it may be well to position a rapid rhythmic exchange before it.'

hayabushi, *kiru fushi*,⁹¹ and the like. It is on the basis of the musical texture⁹² that the visional affect of the vigorous moves will take a flowering form.⁹³ You should ponder the style of musical expression carefully before you write.

Also, in addition to this type, there is the demon in the style of forceful movement;⁹⁴ he has the form of a demon and the heart of a demon. The angry aspect of that figure belongs to an aberrant style. Our group does not recognize this style of image. Only the demon in the style of *saidō* movement is to be portrayed on stage.

Zeami also inherited the character of the demon. In fact, by his own admission, the demon was a trademark of his particular strain of Yamato sarugaku. In Chapter 2 of his earlier *Fūshikaden*, he observes that there are two basic types of demonic characters, those that are originally human and those that are not. He assigns angry spirits or human beings suffering from possession by such spirits to the former category. It is this group to which Zeami is alluding when he states, ‘the apparition standard to the second act should be a demon of the ghost type.’ In the play *Kayoi Komachi*, for instance, the angry spirit (ghost) of the spurned lover of Heian poetess Ono no Komachi takes possession of her body and speaks through her. In *Koi no Omoni* 恋重荷, a play known to be by Zeami, the ghost of an elderly gardener returns to chastise a beautiful young woman who, having recognized his amorous feelings toward her, had precipitated his death by baiting him unmercifully. In *Sandō*, 3.5, Zeami lists both of those plays as examples of demons having human origins.

⁹¹ 切る曲: meaning unclear. Nose, p. 640, holds that it is probably the same as *kiribyōshi* (corresponding to today’s *ōnori* match). ZZ, p. 140, and RNH, p. 370, posit that it refers to one particular pattern of rhythmic ornamentation belonging to the basic *kiribyōshi* rhythmic scheme.

⁹² *Fushigakari* 節がかり: throughout Zeami’s secret transmissions the meaning varies somewhat upon usage. In its most technical sense, it means, ‘the turning of the musical phrases’, although Zeami also often uses it to refer to the musical mood overall. Here ZZ, p. 140, and Nose, p. 640, interpret it as ‘the emotive quality arising from the music’; KN, p. 477, and RNH, p. 370, as ‘the musical modulation’. Both meanings seem appropriate.

⁹³ *Katei* 花体: the underlying musical elements play the vital function of softening and embellishing the rough, strong style of *monomane* appropriate to the demon. The ZZ, Nose, and KN annotations all construe *katei*, literally, ‘the form of the flower’, as ‘flowery’ (*hanayaka* 花やか), to indicate a quality of beauty having color and a touch of gaiety. In *Fūshikaden*, Zeami likens the demon’s performance to a flower blossoming on a rock. ZZ, p. 26. The idea of flowery beauty is consistent with that image. But ‘flowery’ fails to suggest the more dynamic implications of the flower image in the context of Zeami’s aesthetic.

Zeami generally uses the metaphor of the flower to refer to any outgrowth of the performer’s art that has the effect of moving the audience. In *Kakyō*, he likens the beauty of *yūgen* to a flower, saying: ‘Although the types of characters may vary, when any of them looks like a beautiful flower, it is always the same flower.’ ZZ, p. 98. This metaphorical flower means more than ‘flowery’. Indeed, Zeami’s purpose for including the description of the demon’s performance is to describe how the impression of *yūgen* may flower in it. I have translated *katei* as ‘flowering form’ to retain this more dynamic connotation of a form that holds within it the seeds of *yūgen*.

⁹⁴ *Seikyōshinki* 勢形心鬼: the true demon, whose heart is as uncompromisingly demonic as his form. In de-emphasizing the style of the forceful demon, the Zeami group was breaking away from the mainstream of Yamato sarugaku, which had traditionally specialized in demon *monomane*.

The second type of demon is the bona fide creature of hell, that is, the type of gaoler who, according to Buddhist convention, tortures hapless inhabitants of hell. As early as *Fūshikaden*, Zeami rejects this type of demon because the fear inspired by its unrestrained forcefulness precludes the possibility of audience empathy. In *Sandō*, he gives no examples for this type of demon, presumably because he considered the style to be aberrant, although in *Nikyoku Santai Ningyō Zu*, he allows for an occasional performance in the forceful style for the sake of novelty.⁹⁵

Whereas *Fūshikaden* differentiates between the two types by contrasting their identities, *Sandō* does so by contrasting their style of movement. The creature from hell Zeami calls the demon in the style of forceful movement (*rikidō-fū* 力動風), and it has both a fierce form and a fierce heart. The demon of human derivation he calls the demon in the style of *saidō* movement (*saidō-fū* 碎動風); that type has the form of a demon but the heart of a human being. By defining characteristics of the two styles in terms of their modes of movement, Zeami is able to ally the demon with other character types, such as the *hōka* entertainer and the mad person, discussed in the preceding section. Like those characters, the demon has a centrifugal, demonstrative style of movement in contrast to the restrained elegance characteristic of the woman form. As mentioned in the preceding section, the unified force field projected by the angry movement is 'broken' or 'scattered' into minuter movements, with the effect that they retain a show of vigor but no longer project uncompromising ferocity.

Zeami calls the demon a variant of the warrior form, and this would imply that the demon style branches off from the warrior mainstream. As is the case with the *hōka* character, however, the demon predated the theoretical formation of the three forms. In this segment, too, Zeami seems to be trying to reconcile the character types pre-existing in the Yamato sarugaku tradition with his newly formulated configuration of the two modes and the three forms. In fact, we must not overlook the importance of the two modes in the demon play that Zeami proposes. The following statement is revealing in that regard: 'It is on the basis of the musical texture that the visional affect of the vigorous moves will take a flowering form. You should ponder the style of musical expression carefully before you write.' This style of *saidō* movement—characteristic of the warrior form—leaves cracks that music may penetrate. Music becomes a means of belying the tough facade of this type of demon—a softening, humanizing influence.

Zeami's structural stipulations for the demon play assume the two-act, five-*dan* format as their basis. In a demon play, the source of interest is not so much the exposition of the story as the actual manifestation of the demon in true form, which, of course, comes in the second act of the play. For that reason, the second act is the lengthier and more fully elaborated part of the play. The demon play occupies the *kyū* section of the day's program, and should thus be colorful and relatively fast-paced. Note that Zeami urges rapidity and lightness both in movement and in chant, as well as heightened rhythmic patterns in the conclusion. These elements contribute to the buoyant, upbeat mood typical of the finale of a program.

⁹⁵ *Fūshikaden*, in ZZ, pp. 25–26; *Nikyoku Santai Ningyō Zu*, in ZZ, p. 129. In *Zeshi Jūroku Igo Sarugaku Dangi*, Zeami cites the demon featured in the second act of *Ukai* 鶺鴒 as an example of the forceful type. ZZ, pp. 266–67.

3.3. Only upon gaining complete insight into these points should you compose. Moreover, in this regard, there exist what are called the ear-opening and the eye-opening,⁹⁶ which, in the course of one play, are positioned somewhere in *ha* and *kyū*. The ear-opening is that instant in which the two aural dimensions fuse into one impression.⁹⁷ Put the content of the source for the play into words, and to that first aural dimension that opens the mind's ear of all the audience—that is, to the written word that conveys the content—match the vocal expressiveness, thereby creating the aural impression of content and expressiveness as one sound; this is the locus of feeling whose beauty moves all present to admiration. The point at which the two aural dimensions of content and expressiveness create one impression is named the ear-opening.

As for the eye-opening, there should be a revelatory point at which the feeling inspired by the visual affect is brought to consummation.⁹⁸ Positioned somewhere in the dance or vigorous moves, it is the instant that moves all present to an impression of the wondrous. This is an emanation of the *shite*'s power of feeling. Although it would seem unrelated to the playwright's composing, such visual expression cannot come into being if it is not assigned a place. Thus, you must thoroughly grasp that phase of the acting appropriate for danced expression when you compose. Since this is the wondrous instant that opens the eye, it is named the eye-opening.

Hence, the ear-opening is the creation of the playwright; the eye-opening, the acting of the *shite*. When both conditions are achieved by one master, there can be nothing better. There may be an instant that opens ear and eye as one to the wondrous.⁹⁹ That is reserved for oral instruction. See me in person.

First the ear-opening, and then the eye-opening. Zeami's discussion of these two culminating instants in the flow of a performance brings us back to general principles applicable to all categories of noh plays. He speaks of both as instantaneous impressions created in the minds of the audience, although it is equally true that the contours of the *jo-ha-kyū* progression assure that the flow of a performance moves toward those two climactic moments. Whereas the ear-opening is predicated on the chanted word, the eye-opening is elicited by the dance or vigorous moves performed by the *shite*. Hence, Zeami calls the eye-opening the purview of the playwright, and the eye-opening the doing of the *shite*. But as he cautions, the playwright is responsible for the eye-opening as well in that it is up to him to provide an opportunity for the eye-opening to occur, that is, to work a dance or sequence of vigorous moves into the overall scheme of the play.

⁹⁶ *Kaimon* 開聞, *kaigen* 開眼.

⁹⁷ That is, semantic content and musicality merge to make one overall impression on the audience (*nimon ikkan* 二聞一感).

⁹⁸ The visual appeal of the *shite*'s performance brings home the overall import of the play. Consummation (*jōju* 成就) is the same term that Zeami uses to refer to the completion of the *jo-ha-kyū* cycle.

⁹⁹ *Kaigen ikkai no myōsho* 開眼一開之妙所, meaning unclear. ZZ, p. 141; KN, p. 478; and RNH, p. 372, surmise from the context that the first character of the compound *kaigen* is an error, and that Zeami intended to write *mongen* 開限. The translation is based on that hypothesis. The Yoshida text has *kaimon ikkaigen no myōsho* 開聞一開眼之妙所.

Zeami allows for some flexibility in the positioning of the ear-opening, stating simply that it occurs somewhere in *ha*. Since the elaboration of the story from the source reaches its fullest amplification in the third phase of *ha*, this seems the most appropriate point for the ear-opening. In particular, the *kuse* section is conducive to the ideal fusing of content and expressiveness into one impression for it holds the greatest musical complexity and, often, the most condensed recapitulation of the *shite*'s story. Zeami is more specific about the location of the eye-opening, stipulating that it be somewhere in the dance or vigorous moves, which normally occur in the *kyū* section of a play.

The ear-opening seems to be realizable once the cumulative impact of musicality/message crosses a certain threshold of intensity in the minds of the audience. It is then the task of the *shite* to match that intensity in the non-verbal medium of movement. At its best, his art builds on what has come before to move 'all present to an impression of the wondrous.' This 'impression of the wondrous' is a recurring theme in Zeami's transmissions, used to describe the ultimate affect on the *noh* stage. In Zeami's *Kyūi* 九位 ('Notes on the Nine Levels'), for instance, art of the grade of the wondrous flower receives the highest ranking. He describes it as 'the moment of Feeling that Transcends Cognition . . . beyond any level that the artist may have consciously attained.'¹⁰⁰ In another treatise, *Goi* 五位 ('The Five Levels'), Zeami describes the style of the wondrous (*myōfū* 妙風) as transcending distinctions of form and formlessness (*umu* 有無), the body of formlessness becoming manifest in the visual affect that the performer inspires (*mu no tai kempū ni arawaru* 無の体見風に顕はる).¹⁰¹

The familiar principle of progression from aural to visual modes of expression is readily apparent here. Elsewhere Zeami notes that a second-rate play can be successful in performance when the *shite* is exceptionally skillful.¹⁰² In the case of a first-rate play, however, the beauty of the chanted word activates the imagination, becoming the backdrop for the *shite*'s visual expression. It is important to remember that the *shite*'s power of feeling is only as strong as the spectator is receptive. The ground for the *shite*'s dance is not only the chanted poetry that has preceded, but also the impression that such poetry has inspired in each spectator. The more appealing that poetry is, the stronger the impression will be. In that sense, writing is truly the lifeblood of the *noh*.

3.4. When you compose plays for a child actor, there are certain things that you must understand. When the child plays a supporting role,¹⁰³ as a son or daughter for instance, there should be no difficulty since he looks the part. If he plays the lead role, do not cast him in an inappropriate style. It is out of keeping to cast a child as the father or mother searching and grieving for a missing offspring, with a still younger child playing the part of the offspring; in this case, their chance reunion will be in a style of clinging, embracing, and tearful sighing that is bound to arouse distaste. The fact that viewers will on occasion say, 'Even when a young person performs very well, there is still a cloying quality to the visual affect,' is the fault of this form of play.

¹⁰⁰ Rimer & Yamazaki, p. 120. Original in ZZ, p. 170.

¹⁰¹ ZZ, p. 170.

¹⁰² In *Fūshikaden*, in ZZ, p. 48.

¹⁰³ *Waki no shite* 脇の為手: the child is cast not as the *shite*, but as the *tsure* (companion) or the *kokata* 子方 (child role).

When a child plays the lead of a play, he should be a son or younger brother reunited with a parent, or consumed by the grief of parting with an elder brother, or the like. This is a style in keeping with his person. The *monomane* of parent and offspring is not the only type to avoid, for *monomane* of the form of the old man or the like ill-suits a child's acting as well.¹⁰⁴

Likewise, there are points to be understood regarding a *shite* of advanced age. To be sure, a mask is donned and a suitable costume worn as an integral part of *monomane*, but still, a style out of keeping with old age will not be credible.¹⁰⁵ When a young *shite* imitates old age, there should be no problem. But when a very aged *shite* plays the part of someone's daughter or a famed young warrior aristocrat such as Atsumori or Kiyotsune, it will not be credible to the audience. Mark this well.

For these reasons, when you write a noh, creating a role in keeping with the person of the *shite* is of utmost importance. You must discern the strong points of the *shite*, and you will not succeed without a thorough understanding of noh. For the writer, this is of utmost importance.

Zeami is at his pragmatic best in this passage. First and foremost, the playwright must write plays that bring out the strong points of the individual actors in the troupe. Similarly, the playwright must avoid casting an actor in a role that contrasts too starkly with his individual physical attributes, because physical incongruousness will interfere with dramatic credibility.

This segment suggests some contrasts between noh as it is performed today and the sarugaku of Zeami's time. First, the underlying assumption that one routinely composes new plays no longer holds at the present time. Although new plays are sometimes composed, the standard repertoire consists of works that have been performed for centuries. One senses more realism in the casting of plays in Zeami's time. Although today the ghosts of young warriors are often performed by young actors, there is nothing objectionable about an older person playing either of those roles, nor is it at all unusual for an older actor to play a young girl.

Today, pre-adolescent children are not usually cast in the *shite* role. Rather, there is a special role type earmarked for the child actor called the *kokata*. The *kokata* may actually play a child, as in *Sumidagawa* 隅田川, the story of the woman whose child dies in the hands of slave traders. More often, however, the *kokata* plays an adult who is not central to the action of the play. In the living-person play titled *Ataka* 安宅, for instance, Minamoto Yoshitsune's trusted retainer, Benkei 弁慶, is the *shite*, and Yoshitsune himself, although an adult, is played by the *kokata*. Such casting of a child in the *kokata* role in order to deflect attention from that character to the *shite* is a technique that postdates Zeami.

¹⁰⁴ Here Zeami is discussing the type of play in which one child performs the parent role while another takes the role of the offspring; in this context, *monomane* is close to 'role' in meaning.

¹⁰⁵ Although the actor may believe that he can hide his old age behind the mask and costume when playing the role of a young person, his performance will give him away and will violate the audience's sense of verisimilitude. Such verisimilitude is not aspired to today in noh performance.

3.5. From the noh repertoire spanning the three forms and their variants,¹⁰⁶ there are some works that today enjoy widespread popularity:

Yawata 八幡, *Aioi* 相老, *Yōrō* 養老, *Oimatsu* 老松, *Shiogama* 塩釜, *Aritōshi* 蟻通: this group features the form of the old man.

Hakozaki 箱崎, *Unoha* 鶺鴒, *Mekurauchi* 盲打, *Shizuka*, *Matsukaze Murasame*, *Hyakuman*, *Ukifune*, *Higaki no Onna*, *Komachi* 小町: these feature the form of the woman.

Michimori 通盛, *Satsuma no Kami* 薩摩守, *Sanemori*, *Yorimasa*, *Kiyotsune*, *Atsumori*: these feature the form of the warrior.

Tango Monogurui, *Jinen Koji*, *Kōya* 高野, *Ōsaka* 逢坂: these feature the player of the rapture type.

Koi no Omoni, *Sano no Funabashi* 佐野の船橋, *Shii no Shōshō* 四位の少将, *Taisan Moku* 泰山もく: these feature the style of *saidō* movement.

The basic forms of new creations should be patterned on plays such as these.

As a rule, the compositions of recent years have consisted of new styles that are slight variations on old styles. The mad woman from the work of old, *Saga Monogurui* 嵯峨物狂 is the *Hyakuman* of today. *Shizuka* has an original style as well. *Tango Monogurui* goes back to *Fue no Monogurui* 笛物狂, and *Matsukaze Murasame* to *Shiokumi* 汐汲. *Koi no Omoni* goes back to *Aya no Taiko* 綾の太鼓. *Jinen Koji* has both past and present styles. *Sano no Funabashi* has an old style. Each and every one has a revised structure based on the original style. In keeping with each age, the words are slightly altered and the music reworked to assure that the material retains its effects¹⁰⁷ over the years. This practice should remain unchanged in the years to come.

Of the twenty-nine plays listed, only the text of *Mekurauchi* is no longer extant. But true to the spirit of the adaptations that Zeami advocates here, the titles of a number of these plays have changed over time. They are as follows:

<i>Yawata</i>	<i>Yumi Yawata</i> 弓八幡
<i>Aioi</i>	<i>Takasago</i>
<i>Shiogama</i>	<i>Tōru</i>
<i>Shizuka</i>	<i>Yoshino Shizuka</i>
<i>Matsukaze Murasame</i>	<i>Matsukaze</i>
<i>Higaki no Onna</i>	<i>Higaki</i>
<i>Komachi</i>	<i>Sotoba Komachi</i> 卒都婆小町
<i>Satsuma no Kami</i>	<i>Tadanori</i>

¹⁰⁶ I have followed the Sōsetsu text, which has ‘the three forms and their variants’ (*santai no nō-gakari* 三体の能懸). The Yoshida text merely has ‘the three forms’.

¹⁰⁷ *Kashu* 花種, exact meaning unclear. Annotators agree that the flower image is used in its customary meaning of ‘effect’. But ZZ, p. 143, and KN, p. 480, hold that it should mean ‘acting that retains its effects over the years’, because precisely the same phrase is used in reference to acting in *Fūshikaden* (ZZ, p. 59). On the other hand, RNH, p. 375, and Nose, p. 662, posit that the meaning here changes to ‘the continued effectiveness of the play or style’. I have pushed this latter interpretation one step further by translating *shu* as ‘material’. Throughout *Sandō* Zeami quite consciously uses the Chinese character in that meaning, and, given the context of the sentence, which addresses alterations in the text, ‘material’ seems appropriate.

<i>Kōya</i>	<i>Kōya Monogurui</i> 高野物狂*
<i>Ōsaka</i>	<i>Ōsaka Monogurui</i> *
<i>Sano no Funabashi</i>	<i>Funabashi</i> 船橋
<i>Shii no Shōshō</i>	<i>Kayoi Komachi</i>
<i>Taisan Moku</i>	<i>Taisan Bukun</i> 泰山府君

*Scholars assume that these plays correspond to the ones mentioned by Zeami, but there is no definite proof.

Noh historian Omote Akira has estimated that the language of more than half of the fifty plays credited to Zeami has come down to us today unrevised, evidence that Zeami's exhortation to preserve the fluidity of the text was in vain.¹⁰⁸ By the early Edo period, most of the approximately two-hundred plays in the current repertoire had taken form, with only minor revisions to occur after that. Such textual crystallization did not entirely preclude the flexibility to innovate in response to changing tastes. But innovativeness is more likely to be channeled into the creation of variant ways of performing established plays in the repertoire than into the creation of entirely new plays.¹⁰⁹

3.6. Generally speaking, discrimination between good and poor in noh is not up to one individual. Since it is a type of art that gains acclaim by exposure in the capital and the provinces, far and near, it cannot be hidden from the world. The style of expression will change over time, having old and contemporary versions, but from ages past, the master whose universal acclaim exceeds all the rest has ever been successful in capturing the atmosphere of *yūgen*. In the old style there was the *dengaku* player Itchū;¹¹⁰ in the middle years, the late master of our group, Kan'ami, and the Hie player, Inuō.¹¹¹ All three made the *yūgen* elements of dance and chant the foundation of their styles and were masters of each of the three forms. As for others, artists who perform only the warrior and the style of rough-minute movement may well achieve instant notice, but their reputations will not endure with the public. Judging from this, when it comes to the grade of supreme effect in the style having a true foundation of *yūgen*, the visional affect appears to remain unchanged no matter what the era.

Hence you should make material that promises *yūgen* effects¹¹² the foundation of your style when you compose. I repeat, from the past on into the future, the passing years produce artists of various accomplishments, but only the *shite* who performs in the style of *yūgen* can win acclaim that is supreme and lasting. Having heard word of the old masters and observed the distinctions between the new, I know that the mark of the artist who has won a name both in the capital and the provinces is a style that does not depart from the evocation of *yūgen*.

The above covers most of the major points of understanding I have gained from what I have seen and heard in recent years. I believe that the various plays I have composed during the Ōei years [1394–1427] will hold their own in the future. Study these various points with care.

This document is to be passed on to my son, Motoyoshi, and is to remain a secret instruction.

6th day, Second Month, Ōei 30
Zea[mi] [*kaō*]

Zeami's concluding remarks are true to form: practical advice on how to succeed as a sarugaku performer. First, the actor should not specialize in particular roles, especially those that call for demonstrations of anger or ferocity, such as the warrior or demon roles. Rather, he should strive for versatility: the ability to perform in all three of the prototypical forms of the old man, the woman, and the warrior. Equally important, all role-specific portrayal should be executed by means of already established modes of vocalization and bodily movement, what Zeami refers to as a foundation of dance and chant.

He also calls for continuity in change: the great actor will capture the atmosphere of *yūgen*, that magical combination of mystery, depth, and courtly elegance no matter what the nature of his role. Zeami's choice to discuss the *yūgen* ideal here in connection with acting rather than with the professed topic of *Sandō*, playwriting, is a reminder that the fine literary creation is to no avail if it fails to be compatible with the three-dimensional strictures of the stage. It is equally true that the actor is greatly aided in 'capturing the atmosphere of *yūgen* in performance', if the playwright lays the groundwork for doing so. But how does this truth apply to the actual crafting of a play?

If Zeami's *Sandō* is any evidence, he saw the performance configuration of the two modes and the three forms as the key to evoking a *yūgen* ambience in performance. *Sandō* presents the fruits of the accommodation that Zeami effects between the mimetic elements of *monomane*, traditional to his own Yamato strain of sarugaku, and elements of dance and chant that had characterized the rival Ōmi strain of sarugaku. His native Yamato style had capitalized on strong warrior and demon roles, precisely the type of roles that Zeami deprecates at the opening of this section. He does not, however, abandon those old Yamato favorites. Rather, he forges an accommodation that allows for their redefinition. For instance, one of the three forms that

¹⁰⁸ Omote, '*Nō no Rekishi*', p. 36. Omote estimates that about ten of these fifty were plays that predated Zeami but underwent his revisions.

¹⁰⁹ Many *noh* plays have established performance variants called *kogaki* 小書. Miyake Yuzuru 三宅襄, '*Nō no Tokushu Enshutsu, Kaku Ryū Kogaki Kaisetsu*' 能の特殊演出, 各流小書解説, in Nogami, 4, pp. 192-254.

¹¹⁰ 一忠, the famed dengaku performer and mentor of Kan'ami, is mentioned in *Fūshikaden* (ZZ, p. 43) and *Sarugaku Dangi* (ZZ, p. 261).

¹¹¹ 犬王, also known as Dōami 道阿弥, was a celebrated performer in the style of Ōmi sarugaku; he was of the same generation as Kan'ami; mentioned in *Sarugaku Dangi* (ZZ, p. 263).

¹¹² *Yūgen no kashu* 幽玄の花種: ZZ, p. 144; KN, p. 481; and Nose, p. 669, maintain that here *kashu* refers generally to any factor that nurtures the *yūgen* ambience. Although this concluding segment concerns the overall importance of the *yūgen* atmosphere in performance, these remarks are added to stress the underlying importance of compositional style. Moreover, this particular sentence concerns the writing process. For those reasons and for consistency, I have chosen the more specific translation of 'material' for *shu*.

he advocates in this same section and throughout *Sandō* is the form of the warrior. There is a telling distinction, however, between the older Yamato style of warrior and the form of the warrior as put forth in *Sandō*. The latter is the outgrowth of a structural foundation made up of the auditory elements of chant and instruments and the visual elements of choreographed movement, precisely the kind of foundation needed to create an atmosphere of *yūgen*.

The musical and choreographic elements that underlie both the structure and the performance of Zeami's two-act *mugen* play are factors that determine the overall mood of the role-playing. Chant, dance, and poetry become the means of softening and redefining the underlying mood of any role in a manner conducive to *yūgen* ambience. In *Fūshikaden*, Zeami notes the potential of the chanted word to determine overall mood: 'When graceful language is matched to the movements, strangely the human form of the actor will of itself take on the air of *yūgen*.'¹¹³ Further on in the same work he addresses the impact that musical elements can have on the playing of a gentle, elegant role, such as that of a woman: 'Even when the words chanted by a personage having *yūgen* are fearsome, if the musical atmosphere confirms [his identity], then [the performance] should go well. You should in fact understand that such is the essential nature of *noh*.'¹¹⁴ It is the interplay and the cumulative effect of these elements of poetry, chant, and dance that determines the mood of a performance.

Zeami's configuration of the two modes and the three forms, the central theme of *Sandō*, is a formula for assuring such interplay of dance, chant, and poetry in the playing of a role. His motive seems to be more than the simple urge to forge a compromise between the two competing strains of *sarugaku*. To incorporate what Zeami calls 'the *yūgen* elements of dance and chant' into the foundation of a play's structure opens the door for the great performer to create *yūgen* effects, even when playing roles traditionally perceived as lacking in polish, such as the warrior and demon roles.

Sandō is thus devoted to instilling three techniques that assure the primacy of musical, poetic, and choreographic elements. As we have seen, in determining appropriate material, the playwright chooses a personage and a story with some associative link with artistic expression. As for the technique of structure, the organization of the five *dan* of a two-act play is based on component parts that are differentiated primarily by their musical and choreographic characteristics. *Jo-ha-kyū*, moreover, proves a useful conception for articulating the overall flow of a play in terms of progressions that are primarily musical and choreographic. Finally, Zeami's techniques for composing the lines of a play assure a seamless verbal brocade that serves both conceptually and technically as the ground for the two all-important elements of dance and chant.

¹¹³ ZZ, p. 47.

¹¹⁴ ZZ, p. 52.

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³⁵ **Killing the Self: How the Narrator Acts**

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