

SONIC VISIONS:

Intertextual Relations of Words, Music and Image in Japanese Nô Theatre

by

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## ABSTRACT

This study on Japanese nô theatre addresses questions pertaining to contemporary concerns on text and performance: *Who perceives in the nô, and how is author/performer/audience intersubjectivity achieved? How are we to discern this art form's sonically coded intertextuality?* When nô plays were acquiring written form during the medieval period (1186-1573), Japan was in the process of transition from an oral and ritual performance tradition to the increasing predominance of written language. Thus, it is appropriate to situate these questions at the interstices of oral, written, musical and performance texts.

The historical nô audience actively remembered through snatches of lost phrases, half forgotten songs, past stories and poetry learned by heart. Audience engagement constituted a continuous process of calling to mind in the performative present that which had slipped into past memory. With regards to plays by three major nô playwrights (Kan'ami, Zeami, Zenchiku), subjective intent was mirrored on the polished stage of audience collective memory.

In adopting the methodology employed in the analyses of nô literary texts and their corresponding chanted melodies this investigation acknowledges the precision with which nô plays were created as intertextual blueprints of literary and performative affective-expression. On the basis of a linguistic principle governing Classical Japanese called *kakari musubi* ('grammatical concord' or 'agreement'), contrastive particles as they are used in the nô are argued to be remnants of an oral tradition in the process of transition. They act as performative links between the written and chanted texts, signalling intertextual references and coinciding musically with an intensification of the melodic line. The procedure of mapping particles in relation to the chanted melody of the immediate text and its intertextual source material reveals contrastive and sometimes unexpected significations. The distinct ways in which a play's sonic intertext is combined or juxtaposed with its visual and perceptual fields shed light on individual stylistic differences between the three founding nô playwrights receiving comparative treatment in this investigation.

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**FOR MY BROTHER PAT  
'ALWAYS REMEMBER'**

“it is quite likely that the approach of death – its sovereign gesture, its prominence within human memory – hollows out in the present and in existence the void toward which and from which we speak.”

Michel Foucault, “Language to Infinity,” *Language, Counter-Memory, Practice*, 53.

## INTRODUCTION

Even as he emerges from the mirror room and glides down the polished wooden bridge to the main stage, the *nô* actor's translucent persona is saturated with multiple allusions. Dewdrops, each a watery universe, already cling to his sleeves; his robes display multiple design motifs of seasons unending. From his mask emanate layered pigmentations of internal allusive power. Prior to his passage to the first pine, second pine, third, his origins have echoed through the cypress-pillared prisms of *nô* architectural space. Fluid. He speaks, chants, falls out of time. He stands silently. Drums and drummer's calls punctuate his stillness. He gestures, he dances, to and not to the a-rhythmical patterns of the *nô hayashi*; chanting in spacious melodic contours until ultimately he melds with his audience; with its dripping leaves of words chanted, sounded, resounded through the collective heart-mind of the chorus. The *nô* play concludes, and the *nô* world-stage wrings with affective feeling.

The general question raised at the onset of this investigation was: How do the various elements operating in the *nô* (words, voice, music, gesture, dance, theatre and visual effect) successfully combine in text and performance to create an impression of timelessness and transformative power? *Nô* playwright, practitioner and theoretician, Zeami 世阿弥 (1363?-1443?)<sup>1</sup>, writes in his later treatise, *Kakyô* 花鏡 'Mirror Held to the Flower', of the importance of "connecting all the elements of *nô* in one mind" *bannô o isshin ni tsunagu* 万能を一心につなぐ,<sup>2</sup> noting that the success of a performance is ultimately dependent on the playwright's composition and its chanted delivery in performance. In that same treatise, Zeami maintains

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<sup>1</sup> Zeami is short for his acquired name, Zeamidabutsu. Kanze Motokiyo 観世元清 is his actual name. Although the precise dating of Zeami's lifetime is uncertain, these are the widely accepted approximations of his birth and death. For detailed accounts of Zeami's dates see Konishi Jin'ichi, *Zeami shû*, *Nihon no shiso*, vol. 8 (Tokyo: Chikuma shobo, 1970), 3-9; Erika de Poorter, *Zeami's Talks on Sarugaku* (Amsterdam: J.C. Gieben, 1986), 29-32; Thomas Hare, *Zeami's Style: The Noh Plays of Zeami Motokiyo* (Stanford, California: Stanford University Press, 1986), 13-38.

<sup>2</sup> Omote Akira and Katô Shuuichi, eds., *Zeami Zenchiku, Nihon shisô taikei*, vol. 24. Tokyo: Iwanami shoten, 1974, 100. Although I romanize 万能 as *bannô*, Omote and Katô render it as *mannô*.

that “if the power of the voice is insufficient, the dance cannot have feeling... there is no dance without the power of sound” *mai wa onjô no chikara tarazuba kan arubekarazu...kore, onriki nite mau nite arazuya* 舞は音声の力足らず感あるべからず<sup>3</sup> Thus, the twofold premise governing the arguments presented in this thesis derives from Zeami’s theoretical writings: i) that nô’s originating impulse is centred in the voice, as visceral medium for the combination of words and music; and ii) that this intrinsic musico-poetic corporeality acquires outward expression through the chanted performance of a meticulously crafted nô text.<sup>4</sup> Nô gesture, music, dance, visual and dramatic effect all extend from and interact with this visceral source.

In attempting to address simultaneously linguistic, literary and performative aspects of nô, throughout this investigation two lines of theoretical and methodological inquiry into the arts will be brought to bear—phenomenology and semiotics.

i) The “phenomenal domain,” according to Maurice Merleau-Ponty, is the realm of subjective experience which stands in relation to the “natural system of one’s own body.” Thus, existential awareness, or ‘being in the world,’<sup>5</sup> is entirely the result of the subject’s direct experience of external and internal stimuli through the body’s intra-sensory perception. “Quite simply he [the subject] is his body and his body is the potentiality of a certain world.”<sup>6</sup> A similar stance is shared by Japanese phenomenologists such as Nishitani Keiji and Yuasa Yasuo, and Buddhist theorists, Dôgen and Kûkai (early Japanese phenomenologists);

ii) Whereas the phenomenal process is intersubjective and thus, “does not run through the objective world,” it is the observer “who lends his objective representation of the living body

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<sup>3</sup> Ibid, 87. Here I am using the Omote and Katô rendering of *onsei* as *onjô*, which carries with it a strong Buddhist connotation.

<sup>4</sup> Specific usage of the term ‘text’ in this investigation will be explained in Chapter One.

<sup>5</sup> Originally a German term (*dasein*) which Merleau-Ponty borrows from earlier German phenomenologist, Martin Heidegger.

<sup>6</sup> Maurice Merleau-Ponty, “The Spatiality of One’s Own Body and Motility,” *The Phenomenology of Perception*, trans. Colin Smith (London and Henley: Routledge & Kegan Paul, 1962), 106. My parenthetical insert.

to the acting subject.”<sup>7</sup> Originally based in the linguistics of Ferdinand de Saussure, semiotic theorists such as Keir Elam, Jean-Jacques Nattiez, Patrice Pavis, proponents of the Prague School, and others have variously extended linguistically based semiotics to the visual, musical and performing arts. Semiotic treatment is employed in this investigation in an attempt to disclose the ‘phenomenal domain’ of the nô from the periodically detached, ‘objective’ perspective of the linguistic/music analyst or spectator.

Although these philosophical and linguistic theoretical discourses have been dichotomized both historically in western Cartesian biased scholarship concerning the arts and in Japan mainly since its contact with the west,<sup>8</sup> recent attempts have been made to merge them. In his treatment of the theatre of Samuel Beckett and other dramatists with a phenomenological bent, Stanton Garner frequently employs a semiotic methodology to dramatic texts while maintaining his overall phenomenological approach to performance as informed by the theories of Maurice Merleau-Ponty.<sup>9</sup> Garner utilizes Bert States’ term, “binocular vision,”<sup>10</sup> to substantiate his dual application of both phenomenology and semiotics to modern and contemporary theatrical works as “complementary ways of seeing that disclose the object in two [or rather a multiplicity of] ways at once.”<sup>11</sup> In this way “the phenomenological critic can maintain broader awareness of signification as the essential other dimension of the perceptual object, the other pole in the object’s oscillations between the experiential and

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<sup>7</sup> Ibid. Merleau-Ponty’s acknowledgment of the “observer” who “sees” an “external body image” is evidence of semiotic potentialities of understanding and interpretation within his phenomenology. Following in the intellectual tradition of his predecessors, Merleau-Ponty oscillates between ‘subjective’ and ‘objective’ perceptions, and in the latter respect his writing can frequently be seen to verge on the semiotic.

<sup>8</sup> See Yuasa Yasuo, “Eastern Mind-Body Theory,” *The Body, Self-Cultivation, and Ki-Energy*, Chapter 1, trans. Shigenori Nagatomo and Monte S. Hull (New York: State University of New York Press, 1993), 7-27. See also Francisco J. Varela, Evan Thompson, and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience* (Cambridge, Massachusetts & London, England: The MIT Press, 1993).

<sup>9</sup> Don Ihde and Maxine Sheets-Johnstone, as mentioned also in Garner, explore the crossover between language and embodied experience.

<sup>10</sup> Bert O. States, *Great Reckonings in Little Rooms: On the Phenomenology of Theater* (Berkeley: University of California Press, 1985).

referential, the “always already” of external constitution.”<sup>12</sup> The current investigation situates the nô within the phenomenal domain of performer-audience intersubjectivity, while simultaneously employing a semiotic methodology in order to come to closer understanding (spectatorial, analytical) of the nô’s theatrically interacting sign systems.

Garner argues that although language in the theatre may at times subscribe to the “condition of pure textuality,” it simultaneously remains tied to “embodied utterance.” The statement that “(f)rom a phenomenological point of view, textuality is always infiltrated by utterance, writing by the traces of speech,”<sup>13</sup> particularly applies in the case of the nô dramatic text which is the product of a pervasive oral tradition. In situating “the stage within language and language within the stage,” Garner concludes that:

(L)anguage brings its own modes of presencing to the multiple and self-displacing field of theatrical presence, through the spatiotemporal and corporeal components of its semantic structures. Dramatic discourse, in other words, both draws on its field of utterance and supplements this field with its own world-creating operations. What phenomenology offers our understanding of dramatic language is a chance to reembody it in its multiple relationships to the moment of performance. Like the actual body to which it is bound, we will find theatrical language caught up in a play of bodiedness and disembodiedness, presence and absence, self and nonself.<sup>14</sup>

In the current investigation’s approach to nô literary texts as windows on historical nô performance, critical analyses of nô plays will attest to States’ statement that “the phenomenological stance can come and go within a given critical exercise (even in the work of non-phenomenologists).”<sup>15</sup> It will be evidenced particularly in those passages where performative traces are argued to be extant in observable linguistic patterns within the nô written text that interpretation of their forms necessitates a departure from the phenomenological in favour of semiotic treatment.

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<sup>11</sup> Stanton B. Garner Jr., *Bodied Spaces: Phenomenology and Performance in Contemporary Drama* (Ithaca & London: Cornell University Press, 1994), 15. My parenthetical insert.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid, 123.

<sup>14</sup> Ibid, 123-4.

Within the Japanese historical context of the Nanboku and Muromachi periods (14<sup>th</sup>-15<sup>th</sup> c.)—during which all of the nô plays dealt with in this investigation were composed, written down or revised from existing performances—attitudes towards language, ritual and performance were phenomenologically integrated. During the medieval development of nô as an art form distinct from *dengaku* and *sarugaku*,<sup>16</sup> theatre companies received most of their support from temples and shrines.<sup>17</sup> As recorded in Zeami's first nô treatise, *Fûshikaden* (at the end of chapter four), the Yûzaki group to which both Kan'ami 観阿弥, or Kanze Kiyotsugu 観世清次 (1333-1384),<sup>18</sup> and Zeami belonged was one of four *sarugaku* performing groups—Yûzaki, precursor of Kanze; Tobi (Hôshô); Takeda, former name of Komparu; and Sakado (Kongô), called 'Yamato Sarugaku yoza'—all with ties to the Kôfuku Temple and Kasuga Shrine in Nara. The syncretic influence of the Kasuga-Kôfukuji religious multiplex on the evolution of nô during its formative period (as realized in the works of its three major playwrights, Kan'ami, Zeami, Zenchiku) is brought to light by Allan Grapard in his investigation of the Kasuga cult and its enduring impact on Japanese cultural systems:

Much of the world of Nô drama is intimately connected with Nara's combinatory culture. Social structure, economic practices, legitimacy, ritual, art, architecture, and combinations were fundamentally related components of the cultic center and of the

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<sup>15</sup> States, 374-7.

<sup>16</sup> *Dengaku* 田楽 'rice paddy music' originated from agricultural song and dance rituals. *Sarugaku* 猿楽 'monkey music', also written with the characters, 申楽 and 散楽 evolved from an earlier entertainment form imported from China and Korea called *sanyue* (Jap. *sangaku*) 散楽. Konishi notes that in keeping with a shift in many classical Japanese words from "n" to "r" sounds (e.g. 'Sunda' to 'Suruga, 'Inani' to 'Inari,' 'Sanki' to 'Saruki'), the character 散 *san* 'miscellaneous' was also changed to 猿 *saru* 'monkey.' Later as nô moved towards a more refined expression the character changed again to 申 'to say' or 'to do.' The latter two characters are used by Zeami in his treatises. Konishi Jin'ichi, *A History of Japanese Literature*, vol. 1-3, trans., Aileen Gatten and Mark Harbison; ed., Earl Miner (Princeton, New Jersey: Princeton University press, 1991), 520. According to De Poorter, in Japan *sangaku* began with an appeal to people of all social levels, but gradually became directed towards the lower classes as it merged into *sarugaku*. Erika De Poorter, *Zeami's Talks on Sarugaku* (Amsterdam: J.C. Gieben, 1986), 17.

<sup>17</sup> *Fûshikaden*, J. Thomas Rimer and Yamazaki Masakazu, trans., *On the Art of the Nô Drama: The Major Treatises of Zeami* (Princeton, N.J.: Princeton University Press, 1984), 36.

<sup>18</sup> Scholars such as Omote, Toida, Kanai, Asaji, O'Neill, Hare and others agree on these dates for Kan'ami, based on calculations from his known age and date of death recorded in Chapter One of Zeami's *Fûshikaden*, Rimer & Yamazaki trans., 9.

Japanese tradition in the province of Yamato. They formed what might be called a cultural system.<sup>19</sup>

... The main shrines and their subshrines became the objects of popular tales and legends that were enriched by all types of accretions characteristic of medieval culture, as well as the objects of combinatory rituals and celebrations in which can be seen the popularization of aristocratic culture and the emergence of particular art forms, such as the Nô drama. These cultural productions show the nature of the interactions that took place between, on the one hand, shrines and temples and, on the other, cultural systems.<sup>20</sup>

Due to the 'combinatory' nature of the rites and performances held within the Kasuga-Kôfukuji complex during the medieval period, the current study will observe Grapard's warning against inaccurate usage of the exclusive terms "Buddhist" or "Shintô" to describe the syncretic phenomena of the Japanese ritual arts as they pertain to the nô.<sup>21</sup> In addition, his point is well taken that being largely a product of these Kasuga-Kofukuji surroundings, "Nô drama is also an essentially combinatory phenomenon, so much so that to look for its purely "Buddhist" [or other isolated] elements would seem to be futile."<sup>22</sup> However, throughout the current investigation signs will be observed within the nô written texts themselves that during this ongoing process of intercultural, intertextual, interartistic synthesization, Kan'ami and Zeami (though differently and to a much lesser degree in plays attributable to Zenchiku) took pains to preserve distinctions between the various elements which come together in the nô. Thus, in the nô we get a rare glimpse at some of the ways in which these diverse cultural systems may have interacted. In early works by Kan'ami, and more systematically in those of Zeami, contrastive signification is at work both linguistically and in the interaction of a given nô play with its larger collective body of oral and written source material. Moreover, dynamic interaction between written texts by Zeami and their performative elements is at times so contrastive as to be referred to in

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<sup>19</sup> Allan Grapard, *The Protocol of the Gods: A Study of the Kasuga Cult in Japanese History* (Berkeley, Los Angeles, Oxford: University of California Press, 1992, 11.

<sup>20</sup> Ibid, 90.

<sup>21</sup> Rather, the terms, 'Japanese ritual arts' or 'syncretic ritual arts', will be employed.

<sup>22</sup> Grapard, 1992, 169. My parenthetical insert.

subsequent chapters as his 'juxtapositional aesthetic' which is argued to set him apart from other nô playwrights and posited to be a hallmark of his style.<sup>23</sup>

Such marked characteristics observed in subsequent analyses of nô texts may partially be related to the extremely low social position inhabited by artists, performers and nô actors during the medieval period when class struggle in Japan was at its height:

The (Kasuga) cult appears... to have been the crux of a system whose purpose was to reinforce relations of power. Indeed, the dancers and actors were quasi-outcasts (*hinin*, literally "nonpersons") performing for aristocrats who called themselves "noble seeds" ['kinds,' or 'classes'] (*kishu*). The fact that, in ancient Japan, performers of dances and narrators of stories were of extremely low social status is one that has received scholarly attention in Japan only recently and needs further examination in the future.<sup>24</sup>

Nô plays such as Zeami's *Matsukaze* will be observed within their juxtapositional intertextuality at the musico-poetic level to mark class distinctions which Grapard submits were reinforced through the Kasuga cult.

According to Grapard, at the onset of the Heian period around the beginning of the ninth century when the capital was moved from Nara to Kyôto (795), the *Shingon* and *Tendai* schools of Buddhism were requested by the imperial power to present documents consenting to assume responsibility for the protection of the state in addition to pursuing spiritual matters.

To that end, Kûkai (who introduced to Japan the *Shingon* [*Zhenyan*] sect of esoteric Buddhism)... offered, in several of his writings, forceful arguments in favor of sponsorship by the state. The Heian period, however, marked the beginning of a long and complicated relationship between the imperial system and the Buddhist establishment.<sup>25</sup>

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<sup>23</sup> In his investigation into 'Zeami's style' Thomas Hare paves the way for further inquiry into a question which he deems not to have been given sufficient attention in nô scholarship: "what characteristics distinguish Zeami from his fellow playwrights? I contend that the literary and, in so much as it is possible, musical analysis of plays confidently attributable to him can provide us with a sense of his artistic identity, his style." Thomas Blenman Hare, *Zeami's Style: The Noh Plays of Zeami Motokiyo* (Stanford, California: Stanford University Press, 1986), 2. As arguably, a similar case could be made for each of the major playwrights (Kan'ami, Zeami, Zenchiku), the current investigation attempts to distinguish between them on the basis of stylistic differences occurring within language usage, allusive subtext and aesthetic expression.

<sup>24</sup> Grapard, 1992, 167. My parenthetical insert.

<sup>25</sup> Ibid, 70. My parenthetical addition.

During the medieval period these power relations between the imperial system and Buddhist establishment remained dependent on entertainment and ritual practices out of which the nô emerged. Nô actors performed everywhere: in addition to entertaining regularly at festivals and services in temples and shrines such as the Kasuga Wakamiya Festival in Nara, the Takigi 'torch lit' nô at Kôfukuji, and at Tônomine Temple, the four Yamato Sarugaku groups were conscripted for subscription performances and performance competitions. These were held at temples, in palaces and in the open air for both the common people who were for the most part uneducated and illiterate, as well as for the more educated aristocracy, including the shôgun. For extra income nô theatre companies also made tours out of the capital to neighbouring provinces.<sup>26</sup> Chapters Four and Five will argue the point that in regards to certain plays such as *Matsukaze* by Zeami, nô performances may have served the ulterior purpose of raising the status of peripherally based middle and low-ranking individuals and exiles. Moreover, it will be argued by means of textual analyses at different points throughout this investigation pertaining to all three major playwrights that nô actors, companies, and their productions served as conduits for the wielding and exchange of power. With its gradual rise in prestige and patronage the nô (as both product and vehicle of syncretic culture informed by *Shingon*, *Tendai*, as well as other religious doctrine) came to assert an authority of its own. Judging from intertextual signification embedded within the nô texts themselves, the medieval nô and other low-class performance practitioners may have acquired a voice which resounded within a prevailing indigenous, essentially 'feminine' oral culture that interacted with and counteracted a continentally influenced, predominantly male oriented discursive tradition.<sup>27</sup> It will be argued that all three nô playwright-practitioners, Kan'ami, Zeami and Zenchiku, in their characteristically different ways had a hand in subverting hegemonic structures by strategically combining and/or

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<sup>26</sup> Inoura Yoshinobu, *Nihon engeki shi* (Tokyo: Shibundô, 1963), 310-91.

juxtaposing in their nô texts and performances the circulating diversity of cultural movements within an evolving syncretic milieu, and thereby were instrumental in effecting politico-cultural change.

The earliest of the nô playwrights to be dealt with in Chapters Two and Three of this investigation is Kan'ami, who together with his son, Zeami, was responsible for raising the status and aesthetics of nô as an art entertainment form independent from *sarugaku*. Kan'ami was the youngest of three sons,<sup>28</sup> the father of whom was an adopted son of the *dayû* 大夫 'head', called Komino,<sup>29</sup> of the Yamada *sarugaku* group. According to Zeami's treatise, *Sarugaku dangi* 申楽談儀 'Lessons on *Sarugaku*,' Komino (Iemitsu) was the natural son of a member of the Taira family from Iga called Suginoki.<sup>30</sup> Kanai speculates as to the realm of possibilities that may have befallen Kan'ami's grandfather's birth family—that they may have been defeated in battle and lost all their possessions, or that their property was taken forcibly by villains, or that the land of their ancestors could have been destroyed due to a natural catastrophe, at which point the family became scattered. At any rate, for some unknown reason due to the turbulence of the Kamakura period, the family fell out of normal society.<sup>31</sup> Kan'ami's grandfather was adopted by a man called Ôtonaka<sup>32</sup> who had a son (Kan'ami's father) by a

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27 This notion will be developed in Chapter Eight of this investigation, particularly with regards to Zeami's nô play, *Semimaru*.

28 According to Hare, although by some genealogical accounts he was adopted, one account states him as being the natural son of Iemitsu. *Zeami's Style* (1986), 16. Hare also states that Kan'ami's natural father was Jirôzaemon Motoshige, son of a lay priest named Kamijima Kagemori, "lord of the fief" of Asada in the province of Iga. *Ibid*, 15.

29 According to the *Sarugaku dangi* his name was Mino or Komino, whereas Hare's research based on the Kanze-Fukuda Genealogy renders him as Ichidayû Iemitsu. Hare states that "(a)fter his [Iemitsu's] own family troupe of Yamada *sarugaku* perished, he followed a certain Komino who was killed by a warrior priest of Tônomine, Ochi Kaikyô, whereupon Iemitsu succeeded him." *Ibid*, 15. My parenthetical insert.

30 Zeami, *Sarugaku dangi*, trans., De Poorter in *Zeami's Talks on Sarugaku*, 124.

31 Kanai Kiyomitsu. *Nô no kenkyû* (Tokyo: Ôfûsha, 1969), 627.

32 The name given in *Sarugaku dangi*. Hare offers the full name of Ôta Shichirô Nakashige. He also renders Iemitsu's father as Ienobu, who was the adopted son of Ôta no Nakashige or Naka no Shichirô Yasunobu who was originally known as Murashima Nakashige of the Ôta clan and later came to be known as the lay priest Bitchû. Ienobu's actual father was Hattori no Suginoki. *Zeami's Style*, 1986, 15.

concubine in Kyoto.<sup>33</sup> Kan'ami's father's adoptive family belonged to the *senmin* class of 'quasi-outcasts' and artists (along with other public entertainers of that time) and his mother was also from the lower classes.<sup>34</sup> Following in the (adoptive) family tradition Kan'ami's father became a *sarugaku* performer of the same uneducated, low social status. Hare quotes the Kanze-Fukuda Genealogy in proclaiming Kan'ami's mother to be the daughter of a lay priest named Kusunoki Masatô from the Tamagushi estate of Kawachi Province and sister to Kusunoki Masashige, "a major supporter of the southern court against the Ashikaga shogunate."<sup>35</sup> Hare comments that "(t)hough no other extant documents confirm this, the possibility of such a connection is of great interest because of the ultimate sad fate of Zeami and his sons".<sup>36</sup>

In *Sarugaku dangi* Zeami traces the Yamato *Sarugaku* lineage back historically to an entertainer called Hata no Kôkatsu 秦河勝 who is recorded to have handed down a mask to the Takeda troupe (one of the four Yamato *Sarugaku* groups which included the Yamada, or what was then called Deai, group).<sup>37</sup> The Hata family were originally descendants of Chinese immigrants. Artisans and entertainers with claims of direct descent from the Chinese Imperial Line, they worked their way up the social ladder initially by doing menial work at court and in temples and shrines. *Sarugaku* players were among their descendants who as members of the *senmin* class suffered various kinds of socio-economic discrimination. These public entertainers continued their service in temples and shrines throughout the Nara, Heian and medieval periods.<sup>38</sup>

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<sup>33</sup> Zeami, *Sarugaku dangi*, trans., De Poorter in *Zeami's Talks on Sarugaku*, 124.

<sup>34</sup> Kanai, 1969, 630.

<sup>35</sup> Hare, 1986, 14-15.

<sup>36</sup> Ibid, 14. Presumably Hare is referring to Zeami's eventual exile to Sado Island and his eldest son Motomasa's sudden and unexplained death.

<sup>37</sup> Kanai, 1969, 627-8. As will be mentioned below, it was the Komparu line (as the oldest *sarugaku* lineage) rather than the Yamato group that was directly descended from Hata no Kôkatsu.

<sup>38</sup> Ibid, 629-30.

Kan'ami was born in Iga province and as a child was brought to Yamato where he played in local villages as well as small temples and shrines.<sup>39</sup> As a young adult he seems initially to have established a *sarugaku* group in Iga and then sometime before 1374 moved it to Yamato. There he gradually gained popularity by playing around the area in small temples and shrines.<sup>40</sup> He became renowned for his ability as a *sarugaku* actor to please any kind of audience and could play appropriately to the high, middle and lower classes alike, whether in the capital, around its peripheries, or in distant provinces.<sup>41</sup> He is known to have reworked much of the *sarugaku* repertoire, as well as to have composed several of his own *nô* plays, which were later written down by his son, Zeami. Nose argues that in Zeami's earliest treatise, *Fûshikaden*, many of Kan'ami's ideas on performance practice were committed to paper, and subsequently proceeds to examine the treatise in this light.<sup>42</sup> Although this would seem to be largely the case, observations throughout this investigation suggest that in this initial treatise, in addition to recording his father's teachings for subsequent generations, Zeami was also beginning to assert his own ideas on *nô*.

There is no evidence to suggest that Kan'ami was literate, and consequently it must be assumed that all of the *nô* plays attributable to him were written down (and in the process, often reworked) by Zeami. As a member of the *senmin* class Kan'ami would not have received any kind of education beyond his *sarugaku* training. However, there has been some speculation that periodically throughout his lifetime he may have had opportunities for study and learning through his affiliation with temples and shrines. The fact that his son Zeami was indeed literate points to a possible predilection of Kan'ami's towards becoming educated in the Classics, poetry and Buddhist literature. The Yûsaki Yamato *Sarugaku* group headed by Kan'ami is referred to by Dômoto as a "*shushi sarugaku no za*" 'group of esoteric Buddhist *sarugaku*

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39 Ibid,

40 Nose Asaji, *Nôgaku genryû kô* 'Research on the Sources of *Nôgaku*' (Tokyo, 1938), 697.

41 Gotô Hajime, *Nôgaku no kigen* 'The Origins of *Nôgaku*.' (Tokyo: Mokujisha, 1975), 424.

42 Nose (1938), 710-14.

priests.<sup>43</sup> Kan'ami's proximity to Shinto, Buddhist and syncretic philosophy and doctrine in his affiliations with temples and shrines may have gained him ongoing exposure to study and learning. O'Neill suggests that particularly during the period of Yoshimitsu's patronage after 1374 (perhaps under Zeami's guidance) he may have taken to books and learning. However, even if this were the case, as this situation of improved status developed only in the last ten years of his life it would not account for the entire collection of nô plays composed by him throughout his lifetime.<sup>44</sup>

In his nô entertainment Kan'ami drew on the entire gamut of folk performance traditions—*shirabyôshi* 白拍子 'white beat,'<sup>45</sup> *kusemai* 曲舞 'dance of curved or bending melody,'<sup>46</sup> *ennen* 延年 'prolonged life,'<sup>47</sup> folk and *yamabushi* (syncretic) *kagura* 神楽 'deity song and dance entertainment,' *setsuwa* 説話 'story, narrative,'<sup>48</sup> *monogatari*, etc.. However, his major innovation was the incorporation of the syncretic performing art form of *kusemai* into *sarugaku* performance. He eventually attained such success with his innovations and style of performance that in one of his performances at Imagumano in Kyoto sometime in the 1370's he won the admiration of Shôgun Ashikaga Yoshimitsu, who after viewing this performance became an avid patron to both Kan'ami and Zeami. Yoshimitsu continued to support Kan'ami until he died while on tour in Suruga. The fact that in his last years he veered away from life in the capital and resumed touring in the provinces has led to some speculation as to whether Kan'ami was all that comfortable living and performing among the aristocracy in Kyoto. In any

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43 Dômoto Masaki, *Chûsei geinôjin no shisô: Zeami atosaki* 'Thoughts on Medieval Public Entertainers: Before and After Zeami' (Tokyo: Kadokawa shoten, 1992), 127.

44 P.G. O'Neill, *Early Nô Drama: Its background, character and development 1300-1450* (London: Lund Humphries, 1958), 97.

45 An strongly rhythmic dance performed by low class female entertainers.

46 A syncretic narrative dance form closely related to *shirabyôshi*. Its name implies that it incorporated unconventional melodies.

47 A term later used for a variety of ceremonial performances at Buddhist temples, though originating as a Buddhist ceremony for longevity.

48 Orally transmitted narratives recited by *biwa hôshi* 'blind *biwa* musicians' and in Buddhist public services.

case, during the last ten years of his life he seems to have withdrawn completely from city life, handing over the task of elevating the status of *sarugaku nô* to Zeami.

While his father gradually faded into the background during the Yûzaki group's Ashikaga patronage in Kyoto, not long after passing away, Zeami became one of the young shôgun's favourite nô performers. Although the birth and death dates of Zeami 世阿弥 or Kanze Motokiyo 観世元清 remain uncertain, scholars do agree that he was born around 1363 and died around 1443 at the approximate age of eighty.<sup>49</sup> He was born into the lower classes where he would not have received any education had it not been for the patronage of Yoshimitsu and his resultant familiarity among the aristocracy. Hare observes that "(t)his mixing of the social classes was vital to the development of Zeami's style in *nô*."<sup>50</sup> Konishi attributes Zeami's achievements in the literary arts to the direct teaching of Yoshimitsu who was an accomplished proponent of *waka* and *renga* composition, competition and appreciation.<sup>51</sup> He goes so far as to state that "Zeami must have thought of the shogun, Ashikaga Yoshimitsu, as the recipient of his theories and the nô performances that were based on them."<sup>52</sup>

Yoshimitsu loved expression in *waka* and *renga* that combined the styles of the Reizei and Nijô schools... There is no question that Yoshimitsu's opinions and tastes were leading forces in the background of these [literary] developments.<sup>53</sup>

Both Konishi and Hare mention another probable source of informal education for the young Zeami who as a child won the favour of a high ranking courtier and *renga* poet, Nijô Yoshimoto. Historical records assembled and cited by Hare indicate that as a young teenager Zeami already possessed unusual talent and prowess in the literary art of *renga*.

*Renga* does not come naturally to anyone. It demands conscious dedication to learn, and a teacher is essential. There is little evidence aside from this diary entry to indicate

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<sup>49</sup> See Footnote #1.

<sup>50</sup> Hare, 1986, 17.

<sup>51</sup> Konishi, 1991, 535.

<sup>52</sup> Ibid, 536.

<sup>53</sup> Ibid. My parenthetical insert.

where Zeami acquired his training in the art, but his connection to Yoshimoto is confirmed, and the old gentleman's role in Zeami's education, informal though it may have been, must be acknowledged. Moreover, ... Zeami owed much credit for his general education (in addition to his knowledge of *renga*) to highly placed and sophisticated members of the imperial court. Such influence seems everywhere apparent in his plays, ... And again, the situation in which we find Zeami, a boy in his mid-teens and a commoner, exchanging poems with one of the ranking statesmen in the land points to a great deal of self-confidence and poise and a strong interest in the arts.<sup>54</sup>

Although Nijō died in 1388 (approximately fourteen years before chapter five of *Fūshikaden* was finished), this literary figure “seems to have had a profound influence on Zeami's literary style and is credited with much of Zeami's education in the Japanese classics.”<sup>55</sup>

In addition to performing its regular services in temples and shrines, increasingly the Yūzaki group was invited to give subscription performances in the imperial palace and in houses of the aristocracy. Like his father Zeami worked to elevate the status of *sarugaku nô* to the level of the literary arts. Shelly Fenno Quinn writes that the very existence of Zeami's treatise, *Sandō* 三道 ‘The Three Ways,’ “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. 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. 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.<sup>56</sup>

Various entries in Zeami's treatises attest to his intention to pass down his *nô* plays, treatises and secret teachings to his eldest son, Motomasa. However, when Motomasa died

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<sup>54</sup> Hare, 1986, 20.

<sup>55</sup> Ibid, 17.

<sup>56</sup> Shelley Fenno Quinn, “How to Write a Noh Play: Zeami's *Sandō*,” *Monumenta Nipponica* 48:1 (Spring 1993), 55.

unexpectedly in around 1432,<sup>57</sup> Zeami decided to transmit the bulk of his work to his son-in-law, Komparu Zenchiku 金春禪竹 (1405-?)<sup>58</sup>.

Zenchiku was born into and became the thirtieth head<sup>59</sup> of the Komparu nô troupe (formerly named Emai, or Takeda), the oldest *sarugaku* lineage which claimed direct descent from Hata no Kôkatsu. His father, Komparu Yasaburô, is assumed to have died as Zenchiku never mentions him. Thornhill cites Dômoto who speculates that the Komparu group's superior lineage was the cause of insecurity for the Yamato troupe, even though it was the Kanze group which was enjoying aristocratic patronage and having success in the capital.<sup>60</sup> In actuality there seems to have been a fair amount of interaction (both personal and professional) between the two competitors. Dômoto suggests that Zeami's wife may have been from the Komparu family<sup>61</sup> and we know for certain that Zenchiku married Zeami's daughter. Moreover, Zeami had the permission of the Komparu troupe to use the Hata name in his signature. Conversely, Zeami shared some of his aristocratic patronage with the Komparu family when it fell into financial instability after the death of Zenchiku's grandfather, Komparu Gonnokami.<sup>62</sup> Such associations suggest a somewhat positive relationship existed between the two rival troupes.

According to Paul Atkins, the fact that the Komparu troupe never received shogunal patronage may have been a "blessing in disguise," for "they were spared its vicissitudes." Rather, "Nara was the Komparu power base, specifically the Kasuga-Kôfukuji complex... In his later years Zenchiku often visited the high-ranking clerics Kyôgaku and Jinson at Kôfukuji, in order to participate in renga sessions, consult about scheduling performances, or pay a social

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<sup>57</sup> De Poorter, 1986, 37-8.

<sup>58</sup> He acquired this Buddhist name only when he was in his sixties. His birth name was Kanshi and later was changed to Ujinobu.

<sup>59</sup> Itô estimates sometime in his early twenties.

<sup>60</sup> Arthur H. Thornhill III, *The Religio-Aesthetic World of Komparu Zenchiku* (Princeton, New Jersey: Princeton University Press, 1993), 15.

<sup>61</sup> Dômoto Masaki. *Zeami*. (Geki shobô, 1986), 199.

<sup>62</sup> Thornhill, 15.

call.”<sup>63</sup> Zenchiku devoted the last years of his life to achieving spiritual enlightenment in a hermitage known as Takuku-an, passing his Komparu leadership on to his son, Sôin.<sup>64</sup>

Zenchiku was fully versed in both the Japanese and Chinese classics. Itô cites evidence of his association with Shôtetsu 正徹 (1381-1459), a famous *waka* poet at the time.<sup>65</sup> This association may have led him to approach Zeami who moved within the *waka* and *renga* circles of the aristocracy and had been educated in the literary arts by Nijô Yoshimoto. In addition to composing several *nô* plays Zenchiku wrote a large body of theoretical treatises, the most important being *Rokurin ichiro* ‘Six Wheels, One Dewdrop.’ His theoretical inclinations were esoteric and his *nô* plays display stylistic characteristics of synthesis and symmetry (reflecting his Confucian learning) distinct from both Kan’ami and Zeami. Whereas a Zen influence can be discerned in some of Zeami’s later plays (such as *Semimaru*), by contrast, Zenchiku’s works often reflect a medieval understanding and deep interest in esoteric Buddhism, as expounded initially in the syncretic philosophy of Kûkai 空海 (774-835).

The religious philosophy of Kûkai, who introduced the *Shingon* school of esoteric Buddhism to Japan, was fundamental to the syncretic development of cultural systems in Japan and consequently of the *nô*. Kûkai wrote using deeply phenomenological, symbolic language.<sup>66</sup> Even today he is considered in artistic circles to be Japan’s greatest calligrapher. Stories and portraits of Kûkai’s brush leaping from his hand onto the page in enlightened flashes of embodied mind and motion have become the stuff of legend. Kûkai’s esoteric Buddhist influence on the religio-aesthetic dimensions of the *nô* will be observed in this investigation to be inherent in the works of all three playwrights (Kan’ami and Zenchiku in particular, and to a lesser degree in Zeami). It will be introduced briefly here as it pertains to the *nô* in connection

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<sup>63</sup> Paul S. Atkins, *The Noh Plays of Komparu Zenchiku (1405-?)*, Ph.D. Dissertation (Stanford University, 1999), 13.

<sup>64</sup> Ibid.

<sup>65</sup> Itô Masayoshi, *Komparu Zenchiku no kenkyû* (Kyoto: Akao Shôbundô, 1970), 27-9.

<sup>66</sup> For an example of Kûkai’s writing see Appendix 1-N. My English translation is given in Chapter Nine, p. 361-2.

with his three vehicles for the attainment of first order sōmatic awareness<sup>67</sup>: *mantra*, *mandala*, *mudra*. The first, *mantra*, is the vehicle through which the practitioner channels auditory intentions to do with the mystery of speech (sound). By means of focussing completely on a sound this meditative technique neutralizes the emotions; the second, *mandala*, is the vehicle through which the practitioner channels visual intentions related to the mystery of mind (word). By following the pathways of the *mandala* with the eyes up and down in continuous vertical motion, gradually visual perception (which is linked intimately to thought and cognition)<sup>68</sup> is neutralized; the third, *mudra*, is the vehicle through which the practitioner channels physical intentions to do with the mystery of body.<sup>69</sup> It is a somatic technique designed to neutralize bodily sensation.

Given that this investigation on *nō* is focussed primarily on the interrelations of language and music, Kūkai's prioritization of *mantra* requires a somewhat fuller explanation. The word for *mantra* in Japanese is *shingon* 真言 meaning 'true word'. That *Shingon* is also the name of Kūkai's esoteric Buddhist school lends credence to the importance placed within that school on *mantra* practice in the attainment of first order somatic awareness. Shaner's explanation that

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<sup>67</sup> Second and third somatic awareness are exoteric experiential states in which an opposition remains between subject and object due to an implicit positing of self. First order somatic awareness is "without self." In his investigation of the writings of Kūkai and Dōgen from a phenomenological perspective, scholar of Japanese religions, David Shaner, explains, the term "no-self" "implies a negativethetic positing and therefore carries with it an inaccurate sense of self denial. The term "without self" more appropriately describes the actual experiential process and contents of first order somatic awareness, ... conveys a notion of non-positing self or a self without a privileged position within the horizon." David Edward Shaner, *The Somatic Experience in Japanese Buddhism: A Phenomenological Study of Kukai and Dogen* (Albany, NY: State University of New York Press, 1985), 80-1.

<sup>68</sup> It is interesting that two prominent phenomenological theorists in the west, Heidegger and Merleau-Ponty, also make this connection between visual perception and mental cognition. In particular, see Maurice Merleau-Ponty, "Eye and Mind," *The Primacy of Perception and Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*, ed. James M. Edie (Evanston: Northwestern University Press, 1964), 159-90. Perhaps the coincidence is not so surprising, however, given the largely unacknowledged influence of Japanese Buddhist-informed philosophy on the development of European phenomenological theory. See Reinhard May, *Heidegger's Hidden Sources: East Asian Influences on his Work*, trans. Graham Parkes (London and New York: Routledge, 1996). See also, Graham Parkes, *Heidegger and Asian Thought* (Honolulu: University of Hawaii, 1987); and *Nietzsche and Asian Thought* (Chicago: University of Chicago, 1991).

sounds are most appropriate for the purpose of neutralizing all intentions because they are dynamic<sup>70</sup> is expanded upon by Ihde in his phenomenological theory of sound perception:

But what of sound? The mute object stands “beyond” the horizon of sound. Silence is the horizon of sound, yet the mute object is silently *present*. Silence seems revealed at first through a visual category. But with the (visual image of the) fly and the introduction of motion there is the presentation of a buzzing, and Zeno’s arrow whizzes in spite of the paradox. Of both animate and inanimate beings, motion and sound, when paired, belong together. “Visualistically” sound “overlaps” with moving beings.<sup>71</sup>

The reason that sound is most effective in neutralizing intention is that intentionality, like sound, is dynamic:

The dynamic poetic activity is therefore channeled toward the uninterrupted dynamic sound. Kūkai instructs, “Meditate upon it [the sound] until you become united with it. Then you will attain Perfection.”<sup>72</sup> This phenomenon is akin to a transfer from second order to first order somatic awareness... When this practice has been cultivated and sedimented the activity of recitation and concentration occurs without effort. Once sedimented, the primary intention focused upon the sound may also be neutralized. It is at this time that “we become united with the sound.” The practitioner neutralizes all intentions and suddenly experiences first order somatic awareness.<sup>73</sup>

Sound in Kūkai’s esoteric philosophy is the mystery of speech, and as such is deeply connected with actions of the body Dharma. Thus, Shaner interprets Kūkai’s notion of sound produced through *mantra* to be endowed with the power to evoke the meaning of enlightened “Reality,” and not merely “as a referential device as in ordinary language... it leads the practitioner to experience the phenomenal world in its primordially given form.”<sup>74</sup>

The ways in which *nô* achieves empowerment through the *mantra*-like sounding of chanted words combined with performative enactment have a long and complicated history. *Nô*

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<sup>69</sup> Whereas both *mantra* and *mandala* aid in the focussing of the mind-aspect, *mudra* is an aid for focussing the body-aspect.

<sup>70</sup> Shaner, 1985, 89.

<sup>71</sup> Don Ihde, *Listening and Voice: A Phenomenology of Sound* (Athens, Ohio: Ohio University Press, 1976), 50. My parenthetical insert.

<sup>72</sup> Shaner cites Kūkai in Inagaki Hisao, trans. *Kūkai’s Principle of Attaining Buddhahood with the Present Body*, Kyoto: Ryūkoku Translation Center Ryūkoku University, Ryūkoku Translation Pamphlet Series 4, 1975, 57.

<sup>73</sup> Shaner, 1985, 89.

chant evolved through a variety of sacred and secular song, music and dance forms. Konishi emphasizes its emergence through itinerant *setsuwa* narrators and musicians who performed at Buddhist public services.<sup>75</sup> During the time of Kan'ami and Zeami this resulted in the enormous influence on nô of *shômyô* 声明 'clarity/vision/discernment of voice', the Buddhist practice (originally imported from China) of chanting sutras. *Shômyô* shares a common melodic scale system with Chinese court music *gagaku* 雅楽 'refined/elegant music' which came to Japan in the eighth century. Malm links the syncretic development of *shômyô* in Japan to a form of Shintô chant called *semmyô* '宣命 'ancient imperial proclamation'.<sup>76</sup> More specifically, in pinpointing the aspect of musical syncretism developing during the time when nô and its related performing art forms were evolving, Honda Yasuji connects its *kagura* origins with its Buddhist elements through a syncretic form which he refers to as *yamabushi kagura* (*kagura* performed by mountain ascetics).<sup>77</sup> This tradition involving shamanistic incantation and ritual was transmitted to the nô via esoteric Buddhist priests called *jushi* (or *shushi*) 呪師 'incantation masters'. Susan Asai establishes that these *jushi* were significant to the development of *nômai*<sup>78</sup> and that *sarugaku* which is the prototype of nô performance, and *shugen nô/yamabushi*

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<sup>74</sup> Ibid.

<sup>75</sup> Konishi Jin'ichi, *A History of Japanese Literature*, vol. 1-3, trans. Aileen Gatten and Mark Harbison; ed. Earl Miner (Princeton, New Jersey: Princeton University press, 1991), 118-26.

<sup>76</sup> Malm, William P., *Japanese Music and Musical Instruments* (Rutland, Vermont and Tokyo, Japan: Charles E. Tuttle Company, 1959), 65, 52.

<sup>77</sup> Honda Yasuji, "Yamabushi kagura," *Ôtsugunai yamabushi kagura*, Yoshihiro Tanaka, ed. (Nagoya: Matsuri Society, 1976).

<sup>78</sup> A form of 'danced performance' found in Northern Japan which developed along similar lines as nô performance. In my opinion, concerning *nômai*'s musical syncretism, Asai makes too sharp a distinction between the influence of folk *kagura* on the development of *nômai* rhythm and Buddhist *shômyô* influenced melody:

Nômai's musical synthesis reflects the syncretic religious practices of medieval Japan. The Shinto foundation of *nômai* is evident in the musical instrumentation, instrumental melodies, and the use of *kagura* associated with Shinto and serve to promote reverence and prayer to the gods. The Buddhist contribution includes song melodies, religious significance attached to *nômai* instruments, and an emphasis on ritual exorcism. (Asai, 1997: 68)

It is more likely the case that in their syncretic development both rhythm and melody underwent Shinto and Buddhist influences.

*kagura* which are the prototypes for *nômai*, evolved simultaneously, borrowing from each other and sharing many of the same origins.<sup>79</sup> She speculates that during the Heian period *jushi* may have spread to the provinces and merged with the *yamabushi* who maintained similar esoteric Buddhist practices.<sup>80</sup> Moreover, she emphasizes the instrumental role played by the *yamabushi* in the evolution of syncretic arts and culture during the medieval period:

Yamabushi were catalysts in the borrowing and mixing that took place among performing traditions at major Buddhist temples and Shinto shrines which provided regular places for performances. These institutions shared many of the same performing arts with the court in Kyoto and operated as cultural centers for the common people, just as the court served the royal family and nobility. One reason for such sponsorship is that temples and shrines were centers of activity not only for worship, but for routine commerce. This function of temples and shrines originated in their continual need for food, materials, and labor. Accordingly, temple and shrine grounds were filled with traders, travellers, itinerant musicians and preachers, as well as local residents. (O'Neill 1958:59). Monasteries or temples in the provinces were also centers of culture and learning, where monks and priests offered material as well as spiritual benefits. Charitable institutions, infirmaries, and orphanages were, for the first time in Japan, established at temples (Sansom 1952:35). Such a confluence of people provided audiences for the performing arts and, from the eighth century [Nara period: A.D. 710-794] on, Buddhist temples and Shinto shrines played a major role in the evolution of the dramatic arts in Japan.<sup>81</sup>

Nose Asaji claims that *sarugaku nô* performers who performed in village temples often took on the role of *jushi*, mixing syncretic *jushi* and *yamabushi* incantations and rites with *sarugaku* entertainment.<sup>82</sup> It is evident that during the medieval period this complex amalgamation of cultural traditions and influences became synthesized in the *nô*. At the same time, however, consistent utilization of a linguistic phenomenon called *kakari musubi* 'concord agreement' will be observed within the written texts to significantly uphold and individually juxtapose (for aesthetic and/or socio-political purposes) that very diversity of derivational distinctions. *Nô*

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<sup>79</sup> Susan M. Asai, "Origins of the Musical and Spiritual Syncretism of *Nômai* in Northern Japan," *Asian Music* (vol. XXVIII-2 Spring/Summer, 1997), 67.

<sup>80</sup> Asai, *Nômai Dance Drama: A Surviving Spirit of Medieval Japan* (Westport, Connecticut, London: Greenwood Press, 1999), 17.

<sup>81</sup> Asai, "Origins of the Musical and Spiritual Syncretism of *Nômai* in Northern Japan," *Asian Music* (vol. XXVIII-2 Spring/Summer, 1997), 58

written and chanted texts are intertextual playgrounds of comparative literature, religions and cultures. The onion skin effect of their manifold temporality discloses rare glimpses (from the dual perspective of either a global contemporary or medieval Japanese present) into layer upon layer of Japan's historical past.

Phenomenologically speaking, to the receptive contemporary listener *nô* chant shares important features with mantra in both its vocal technique and the sonic connection of speech with perceptual alterations of reality. The effect of the chant on both performer and audience is also similar to mantra in its power to induce meditative-like states conducive to a gradual heightening of somatic awareness. While listening to *nô* chant, commonly experienced causal and spatio-temporal perceptions become prone to breaking down. Over an extended period of time (during the course of a play or cycle of plays) the *nô* is designed to work away viscerally at altering normal cognition and audio-visual channels of perception. The degree to which detachment from ordinary reality occurs depends on the experiential state and susceptibility of the recipient at any given moment within a performance.

To the medieval audience the transformational effects of the *nô* chant would have been inconceivably more pronounced due to several socio-historical factors, among them being the prevalence of Buddhist and syncretic faith, a collective knowledge of the allusive and intertextual source material, as well as to an ingrained Japanese belief in the divinatory powers of the word, in Japanese called 'kotodama' 言霊 'spirit of words/language.' Roy Miller defines the term 'kotodama' as it was used in Old Japanese alongside another related ancient Japanese word 'kotoage' as:

simply the *tama* 'spirit, soul,' that properly lodged in *koto* 'words, language,' a vehicle from which, however, it might be easily displaced or dislodged, in these circumstances, the ritualistic manipulation of the now-dislodged *tama* became a matter of the Old Japanese term *kotoage* 'lifting up, invoking words,' the sense of this second compound

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82 Nose Asaji, "The Antecedent Arts of the *Nô*," *Nôgaku zensho*, Nôgami Toyochirô, ed., vol. 2, no. 1 (Tokyo: Henshûsha, 1953), 30--4.

of course bringing upon the fact that it was the disembodied *tama* that was being exploited.<sup>83</sup>

Konishi and Miller agree that it is impossible to assign an exact date for the emergence as well as the decline of *kotodama*. While Miller suggests that in the tendency of modern Japanese “not to speak out” remnants of this ancient belief still exist, Konishi estimates that due to continental influences it began to weaken in the eighth century and continued its decline (meaning that it remained still to some degree active) right up until the twelfth century. This historico-linguistic suspension in the vitality of *kotodama* runs conspicuously parallel to the gradual decline of *kakari musubi* which began in mid-Heian and continued throughout the medieval period (meaning that during this time it too remained to some degree active). In the fifteenth century (during the crucial time when the *nô* was evolving as an art form), however, Konishi finds *kotodama* once again to be fully functional.<sup>84</sup> Miller comes to similar, though much more detailed conclusions based in large part on a paper by Itô Haku entitled, ‘Man’yô-jin to *kotodama*,’<sup>85</sup> which he remarks, “must be the point of departure for all future studies of this socio-linguistic phenomenon of the Old Japanese period.”<sup>86</sup>

Miller traces the word *koto* from *kotodama* as meaning both ‘word’ and ‘fact,’ and posits a direct morphological connection between it and *katari* 語り ‘tell, relate.’

Thus, Old Japanese *koto* ‘speech, words, language’ is related to the verb *katari*- ‘tell, relate,’ in much the same way that English *song* is related to the verb *sing*, or –to choose an illustrative example even more closely to the point—in the same way that English *tale* is related to the verb *tell*.<sup>87</sup>

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83 Roy Andrew Miller, “Old Japanese *Kotodama* and *Kotoage*” (Presented to the Japan Seminar, Institute for the Comparative and Foreign Area Studies, University of Washington 1977), 16.

84 Konishi, Jin’ichi, *Chûsei: Michi no Rinen* (Tokyo, 1975), 63.

85 In Hisamatsu Sen’ichi, ed. *Man’yôshû kôza*, vol. 3, *Gengo to Hyôgen* (Tokyo, Yûseidô, 1973), 46-63.

86 Miller, 1977, 31. (As I have been unable to obtain this source, I am relying entirely on Miller’s findings.)

87 *Ibid*, 11.

The two Old Japanese meanings of *koto*—‘word’ and ‘thing’—are unrelated to *katar*, although Miller does state that the “Old Japanese scribes clearly believed that the two *koto* forms were related to one another.”<sup>88</sup> Moreover, this etymological relationship is further reinforced by the reasoning that it “has its ultimate foundations in the *kotodama* concept itself, where the idea that the ‘thing’ referred to by a given word is coeval as well as coextensive with the ‘word’ that refers to it is at the very heart of the whole matter.”<sup>89</sup> As for *tama* of *kotodama*, Miller traces it to one of at least three “different kinds of *animae*”: *tama* (the most often encountered), *chi* (the oldest) and *kami* (the word into which the two former words became subsumed). In ancient Japan all three related terms—*chi*, *tama* or *kami* were conceived as “being a living entity identified as dwelling not only in men, but also in natural objects, such as trees, mountains, or other striking features of the landscape, as well as in certain important *objects d’art* and other precious objects of the material culture.”<sup>90</sup> In particular, he notes that the ancient meaning of the word *tama* was such that it possessed the “innate ability to separate itself from the living person or material object in which it normally dwelt, and hence was able to exist quite independently, in a disembodied state, without the physical support normally provided by its customary “vehicle” or tabernacle, *i.e.*, the person or object in which it properly resided.”<sup>91</sup> When the *tama* was separated from a host it was believed to remain active, though it was generally considered to be benign.

Ironically, the degree to which the concept of *kotodama* permeated the ancient Japanese culture is evidenced, Miller argues, by its conspicuous absence in the Old Japanese texts.<sup>92</sup> He pinpoints only three instances of its occurrence in the *Man’yōshū* (M 2506 by Kakinomoto no Hitomaro; M 3253-4 by Kakinomoto no Hitomaro; and M 894 by Yamanoue Okura). In each case, he concludes that the speaker’s irregular direct mention indicates that the

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88 Ibid.

89 Ibid.

90 Ibid, 14.

91 Ibid.

seriousness of the situations being related in the poems does not warrant an actual performance of the by then “difficult and dangerous ritual of the *kotoage* ‘lifting up, or invocation of words.’

What also does appear here to be somewhat distinctly Japanese is the fact that, by the time we are able to observe the *kotoage* concept in our Old Japanese texts, it is already in a considerably sophisticated stage of development, and has already reached the point where the sympathetic magic potential in the process of... making overt lexical reference to persons, things, and objects in ritualistic, liturgical performance-contexts as a formalized way of invoking the actual appearance or materialization of whatever was named, had become so powerful that it was generally regarded as a technique too dangerous to employ except under the most extraordinary circumstances.<sup>93</sup>

Thus, he concludes that the actual “non-performance” of the *kotoage* ritual came to reflect “the provident daily working-out of the essentially divine character of the land itself,” and resulted in the Japanese expression, *kotoage senu kuni* ‘a land where *kotoage* is not performed.’<sup>94</sup>

At this point in his argument Miller turns to Itô’s postulation that the eighth century revision of the ancient concept of *kotodama* is “almost without question, to be viewed as yet another instance of the transforming power of outside intrusions upon inherited Japanese concepts and institutions.”<sup>95</sup> In other words, a felt necessity for a reunion of the concept of *kotodama* with its corresponding ritual enactment *kotoage* reemerges at the beginning of the Heian period as a syncretic phenomenon. Moreover, the degree to which the ritual and performing arts begin to evolve and flourish during this period would seem to be a testament to this fact. Itô argues that in all three of the above-mentioned *Man’yôshû* poems the speakers (Hitomaro and Okura) were involved in the official missions to T’ang China which initiated a socio-linguistic “transformation from the outside.”<sup>96</sup> Thus, it was the spoken (as opposed to written) encounters with the Chinese language on these official missions to China at the

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92 This point is substantiated in Konishi, vol. 1, 1984, 163.

93 Ibid, 28.

94 Ibid, 29. The function of *kotoage* in relation to *kotodama* can be summarized as a ritual/performative ‘articulation’ or ‘enunciation’ of the ‘spirit of words.’

95 Ibid, 32.

beginning of the eighth century which led to the revitalization of the by then covert *kotodama* cult. The extreme culture shock felt by the largely isolated island country of Japan led to an immediate necessity to differentiate as to the ways in which the Japanese language was different from the foreign Chinese, as well as Korean, languages. The answer to the question of how these languages differed lay precisely in the concept of *kotodama*, the basis of Japan being a divine nation, a sacred land secure in the fact that (in the past) the ritual of *kotoage* needed not to be performed. Thus, in the eighth century, due to this felt necessity on the part of the Japanese to reinforce their own sanctity, language-acts of *kotodama* together with the ritualistic performance of *kotoage* were revitalized, and were primary factors leading to the development of syncretic literary (ie. *renga*) and ritual performing art (ie. *kusemai*)<sup>97</sup> forms.

States Konishi:

When the composers' voices expanded into space, they expected that their *kotodama* would reach the deities and buddhas and that eventually moral politics would result. Since *renga* composed outside the circles of the court and the nobility had been believed to possess incantatory powers since the period of Hananomoto *renga*, stanzas infused with a strong feeling of reality were expected to move the deities and buddhas to intervene in the affairs of man.<sup>98</sup>

According to Miller, this revised version of the *kotodama* concept survived well into the Heian period and beyond:

It found a natural continuation in the liturgies and religious practices of the Shingon sect of Buddhism that was just then coming into full flower in Heian Japan. The Shingon sect placed great emphasis upon the 'word,' particularly upon the liturgical recitation of shorter or longer stretches of Buddhist Sanskrit, generally devoid of meaning, but held to have intensely significant religious importance in and of themselves, as 'words,' quite apart from their original meaning in their original language of Indic origin. These were the mantras, the 'spells,' 'charms,' or 'incantations' of the Shingon sect—nor should we forget that the Chinese-language original of the term Shingon itself is simply a Chinese translation of *mantra*, a translation that understands the term *mantra* to mean 'true

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<sup>96</sup> Ibid.

<sup>97</sup> The term *kusemai* 'kuse dance' refers to the earlier form of *kuse* 'narrative dance segment' which was incorporated into the *nô* from the dance and oral performance tradition by Kan'ami. For a further definition see Chapter Three, p. 98-9.

<sup>98</sup> Konishi, 1991, 461.

word,' the sense of the 'true' in this compound, of course, being that it is that 'word' which is the 'true, correct' name of the thing being called upon, or named.<sup>99</sup>

In extending Itô's argument that the revitalization of *kotodama* coincided with direct encounters with the spoken (as distinct from the written) Chinese language, it should be remembered that Kūkai, too, in 804—only a few years following the official establishment of the *Shingon* sect in the Heian capital—also set out on one of the envoys to China. Through his establishment of *shingon* 'true word,' Kūkai was instrumental in integrating the revitalized ancient Japanese socio-linguistic phenomenon of *kotodama* (and its accompanying *kotoage* connection to the ritual arts) with esoteric Buddhist doctrine. The result was strengthened divine protection for the State (through the incorporation of Buddhism into the indigenous Shintô belief system) which had regained in its artillery the 'true word,' along with a revitalization of the Japanese ritual and performing arts whose main purpose was the 'lifting up' or evocation of *shingon* 'true words' by means of esoteric ritual performance.

It will be observed most directly in plays by Kan'ami (and more subtly in Zeami) that during the medieval period the ritual purpose of the early nô chant as a syncretic form, with the function of evoking the power of the 'word' *koto*, remained operational to varying degrees depending on factors mostly pertaining to the particular source material selected for a given individual play. However, Miller and Itô's postulation concerning the conspicuous absence of overt mention of *kotodama* in *Man'yôshû* poetry would seem to apply also in the case of medieval nô plays. In other words, that direct mention of the terms *kotodama* and/or *kotoage* does not occur in any of the nô texts receiving treatment in this investigation does not necessarily imply that the powerful and interconnected language-ritual/performance principle is not operative within the nô. In fact, based on conclusions drawn from the above-mentioned scholarship concerning Old Japanese utilization of these words, the opposite would seem to be the case. In the nô written texts, as in the case of *Man'yôshû* poetry, overt mention of the

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<sup>99</sup> Ibid, 40.

related terms, *kotodama* (pertaining to the 'spirit in language') and *kotoage* (pertaining to the ritual and/or performance required to articulate or enunciate that 'spirit in language') does not occur. Nevertheless, the *kotodama* of language is arguably still being invoked in the *nô* through the enunciation or 'lifting up' *kotoage* of words in performance.

At this point it is only speculation that in the *nô* the dynamic between the *kotodama* of language and the *kotoage* of performance is 'tied' (*musubi*) through the linguistic principle governing Classical Japanese called *kakari musubi* 'grammatical concord or agreement'. As a grammatical phenomenon *kakari musubi* is evidenced long before the belief in *kotodama* can be witnessed. However, it would be possible to observe whether there are any consistent correlations between stated/unstated *kotodama* invocation and *kakari musubi* or contrastive particle usage in early writing such as *Man'yôshû* song and poetry. Though further research beyond the scope of this investigation would need to be conducted into possible socio-linguistic connections between *kotodama* and *kakari musubi*, it is curious to observe in the following *Man'yôshû* poem discussed by both Miller and Itô that the two strongest contrastive particles (*zo* and *koso*) accompany this rare instance of the overt mention of *kotodama*.<sup>100</sup>

磯城島の 日本<sup>の</sup>国は 言靈の たすくる国ぞ ま幸くありこそ

#### **Romanization**

Isokishima no  
Yamato no kuni wa  
kotodama no  
tasukuru kuni **zo**  
masakiku ari **koso**

#### **Translation**

Isokishima's (island of seaside palaces)  
Land of Yamato is  
**precisely** the country which is assisted  
by *kotodama* 'word spirit',  
**Precisely** the one which has genuine/true good fortune!

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<sup>100</sup> In the analysis above and in subsequent chapters, contrastive/concord particles and *kakari musubi* verb endings appear boldfaced; words or phrases affected by the presence of *kakari musubi* or independent contrastive particles are italicized; and sections of text containing intertextual references, allusions, place names and otherwise significant wording are underlined.

Although it is possible that this instance is purely coincidental, that the concord particles, *koso* and *zo*, appear divorced from their related verbs would seem to be consistent with Miller and Itô's thesis that *kotodama* is mentioned in this poem precisely because of the fact that its accompanying ritual of *kotoage* is not needed. This raises the question as to whether there exists a correlation between a *kakari* particle (such as *koso*) and *kotodama* and between the *musubi* verb ending and *kotoage* enactment. In other words, the concord particles are divorced from their affected verbal endings precisely because nothing in the poem requires verbal enactment (due to the fact that the activity in question, that of verbal enactment, is already functional).<sup>101</sup>

In any case, consistent and highly specific utilization of the 'concord agreement' for the purpose of incurring a direct link between words and their performative enactment can be observed within the linguistic signification of *nô* written texts by both Kan'ami and Zeami. In later plays attributable to Zenchiku, however, the combinative linguistic and performative function of the concord particles remains dormant. This would seem to be a stylistic factor which possibly demonstrates Zenchiku's confidence in the belief of Japan as a divine nation as expressed in his *nô* plays and treatises. It would also seem to reflect the gradual evolution of *nô* as a performing art form further distanced from its earlier ritual functions, even though Zenchiku's theoretical writings can be characterized as a philosophical return to *nô*'s syncretic origins.

In order to ascertain pertinent information concerning dynamic interrelations between the *nô* written and chanted texts it is useful to apply to *nô* plays a combined linguistic, literary and musical methodology. The primary aim of the following chapters will be to compare the characteristic utilization of *kakari musubi* and concord related particles by each of the three playwrights (Kan'ami, Zeami and Zenchiku) in direct connection with their distinctive selection

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<sup>101</sup> In order to pursue this argument further the current understanding of *kakari musubi* as a purely grammatical phenomenon would need to be elevated to a socio-linguistic level of investigation.

and usage of literary source material. In addition, selections of the *nô* written texts will be considered by means of melodic contour graphs within the context of their chanted delivery, with specific focus on *yowagin*-style melody.<sup>102</sup> I hypothesize that there are evident correlations between emphatic particle usage, corresponding genres of allusive/intertextual source material and the melodic contours of the chant. With regards to the *nô* melody, two counteractive tendencies will be observed: i) Ascent-descent patterns which reflect a play's affective expression, or *kokoro* 'heart-mind,' swelling and falling in correlation with varying degrees of emotive intent generated from within the relations between a given *nô* play and its allusive source material, or *kotoba* 'words'; ii) An overall gravitational pull of pitch levels downward towards stabilization of the melodic line for extended periods at the middle and lower tonal centres. This latter *mantra*-like tendency in the *nô* chanted melody frequently corresponds with passing Buddhist, philosophical and syncretic references, and in this light will be interpreted as being correlative with an intent (as in the case of *mantra*) to neutralize a play's affective expression (and correspondingly, the emotive levels of the performers and audience). Thus, within the *nô* melody there is an ongoing tension which gets played out throughout the course of a *nô* play: between a poetical propensity towards lyricism and emotive expressions at the fluctuating and higher pitch levels; and its Buddhist informed gravitational downward pull toward neutralization of that affective expression at the lower tonal levels. Thus, certain performative dynamics of historical *nô* plays can to varying degrees be measured through patterns of melodic interaction with the immediate written text and its source material. In the case of *nô* segments by Kan'ami and Zeami, greater emphasis will be placed on gauging the melodic contours, due to a prioritization of musico-poetical expression in the works of these two more empirically oriented founders of *nô*. However, a theoretical consideration of Zenchiku's more

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<sup>102</sup> The term *yowagin* 弱吟 'weak song' refers to the melodic style of *nô* chant which differs from the *tsuyogin* 強吟 'strong song' vocal style which is rhythmically rather than melodically based, and *kotoba* which is a form of stylized speech. This investigation is limited to a discussion of *nô* language in its relation to the *nô yowagin* vocal style.

philosophically grounded works will take the place of the former emphasis on musical analyses used to treat Kan'ami's mode of nô entertainment and Zeami's juxtapositional nô aesthetic.

The aim of the Introduction has been to provide an overall syncretic rubric through which to view the nô as a combinative art form, as well as to offer precursory insight into the musico-poetic incentives behind subsequent analyses of nô texts in Chapters Three to Nine. However, it would be misleading to locate an inquiry into the highly complex intertextuality of nô literary and performance texts entirely within a religio-philosophical perspective. Reiko Ochi applies both Buddhist principles and poetic theory to plays by Zeami, arguing that there is "a common ground between the Buddhist concepts of Interdependent Origination/*sûnya/sûnyatâ* and Jakobsonian principles, which justifies the use of Jakobsonian principles in the analysis of nô texts."<sup>103</sup> Herbert Plutschow discusses *honjisuijaku* 本地垂迹 'manifestation from original ground'<sup>104</sup> as the process by which a gradual acceptance of poetry (and in *Shingon*, the arts) in Buddhism occurred during the late Heian and medieval periods.

The belief in the equality of *waka* poetry with the *dharani* (secret formulas) and therefore with the language of the Buddhas and bodhisattvas, ... presents an important foundation not only for medieval Japanese poetry, but also for the relationship of poetry with Buddhism and in particular with the Buddhist priesthood of certain schools.<sup>105</sup>

He cites Saigyô "vis-a-vis the young poet-priest Myôe,"

Poetry is the true body of the Buddha. Therefore, the composition of one single verse is the same as carving a statue of Buddha. To conceive a verse in secret is the same as the recitation of *shingon*. Through poetry we can understand the Law. If you fail to reach this stage and if you study the way of poetry without guidance, then it becomes a heresy.<sup>106</sup>

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<sup>103</sup> Reiko Ochi, *Buddhism and Poetic Theory: An Analysis of Zeami's Higaki and Takasago*, Ph.D. Dissertation. Ithaca, New York: Cornell University, 1984, 368.

<sup>104</sup> Doctrine which permitted the synthesis between Shintoism and Buddhism by designating Shintô deities as local manifestations of Buddhas and bodhisattvas.

<sup>105</sup> Herbert Plutschow, "Is Poetry a Sin? Honjisuijaku and Buddhism Versus Poetry," *Oriens Extremus*, 25:2, 1978, 214.

<sup>106</sup> *Toganô Myôe Shônin Denki* in *Kokubun Tôhō Bukkyô Sôsho*, vol. 5 (Denki-bu), comp. By Washio Junkei, Kokubun Tôhō Bukkyô Sôsho Kankô-kai, Tokyo, 1925, 287, cited in Plutschow, 1978, 215.

Thus, *nô* plays must necessarily be considered both within the syncretic context of *honjisuijaku* and in relation to the poetics through which they emerged historically as works of performative literature.

Chapter One will depart from the socio-historical and philosophical overview of the Introduction to focus on the Sino-Japanese poetic canon through which a poetics of *nô*, as conceived in Zeami's earliest performance treatise, *Fûshikaden*, emerged. This particular treatise is appropriate to an investigation which attempts to compare distinctive stylistic traits within the works of Zeami and Kan'ami. As Zeami himself professes with regards to this initial treatise, much (though it will be argued on the basis of his distinctive use of *kakari musubi*, not all) of his early thinking on *nô* that is recorded in *Fûshikaden* is based on oral teachings and practical training transmitted to him from his father, Kan'ami. Also in Chapter One, the linguistic principle of *kakari musubi* will be defined. The history of its decline will be shown to be concurrent with a gradual weakening of the Japanese spoken language and culture and to coincide with the growing prioritization of the written text. Finally, the deictic function of 'concord' related particles extant within the *nô* written and performance text will be posited.

Chapter Two raises questions concerning intertextual and allusive practice in the *nô*, assigning (for the purpose of clarity in analysis) a particular definition to each of these terms. Japanese allusive practice will be considered from a phenomenological perspective within a pervading oral tradition particularly with regards to remembrance and audience-performer interaction.

The analyses in Chapters Three to Nine proceed chronologically. Chapters Three and Four begin with analyses of plays and *nô* segments traditionally attributed to Kan'ami. The focal point of both chapters will be the *kusemai*, a combinative performing art form with origins in the Japanese ritual arts. Kan'ami's primary innovation which led to the development of *nô* as an art form independent from *sarugaku* was the introduction of *kusemai*. Linguistic features such as

the syncretic concept of *kotodama* (defined above), *kakari musubi* and 'aspect' (introduced in Chapter one) will be considered in relation to Kan'ami's characteristic contrasting temporalities in segments of the nô play, *Eguchi*. Chapter Three will expand on observations made in Chapter Two in an analysis of the *kuse* segment of Kan'ami's play, *Hyakuman*, which contains an original *kusemai*. In addition, Kan'ami's introduction of *kakari musubi* into nô spoken dialogue will be observed within the context of the Japanese oral tradition toward the aim of raising the status of nô through his play, *Jinen Koji*. Another of Kan'ami's plays, *Sotoba Komachi* will be examined in light of an apparent preoccupation with esoteric and syncretic doctrine and its perceived relation to literature and poetics.

Chapters Five and Six will concentrate on a single play, *Matsukaze*, written by Zeami. Chosen for its preoccupation with musico-poetically related themes and source material, on its surface this intricately woven play conceals (to the eye) within its oral-aural intertextuality a musico-poetical subtext specifically aimed at the attentive 'listener' rather than 'spectator.' Zeami's juxtapositional utilization of the 'concord'-related particles, *koso* and *zo* will be observed through close musico-poetical analysis also to be functioning in correlation with his choice and manipulation of source material.

Oral/aural phenomena as discussed in the previous chapter will be considered along more musical lines in Chapter Seven through analyses of nô segments from Zeami's plays, *Suma Genji*, *Tadanori*, *Atsumori* and *Matsukaze*. His consistent utilization of the particle, *ya*, to signify audience interjection during the introduction of orally transmitted indigenous and Yamabushi derived source materials will be discussed within the context of music and musical instruments.

Chapter Eight, the final chapter dealing with Zeami's plays, will examine two sections (an *age-uta* performed by the *shite* and the *kuse* performed by the *tsure*) of his later nô play, *Semimaru*. Set at Ôsaka no seki 'Barrier at Meeting Slope,' encounters of words and music will be considered within Zeami's castings of the 'masculine' and 'feminine' literary traditions in the

play's two main brother-sister characters, Semimaru and Sakagami. Semimaru's *i-guse* 'seated kuse' with its tendency toward more Buddhist informed, mantra-like delivery and its corresponding particle *mo*, is set in sharp contrast with Sakagami's *age-uta* which shares characteristics with Kan'ami's *Hyakuman kusemai*.

Finally, Chapter Nine veers away from the previous musico-poetically oriented analytical approach to the entertainment and aesthetic *nô* envisioned by Kan'ami and Zeami toward a somewhat more theoretically informed treatment of Zenchiku's philosophically based *nô*. Analysis of *Yôkihi*, a play traditionally attributed to Zenchiku, reveals his characteristic tendency towards a harmonious blending of poetry and prose styles. A combined theoretical and analytical treatment of selected segments from *Nonomiya* (a play traditionally attributed to Zeami, but which more recently has been shown to display a number of characteristics attributable to Zenchiku) will demonstrate his mastery at effecting an exquisite interartistic synthesis rivaled in aesthetic terms perhaps only by Zeami's *nô* play, *Izutsu*. Zenchiku's stylistic propensity toward literary and interartistic synthesis will be compared and contrasted to Zeami's juxtapositional *nô* aesthetic evolved from Kan'ami's earlier entertainment oriented *nô* of contrary action.

Throughout this investigation in my own translations I have attempted to be as literal and exacting as possible in order to disclose contrastive meanings and foreground grammatical points. To counteract any stylistic and literary sacrifices I have supplemented all translations with widely accepted, alternative translations which are meant to provide the reader with smoother and more literary renderings of the various texts.

The methodology employed in the following chapters' analyses of *nô* written texts and their corresponding chanted (*yowagin*) melodies is consistent in some sense with the way in which during practical instruction a trainee engages in learning the various *nô* disciplines such as chant, music, dance, mask carving, etc.. Initially the practitioner works in highly detailed fashion on the *kata* 'forms' through a repetitive and imitative process until they are habituated,

that is, fully internalized both in mind and body. Only when precise mastery of the forms is achieved does the student move toward external expression. Close analysis of the *nô* written texts can likewise be interpreted as progressing from form to meaning, linguistic structures inherent within the texts being integral to the established forms. For example, within the *nô* written texts (particularly those authored by Zeami)<sup>107</sup> a highly systematic usage of emphatic particles will be observed which will be argued—on the basis of the linguistic principle of *kakari musubi* (as mentioned above)—to be performative traces within the written text of an indigenous oral tradition in the process of transition. One of the main hypotheses running throughout this dissertation is that these contrastive (focussing) particles act as performative links between a written text, an audio text and live performance, which historically must have appealed directly to the oral/aural collective knowledge of the medieval Japanese audience-listener. This assertion is strengthened by the fact that these emphatic particles appear to signal moments of poetic allusion and/or intertextuality, coinciding musically with an intensification of the melodic line and complemented or juxtaposed by rhythm, movement and image. Thus, dramatic tension in the *nô* is evoked discursively in a dialogue between interartistic modes of perception, as well as between contrasting historico-temporal realities evoked through a selective combination of allusive and intertextual sources. This analytical procedure of mapping contrastive markers in relation to the chanted melodic delivery of the immediate text and its intertextual source material reveals contrastive meanings that are sonically coded within an invisible yet audible subtext—in some cases even altering conventional interpretations of *nô* literary texts and performance.

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<sup>107</sup> Zeami's *nô* plays will be dealt with more extensively in this investigation than segments and plays attributable to Kan'ami and Zenchiku. This is partially due to the fact that his works do reflect more consistent particle usage, in addition to his distinctive style of allusive/intertextual borrowing, his development of a juxtapositional aesthetic, and within the chant, his highly lyrical melodic component. Of course, the larger reason is that, due to the abundance of Zeami's performance treatises, there is much greater certainty as to the repertoire of *nô* plays attributable to him.

# CHAPTER 1

## THE NÔ DEIXIS

Nô language gains lyricism as it moves toward music. When words and music combine in poetry and song, then emotion turns to motion. Poetic movement gestures on the stage while the chorus chants the enactment.

### Sino-Japanese poetic treatises

When investigating intertextual relations of words and music it is necessary to situate nô plays within their borrowed and indigenous poetic traditions. A prototype for Classical Chinese and Japanese poetic treatises within the borrowed tradition, the “Great Preface” from the Chinese classic *Book of Songs*<sup>1</sup> 詩經 *Shijing*<sup>2</sup> begins:

...Poetry is the destination of mind. One constitutes what is in one's heart-mind as intent and when it gives rise to words, it constitutes poetry. Feelings moving within are manifested in words. When expressing them (these feelings) in words is insufficient, then one expresses them in ooh's and ah's. When expressing them in ooh's and ah's is insufficient, then one chants them in song. When chanting them in song is insufficient, unknowingly the hands dance and the feet stamp them. Feelings emanate from the voice; voiced, they become (melodic, rhythmic) patterns. These are called tones. The tone of a well governed world--the people being relaxed--is happy, as that rulership is concordant. The tone of a dis-ordered world--the people being resentful--is angry, as that rulership turns its back. The tone of a bereft country--in grief--is pensive, as its people are suffering. Therefore, to set right the gains & losses, to move heaven & earth, and in allowing the spirits & deities to be touched, there is nothing that approaches poetry.<sup>3</sup>

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<sup>1</sup> The Chinese title of this work has been variously translated as “Book of Songs,” “Book of Odes,” “Book of Poetry.” The character 詩 indicates ‘poetry’. However, I prefer to use the rendering, “Book of Songs,” because of the likelihood that much of the poetry featured in the work would have been passed down through the oral tradition in the form of song or along with musical accompaniment.

<sup>2</sup> For works in Chinese the *pinyin* system of romanization will be used throughout, unless otherwise noted. Note: As mentioned in the Introduction, in my own translations I have attempted to be as literal and exacting as possible in order to disclose contrastive meanings and foreground grammatical points. To counteract any stylistic and literary sacrifices I have supplemented all translations with widely accepted, alternative translations which are meant to provide the reader with smoother and more literary renderings of the various texts.

<sup>3</sup> Takada Shinji, ed., “The Great Preface” in *Book of Songs* 詩經 *Shijing* (Jap. *Shikyô*), *Kanshi taikei*, vol.1 (Tokyo: Shûeisha, 1964), 14. My translation. My underlined emphasis. For James Legge's

The final passage from the “Record of Music” chapter in the *Record of Rites* 礼記 *Liji* reads:

...Thus, in song, ascent is as if one's emotions are rising, descent is as if one's emotions are falling, a bend in the melodic line is as if one's emotions are snapping, a rest is like the wisdom of an old withered tree, accentuation hits exactly like a carpenter's square, turns are barbed catches of phrase, accumulating thunderously like a well-balanced string of beads. Thus, song's expression is chanted words. Because one enjoys this (expression), one speaks. When articulating this (expression in words) is insufficient, then one chants them. When chanting this (expression) is insufficient, then one (expresses it in) ooh's and ah's. When (expression in) ooh's and ah's is insufficient, then unknowingly the hands (express it in) dancing and the feet stamp it.<sup>4</sup>

In Japan, Ki no Yoshimochi's “Manajo” 真名序 (“Chinese Preface,” written in *kanbun*) in the *Kokin waka shû* 古今和歌集 ‘Collection of Ancient and Recent Poetry’, is syncretic in that it incorporates indigenous poetic principles with theoretical perspectives expounded in both Confucian classics, the “Great Preface” of the *Book of Songs* and the “Record of Music” chapter in the *Record of Rites*:<sup>5</sup>

The roots of Japanese poetry are grounded in the heart-mind. Its flower is what burgeons in the forest of words. Indeed to live in this world, we are unable to do nothing.

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translation from the Chinese, see Appendix 1-A. Within the underlined section of the passage my translation does not differ significantly from Legge's. However, my rendering of the first line as, “Poetry is the destination of mind,” differs from Legge's “Poetry is the product of earnest thought,” in that it adheres to the Japanese *kanbun* interpretation of *yuku* in the phrase, *shi wa kokorozashi no yuku tokoro nari* as a verb indicating motion towards a destination, rather than ‘product’ which does not indicate any movement. Whereas Legge translates 志 (*zhi*) ‘earnest thought’, I translate the Japanese *kokorozashi* as ‘intent’, as discussed below. Following the bold-faced section, I translate the Japanese *koe* as ‘voice’, rather than ‘sound’, and differentiate between ‘voice’ and ‘tone’ (*on*), whereas Legge renders both words from the Chinese as ‘sound’. I translate 文 (*wen*) as ‘patterns’ according to the way I interpret it to be used in Kûkai's *Bunkyo hifuron*, another Japanese treatise based on Chinese poetry and poetics. Legge translates this character as ‘musical pieces’.

<sup>4</sup> Takeuchi Teruo, ed., “Record of Music” chapter in *Record of Rites* 礼記 *Liji*, Chapter 19, *Shinshaku Kanbun Taikei*, vol.2 (Tokyo: Meijishoin, 1977), 556. My translation and underlined emphasis. For Legge's translation from the Chinese and for the passage in *kanbun*, see Appendix 1-B (p.424). I translate the Japanese *todomaru* as ‘rest’ (referring to a pause or stop in music) whereas Legge translates the same character in the Chinese as ‘Finale’, and I render *koboku* as ‘wisdom of an old withered tree’ whereas Legge interprets this word from the Chinese as ‘(the breaking) of a willow tree’. Whereas I translate *ku* as ‘turns’ Legge renders the word as ‘quavers’. In general where my rendering of the passage differs from Legge's is in my own understanding of Japanese music which cannot accurately be described with western musical terms such as ‘finale’ or ‘quavers’. I have attempted to arrive at what I hope might be closer to a Japanese interpretation of the *kanbun* passage.

<sup>5</sup> See John Timothy Wixted's study of “Chinese Influences on the *Kokinshû*” prefaces, in Rodd, Laurel Rasplica and Mary Catherine Henkenius, trans., *Kokinshû: A Collection of Poems Ancient and Modern* (Princeton University Press and University of Tokyo Press, 1984), 387-402.

Our thoughts are easy to change and we fluctuate in our grief and pleasure. As for feeling, it is borne of intent; song is manifested in words. Thus, the voice of someone who is contented is musically happy, and the recitation of one who is bitter is unmusical and sad. By means of poetry, we may speak our thoughts and feelings; through it, we can let out our indignation. In moving the heavens and earth, in allowing the spirits and deities to be moved, in improving human relations, in softening relations between husband and wife, nothing surpasses Japanese poetry.<sup>6</sup>

Although the above three passages from the borrowed Chinese and Sino-Japanese traditions may be interpreted as sharing a common understanding of the word 'intent', the "Manajo" submits a more existential Japanese perspective: "Indeed, to live in this world we are unable to do nothing...." That is, "to live in this world we are *unable not to act*." Expressed as a double negative, the "inability not to act" refers to the intent or will<sup>7</sup> on the part of the self (heart-mind, body) to act or enact the creative impulse upon the external world. The following affirmative phrase—"as for feeling, it is borne of intent"—establishes 'intent' as that initial impulse which incites the individual into either spontaneous action or inaction. It is the human compulsion to act (which in the evolving Japanese syncretic tradition, contains within it the willed decision "not to act" which is in itself an intentional act) in and on the world. Poetical/musical actions and inactions are potent, whether in the form of words, utterances, song, music, movement, integrated performance, or even (as in the case of Zenchiku's, and to some degree, Zeami's theoretical treatises<sup>8</sup>) theoretical expression.

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<sup>6</sup> Ôzawa Masao and Matsuda Shigeho, ed., "Manajo" 真名序 "Chinese Preface," by Ki no Yoshimochi 紀淑望, *Kokin waka shu* 古今和歌集 'Collection of Ancient and Recent Japanese Poetry', vol. 9, *Kanyaku Nihon no Koten* (Tokyo: Shogakkan, 1983), 603. My translation and underlined emphasis. There is little divergence between my translation of this passage and Leonard Grzanka's translation. See Appendix 1-C (p.425).

<sup>7</sup> *Kokorozashi* 志 'intent', as defined in the "Manajo", approaches Nietzsche's notion of *Wille zur Macht* 'will to power', in that it refers to the inner drive or life force which 'wills' the individual toward self-empowerment. Both terms, *kokorozashi* and *Wille zur Macht*, refer to the 'intent' or 'will' toward the expression of life and self-becoming. See Nishitani Keiji, *The Self-Overcoming of Nihilism*, trans. Graham Parkes with Setsuko Aihara (Albany, New York: State University of New York Press, 1990). See also *Nietzsche and Asian Thought*, ed. Graham Parkes (Chicago: University of Chicago Press, 1991).

<sup>8</sup> The nô theoretical treatises will be discussed more fully as forms of intellectual poetry and performance in Chapter Nine, "Zenchiku's Theoretical Nô".

In their theoretical treatises on nô, Zeami Motokiyo and his son-in-law and artistic heir, Komparu Zenchiku, follow the precedent set in the “Great Preface” and *Record of Rites* by alluding frequently to the passages cited above. Out of concern for the vital mechanisms governing poetry in performance they align their own theoretical discourses on nô to the Sino-Japanese poetic canon.<sup>9</sup> With regards to the nô this leads to a commonality of the three excerpts translated above in that little distinction is made between the so-called sister arts. Note the underlined segments in which words, utterance, song, music, gesture and movement alike are presented as culminative externalizations of inner thoughts and feelings. Characteristic of each is its ordering within the sequential progression: feelings are borne of intent, which rise up viscerally in expressive acts of poetry; further arousal leads to inarticulation (utterances of excessive feeling which can no longer be expressed fully in words); which in turn, intensifies, until it finally bursts into chant or song; ultimately, accumulated thought and feeling surmount bodymind awareness, transcending ordinary cognition and culminating in music, gesture and dance. All but the “Manajo” contain versions of this phrase from the *Book of Songs*: “When chanting them in song is insufficient, *unknowingly* the hands dance and feet stamp them.” Impelled by intent, visceral intensification leads to acts of poetical expression, culminating thunderously into progressive actions involving utterance, song, music and movement. According to this phenomenological understanding, performance is absolute poetry; and nô gesture and movement become the consummate expression of pure poetic intent.

Being more of a nô practitioner than Zenchiku, whose theoretical reflections are essentially philosophical, Zeami alludes with empirical acumen to the well-known passage in the *Book of Songs*. His subtly critical applications of Sino-Japanese theoretical discourse are

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<sup>9</sup> While an argument for Zeami will be made here, Zenchiku’s case will be dealt with in Chapter Nine.

intimately associated with his precepts on performance practice. An example can be found in chapter six<sup>10</sup> of his earliest treatise, *Fûshikaden* 風姿花伝 'Teachings on Style and the Flower'<sup>11</sup>:

...there are certain details that we need to understand. A *shite* whose chant flows from the merit of his outward actions is inexperienced; [whereas] with long experience action grows naturally from the chant. The audience listens to the chant and watches the visual form. In all things, precisely in the way they were then as now (*iware o michi ni shite koso... kotowari nare*), it is true as has been said that intention leads the way to every action. It (intentional action) manifests (itself) in language. In the case of the *no*, voiced melody is the visceral substance and movement is its execution in performance... This being so, danced action grows from voiced music in that order; [on the other hand,] to perform the chant from the danced action is to perform counter-sequentially. At this point of attainment in the various arts that the performer moves freely, it is **precisely** in (ascending) in the right order (as prescribed in the past poetic treatises to which I am now alluding) that he may **descend** in the opposite (order) (*jun, gyaku to koso kudarubekere*), between chant and movement, as the two should no longer be in opposition. Ultimately, by means of the interdependence of voiced music and words, the outer gesture should blend with them. This is the vital point (which must be considered by the playwright), that voiced music and danced action combine in one mind.<sup>12</sup>

In this passage Zeami emphasizes in practical terms which pertain directly to *nô* text and performance a shared preoccupation with the *Book of Songs* for the sequence of poetical to musical to danced expression. As with poetry, essential to *nô* performance is its culminative progression from i) the point of original intent, or intention; to ii) its articulation in language; iii)

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<sup>10</sup> According to the timeline offered by Konishi concerning the dating of Zeami's treatises, the first three chapters were completed by 1400 when Zeami was 38 years old. During the period between 1400 and 1402 chapters four and five were written and it is thought that the final chapters six and seven were written sometime later, chapter seven as late as 1418. Following the completion of *Fûshikaden* was a sixteen year period between 1402-18 during which his patron Yoshimitsu died (1408). Konishi Jin'ichi, *Nôgakuron kenkyû* (Tokyo: Hanawa Shôbo, 1967), 20. Presumably, it was during this blank period that the final two chapters of *Fûshikaden* were written.

<sup>11</sup> This is the title translation from J. Thomas Rimer and Yamazaki Masakazu, *On the Art of the No Drama: The Major Treatises of Zeami* (Princeton, N.J.: Princeton University Press, 1984). My own rendering of the title is 'Transmission on Mastering the Flower's Visual Form'. [As already mentioned in footnote 86 in the Introduction, concerning textual analyses and translations of the Classical Japanese throughout this investigation, contrastive/concord particles and *kakari musubi* verb endings appear boldfaced; words or phrases affected by the presence of *kakari musubi* or independent contrastive particles are italicized; and sections of text containing intertextual references, allusions, place names and otherwise significant wording are underlined.]

<sup>12</sup> Zeami, *Fûshikaden* 風姿花伝, Ch. 6, "Zeami geijutsuron shû," Tanaka Yutaka, ed., *Zeami geijutsuron shu* (Tokyo: Shinchosha, 1976), 72-3. My translation and emphasis. For Rimer and Yamazaki's

followed by inarticulation (what cannot be expressed fully in words) in the form of 'oohs' and 'aahs' (an example are the *kakagoe* 'drummer's calls')<sup>13</sup>; to iv) its visceral welling up in voice and music; and finally to v) its enactment through the combination of poetry, voice, music and gesture in the form of danced action. However, beyond his acknowledgment of ordered sequence which, when mastered fully, ultimately leads to non-oppositional, non-linear, non-sequential execution, Zeami begins making distinctions, taking his cues on performance from the "Record of Music" chapter in the *Record of Rites*.

Whereas the "Great Preface" in the *Book of Songs* is concerned primarily with poetry in the form of sung words, *The Record of Rites* as reflected in his treatise, while acknowledging the primary function of linguistic expression, prioritizes the material externalization of emotion through song and chant. "Song's expression is chanted words." Likewise in *Fûshikaden*, Zeami emphasizes not words themselves, but 'chanted words', as being the substance or 'flesh'<sup>14</sup> of effective performance. Whereas the *Book of Songs* designates poetry as "the destination of mind," in the *Book of Rites* and for Zeami, chant becomes performance's 'flesh' and 'bodily substance'. As a corporeal and composite form, chant combines language's mind and spirit with music's materiality of emotion. In this way, *nô* chant becomes the absolute consummation of heart, mind (or spirit) and body. The message in *Fûshikaden* is that the *nô* actor's visual

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translation and for the passage in Classical Japanese, see Appendix 1-D. a. The ways in which the two translations significantly differ in regards to the concord particle *kosô* will be discussed below.

<sup>13</sup> From a purely musical, rhythmic point of view, *kakegoe* perform the function of signalling changes and variations in the *nô* drummer's patterns. However, as any member of the *nô* audience would agree, they are also one of the most striking and integral components of the overall *nô* performance. Malm refers to *kakegoe* as "breaking the silence," addressing both rhythmic and aesthetic function. Malm, 1959, 232. In addition to these functions, I am suggesting here that from a linguistic viewpoint, *kakegoe* are a form of 'inarticulate' vocal expression, and as such operate within the affective-expressive sequential progression of the *nô* being outlined here.

<sup>14</sup> In *Shikadô* 至花道 (1420) 'The True Path to the Flower' (Rimer and Yamazaki's title translation), Zeami refers to the *nô* actor's acquired skills in chant as the 'flesh'. The actor's natural abilities are the 'bones' and his outward presentation is the 'skin'. He associates the heart to 'bone', sound to 'flesh' and sight to 'skin' (Rimer & Yamazaki's rendering of the terms). Michiko Yusa translates them as they appear in *Shikadô* as 'innate ability' (the bones), 'masterful dancing and singing' (the flesh) and 'elegant appearance' (the skin). "Riken no Ken: Zeami's Theory of Acting and Theatrical Appreciation," *Monumenta nipponica*, 42:3, 1986, 333.

presentation should grow out of this consummation. Yusa relates the 'skin, flesh and bones' to the nô "audience's clear aesthetic judgment," all being "perceived through *riken no ken* ['the seeing of detached perception']<sup>15</sup>, the aesthetic eyes of the audience, as the sureness and stability (the bones), as the inexhaustible depth and breadth (the flesh), and as the refined beauty (the skin) of the actor's art."<sup>16</sup> As Zeami states, total nô accomplishment cannot properly be attained by working the other way around. Indeed, by performing nô the wrong way, that is 'counter-sequentially' from visual form to chant, the nô actor actually inhibits integral performer-audience self involvement, thereby restricting spontaneous interaction of the various aspects of performance.

Given the quintessential precision with which Zeami states this one theoretical prescription for nô mastery, it would not follow for Zeami the playwright then to ignore such a fundamental aspect of performance when setting down his nô texts. On the contrary, in his treatises Zeami attributes the ultimate success of a performer with a given nô play to the quality of its written text:

Again, there is something which the playwright needs to grasp. It is all right to be single-minded and write excessively inactive nô based solely on melody; or to write nô that involves primarily gesture and dancing. (However,) there is a nô in which the danced action should grow out of the musical chant. This is the ultimate performance, when nô becomes really truly interesting and moving. The playwright must concern himself with the chant, in order that one hears it directly through the ear; so that the words when combined well with the melody are interesting and the phrasing moves beautifully and continuously. Only then, will he achieve elegance visually. In the event that these numerous elements come together successfully in performance, then everyone present will be moved.<sup>17</sup>

Clearly it is the nô text which contains the intent of the words to be chanted and ultimately to be enacted in performance!

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<sup>15</sup> My parenthetical insert.

<sup>16</sup> Yusa, 1986, 333.

<sup>17</sup> Zeami, *Fûshikaden* 風姿花伝, Ch.6, *Zeami geijutsuron shû*, 72. My translation. For Rimer and Yamazaki's translation and for the passage in Classical Japanese, see Appendix 1-D. b. A fair amount of

Before proceeding further, it is important to address the complexity surrounding the use of the term 'text' in this investigation with regards to the *nô*. A study on the structure of texts defines the word 'text' in linguistics as "any passage, spoken or written, of whatever length, that does form a unified whole."<sup>18</sup> Lyons goes on to say that "in so far as the spoken language is basic and the written language derived from it, the notion of the spoken text-sentence is logically prior to the notion of the written text-sentence."<sup>19</sup> In the case of the *nô* as a form evolved from the Japanese oral tradition, the oral-aural *nô* text must be considered to be sequentially prior to the authorial written text. Even though *nô* texts are recorded to reflect a particular authorial style they remain products of an orally transmitted canon of stories, poems, myths, historical documentation and religious doctrine. According to Zeami the first task of the playwright when setting out to write a *nô* play is to carefully select the appropriate source material, which in his treatise, *Sandô* 三道 'The Three Elements in Composing a Play', Zeami states as constituting the 'seed' of a play. "The seed refers to the choice of a subject based on appropriate traditional sources... This fundamental principle must be thoroughly understood."<sup>20</sup> He specifies that the intertextual/allusive source of a successful *nô* play should be well known to the audience. Thus, to write a *nô* play in Zeami's (or Kan'ami's) time would have been to tap into the collective body of (for the most part) orally transmitted knowledge of the medieval audience. Viewed in this light the question of authorship in regards to the *nô* is somewhat of an oxymoron and a fairly recent obsession in the global history of the 'text'.

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liberty has been taken in Rimer and Yamazaki's rendering of this passage; I've attempted a more literal translation of the vocabulary and grammar patterns.

<sup>18</sup> M.A.K. Halliday & R. Hasan, *Cohesion in English* (London: Longman, 1976); in John Lyons, *Semantics*, vol. 2 (London: Cambridge University Press, 1977), 623.

<sup>19</sup> Lyons, *Semantics*, 624.

<sup>20</sup> *Sandô*, Rimer & Yamazaki translation, 1984, 148. Shelly Fenno Quinn's rendering of the complete passage is as follows: "Material [elsewhere she defines as "the material drawn by the playwright from the source *honzetsu* 本説)"]: 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 visional affect cannot materialize. Make sure you ponder and appreciate this well." "How to Write a Noh Play: Zeami's *Sandô*," *Monumenta Nipponica* 48:1, 58-9. My parenthetical insert.

In *Image, Music, Text*, Barthes differentiates between the 'text' and the 'work', while at the same time acknowledging the futility of attempting "to separate out materially works from texts" <sup>21</sup>. "The *explanation* of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the *author* 'confiding' in us."<sup>22</sup> He defines the 'work' as "a fragment of substance, occupying a part of the space of books (in a library for example)," whereas "the Text is a methodological field."<sup>23</sup> In a discussion of Mallarmé, Barthes goes on to say that "it is language which speaks, not the author; to write is, ... to reach that point where only language acts, 'performs', and not 'me'. Mallarmé's entire poetics consists in suppressing the author... (which is... to restore the place of the reader)."<sup>24</sup> If we remove Barthes' and Foucault's notion of what has become popularly known as the 'death of the author' from its post-structuralist context and apply it to an understanding of the nô, at its inception every nô play is suspended at the junction of a collective body of oral, written and performance texts which comprise the entire Sino-Japanese literary, performative and philosophical intertextual playground. The overall understanding of 'text' in this investigation thus expands on Barthes' notion of 'text' as 'methodological field'. The 'written text' of an individual nô play will be conceived as the 'work' of a particular nô playwright, with the understanding that it remains an integral part of a broader nô intertext always located at a crossroads with the Sino-Japanese canon. Moreover, for the purposes of clarity in analysis a differentiation will be made between the 'written text', 'oral text', 'acoustic text', 'visual text' and 'performance text', again with the understanding that these various components interact, thus concurring with Halliday & Hasan's above-mentioned definition of text as a 'unified whole'. The term, nô 'intertext' will be used when referring to the

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<sup>21</sup> Roland Barthes, *Image, Music, Text*, trans. Stephen Heath (New York: The Noonday Press, 1977), 156.

<sup>22</sup> *Ibid*, 143.

<sup>23</sup> *Ibid*, 156-7.

<sup>24</sup> *Ibid*.

intertextual field between nô plays as well as to the plurality of 'texts' included in the Sino-Japanese canon. As Barthes again aptly puts it:

The Text is not a co-existence of meanings but a passage, an overcrossing; thus it answers not to an interpretation, even a liberal one, but to an explosion, a dissemination. The plural of the Text depends, that is, not on the ambiguity of its contents but on what might be called the *stereographic plurality* of its weave of signifiers (etymologically, the text is a tissue, a woven fabric). The reader of the Text may be compared to someone at a loose end (someone slackened off from any imaginary)...<sup>25</sup>

The nô is a methodological field for the "intertextual in which every text is held, it itself being the text-between of another text."<sup>26</sup>

Keir Elam addresses another related concern of this investigation which is the intertextual relationship between the written or dramatic text and the theatrical or performance text:

...the dramatic text is radically conditioned by its performability. The written text, in other words, is determined by its very need for stage contextualization, and indicates throughout its allegiance to the physical conditions of performance, above all to the actor's body and its ability to materialize discourse within the space of the stage. As Paola Gulli Pugliatti has said, the dramatic text's units of articulation 'should not be seen as "units of the linguistic text *translatable* into stage practice" ', but rather as 'a linguistic transcription of a stage potentiality which is the motive force of the written text' (1976,p.18).

What this suggests is that the written text/performance text relationship is not one of simple priority but a complex of reciprocal constraints constituting a powerful *intertextuality*. Each bears the other's traces... This intertextual relationship is problematic rather than automatic and symmetrical.<sup>27</sup>

In facing this complex relationship between literary text and performance text in Zeami's nô, the remainder of Chapter One, as well as Chapters Three to Nine, will attempt to respond analytically from the premise stated above concerning the relationship between the nô text and performance to the following suppositions:

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<sup>25</sup> Ibid, 159.

<sup>26</sup> Ibid, 160.

<sup>27</sup> Keir Elam, *The Semiotics of Theatre and Drama* (London & New York: Routledge, 1980), 209; Gulli Pugliatti citation from *I segni latenti: Scrittura come virtualita in King Lear* (Messina & Florence: D'Anna, 1976), 18.

- i) Might the prescribed progressional form to be executed in performance, as alluded to and summarized by Zeami in *Fûshikaden*, necessarily be inherent within the linguistic content and structure of the nô text itself, since the performance should 'flow' from the words meant to be chanted and "not the other way around"?
- ii) If so, would it not be the task of the nô playwright, either consciously or unconsciously, to ensure that the form of the nô text dictate proper performative sequence; in order by the end of the play to have provided firm textual grounding for the performer to achieve the desired unified interaction between the arts necessary to effective performance, according to the precepts stated by Zeami in his theoretical treatises?
- iii) How is this linguistic conversion of literary text into performance achieved and what role does music (specifically, the melodic vocal line) play in inducing this convergence?
- iv) Could it be that, ultimately, it is the nô intertext that performs?

### **The function of delimitational particles in nô text & performance**

How do language and performance interact in the nô? Before inquiring into the auditory milieu of Kan'ami's plays in Chapters Three and Four, and becoming entangled in the briny net of allusive material comprising the sonically charged subtextual fabric of Zeami's *Matsukaze* in Chapters Five and Six, it is necessary to interpose some initial findings concerning the ways in which the language of nô performs. These observations involve Zeami's systematic use of delimitational particles within his nô plays.<sup>28</sup> It will be argued that the 'concord' particles *kejoshi* 係助詞—*koso*, *ka/kana*, *zo*, *ya/geni ya* are consistently and precisely positioned by Zeami at points of literary allusion and intertextuality. Moreover, his language is characterized by a

stylistic precision enforced by *kakari musubi*.<sup>29</sup> Although generally, the concord particle performs an exacting linguistic function, it takes on a heightened role beyond its usual grammatical purpose in Zeami's plays as it continues to be introduced in sequential clusters at points of allusion throughout a given *nô* play. With each allusion these particles gain in functional and structural significance until they begin to interact collectively with, and to some degree determine, the overall form of the play. In this way they initiate proper performative sequence. The variously significant functions of the emphatic particle in the medieval *nô* text become at once both linguistic and performative:

- i) to signal aurally both to performer and audience the occurrence of an impending poetic or intertextual allusion;
- ii) to provide indications as to what type of allusive or intertextual material is about to be introduced (ie. parallels between individual particles and specific types of source material will be investigated) and/or its purpose in relation to other aspects of the play;
- iii) to function as mediators of "affective-expression,"<sup>30</sup> and/or the neutralization of emotive expression, interjected between words and music, and between the *nô* play's written and performance texts.

It will be argued that in Zeami's plays contrastive (focussing) particles systematically mark the sequential form of the *nô* play to be performed; and that these semantic and structural markers in the progression bear the allusive/intertextual stamp. Initially intended for an audience of 'listeners' within an oral tradition rather than readers (reading is primarily a visual activity,

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<sup>28</sup> As the most systematic contrastive particle usage will be observed in Zeami's plays, Chapter One will attempt to form an introductory grid, via Zeami's concord particle usage, by which to compare the three major playwrights.

<sup>29</sup> A working distinction between allusion (to indigenous poetry and song sources) and intertextuality (to prose works and Chinese poetry) will be outlined in Chapter Two.

<sup>30</sup> Miner's term, "affective expression," will also be defined in Chapter Two.

though one can be said to read with an inner voice to which one listens), they serve as constant reminders to both nô audience and performer of the supremacy of the chant. As aural aids for promoting close listening prior to active viewing of either poetical or staged visual imagery associated with a given intertextual or allusive echo, contrastive particles used in the nô function within the nô text primarily as signals to the ear. They surpass their usual grammatical function when read to accentuate resoundingly from the written page's visual plane.

The 'concord' or 'agreement' within a sentence, or what is also referred to as *kakari musubi* 係結び, is a fundamental rule of Classical Japanese in which the placement of a concord particle requires or dictates the verb ending at the conclusion of a sentence. In concord with one another, the *kakari* particle, along with its connecting verb, link up or join together in order to affect a particular meaning (contrastive, emphatic, ironic, rhetorical, interrogative, etc.) to a sentence in which it is contained. As Saeki and Suzuki succinctly state, the presence of *kakari musubi* does not simply add supplementary meaning to a sentence, but rather influences the import of the entire sentence. This is precisely its distinctive feature.<sup>31</sup> Moreover, as there is a spatial gap or *ma* 間 between words (usually nouns) marked by the concord particles and their corresponding verbs a tension is created, which is released finally with the *musubi* ending at the conclusion of a sentence.<sup>32</sup>

The concord particles include *zo*, *namu*, *ya* and *ka*, all of which usually require the final verb to be in *rentaikei* (typically attributive form but also noun phrase);<sup>33</sup> another concord

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<sup>31</sup> Saeki Umetomo and Suzuki Yasuyuki, *Gaisetsu, koten Nihongo bunpô, Nihongo bunpôkenkyûkai* (Tokyo: Ôfûsha, 1988), 103.

<sup>32</sup> Takashima Ken'ichi, Instructional comments.

<sup>33</sup> Moreover, McCullough claims that *kakari musubi* ..... "may also come into play by an interrogative like *nado*, *tare*, *izuku*, *izure*, or *ika de* when the context permits the mental addition of (the interrogative) *ka*"; in Helen Craig McCullough, *Bungo Manual: Selected Reference Materials for Students of Classical Japanese* (Ithaca, New York: East Asia Program, Cornell University, 1988), 71.

particle, *koso*, necessitates the final verb form to be *izenkei* 'perfective'.<sup>34</sup> Below are examples of concord particles inserted together with the verb, *nari* (*ni ari*) 'to be there':

にぞある: *ni zo aru* 'there should be... there'

にかある: *ni ka aru* 'there may be... there'

にこそあれ: *ni koso are* 'there was in fact... there'<sup>35</sup>

Helen McCullough differs from Saeki and Suzuki in saying that "*kakarimusubi*... affects the ending of an inflected form without changing the meaning of the sentence in which the form occurs."<sup>36</sup> One would have to say, however, that in Zeami's writing at least, the concord particle can and does affect the semantic and/or emotive value of a sentence in its entirety, either subtly or very specifically.<sup>37</sup> It does this by influencing (in conjunction with the verb) the noun directly preceding it (as is ordinarily the case with particles in Japanese) which becomes tied to the final verb (or in the theatrical terms of the *nô*, action) itself. What (via Takeda) Sakakura terms its 'power' *chikara* 力 extends to the sentence ending, inciting a reciprocal relationship between *kakari* in the first part of the sentence with its *musubi* verb ending.<sup>38</sup> In *nô* texts the 'power' of *kakari musubi* takes on performative or illocutionary force.

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<sup>34</sup> Ôno and Muruya discuss the fact that originally *koso* also required the final verb to be in *rentaikei*. Ôno Susumu and Muruya Saiichi, *Nihongo de ichiban daijina mono*. Tokyo: Chûô kôronsha, 1987, 137.

<sup>35</sup> Dr. Ken'ichi Takashima, University of British Columbia, "Introduction to Classical Japanese," Lecture notes (Fall/93), 9.

<sup>36</sup> McCullough, *Bungo Manual*, 1988, 71.

<sup>37</sup> More research would have to be conducted in order to begin to determine when a *nô* passage is mildly or strongly affected by *kakari musubi*. However, based on patterns of particle usage in Zeami's plays observed in this investigation, the strength of the illocutionary force is directly related to the location, contextual significance and level of affective-expression (melodic intensification) of the associative reference (allusive/intertextual). In discussing the delimitational function of the contrastive particle *wa* in modern Japanese, Jay Rubin states that the degree of distinction that *wa* "sets up between the topics it marks and other implied topics is quite variable... Depending on the situation, the amount of contrast can vary quite a lot to nearly none." Jay Rubin, *Gone Fishin': New Angles on Perennial Problems*, Tokyo; New York; London: Kodansha International, 1992, 42.

<sup>38</sup> Sakakura Atsuyoshi, *Nihongo hyôgen no nagare, Iwanami seminâ bukkusu*, vol. 45 (Tokyo: Iwanami shoten, 1993), 214.

## The origins & function of koso

Historically, *kakari musubi* came into usage in the Nara period (710-784), becoming firmly established in Heian classical writing (794-1185). However, the phenomenon diminished gradually in *chûsei* (the medieval period), finally ceasing to function. This decline in usage of *kakari joshi* coincided with a distancing between written and spoken language which began to occur toward the end of the Heian period. Culminating in Muromachi (1333-1615), it continued to fall into disuse right up until the end of the nineteenth century when it was generally held that there should be no difference between written and spoken styles of language. This gradual widening of the Japanese written and spoken language over time came to be called *genbun nito* 言文二途 'two paths/ways' 道 *michi* of 'language.'

In his definitive work on *kakari musubi*, Ôno Susumu looks into the origins of the particle, *koso*.<sup>39</sup> First of all, the particle, *zo* ぞ, is a reduction of *sore* それ; and the particle *koso* こそ, a reduction of *koresore* これそれ. Moreover, regarding the etymology of *zo* 'it' and *koso*, Ôno states Matsushita's claim that *zo* (=so) ぞ comes from the pronoun, *so* 其, and *koso* こそ 'that' from *ko so* 此其 'this, that'.<sup>40</sup> Although Ôno does not perceive complexities regarding *ko* こ as a simple derivation of *ko* 此, he delves more deeply into the question of *so* そ. His line of thinking can be outlined as follows:

- i) Originally *zo* was unvoiced and performed essentially the same function as the pronoun *so*;
- ii) Furthermore, the concord particle, *zo*, was formerly the sentence final particle *so*.

Based on these premises, and on the above-mentioned fact that the *so* of *koso* is the *so* which is equivalent to the particle *qi* 其 in Chinese, Ôno concludes that a) the

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<sup>39</sup> Ôno Susumu, *Kakari musubi no kenkyû*, chapter 3, "Koso" (Tokyo: Iwanami shôten, 1993), 99-190.

<sup>40</sup> Matsushita Daizaburô, *Hyôjun Nihon kogohô* (Tokyo: Hakuteisha, 1961), 324-5; 356-7.

pronoun, so; b) the *sentence* final particle, so; and c) the concord particle, zo of koso (originally unvoiced), early on were used interchangeably.

Ôno is in agreement with scholars such as Saeki and Suzuki<sup>41</sup> who arrange the concord particles (*koso, namu, ya, zo & ka*--to which he includes *wa & mo*) into two categories: interrogative-- *mo, zo & ka*; and non-interrogative--*wa, koso, namu, ya*. He further complies with the distinction between *wa, koso & mo*, as particles that act on the subject of the sentence by designating the topic, introducing a contrast, and/or providing focus; and *namu, ya, zo & ka*, which all act on the predicate rather than the subject of the sentence, serving to complete the contrast or alter the statement or declaration (interrogatively or otherwise) in some way. However, as the grammatical terms, 'subject' and 'predicate', are not always appropriate to Japanese, Ôno prefers to divide the concord particles in terms of those which perform the function of *kakari* 'concord, suspension' (*koso, wa, mo*) and those which fulfill the reciprocal role of *musubi* 'sentence ending, release' (*zo, namu, ya, ka*).<sup>42</sup>

According to Ôno's understanding of the function of concord particles, the so which eventually became the so of koso, was originally situated at the end of the sentence, falling into the category of *musubi* "sentence ending, release.' In order to demonstrate how *kakari* and *musubi* functioning particles interact, Ôno cites a section from poem #2725 from the *Man'yôshû* which contains, in lieu of *koso*, the particles, *wa* and *so*:

色に出でていはなくのみそわが恋ふらくは

Iro ni idete-iwanaku nomi **so** wa ga kofu raku **wa**

The blushing of colour in my face alone does not tell!  
**the fact** of (the colour) of my love.<sup>43</sup>

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<sup>41</sup> Saeki Umetomo and Suzuki Yasuyuki, *Gaisetsu, koten Nihongo bunpô, Nihongo bunpô kenkyûkai*. (Tokyo: Ôfûsha, 1988).

<sup>42</sup> Ibid, Introduction, 21-3. Sakakura also emphasizes the reciprocal nature of the *kakari-musubi* relationship. Sakakura, 1993, 214.

<sup>43</sup> Ibid, 24.

First, Ôno renders the classical passage into modern Japanese:

顔ニ出シテ言ワナイダケデス、私ガ恋ニ苦シンデイルコトハ

Kao ni dashite iwanai dake desu, watashi ga koi ni kurushinde-iru koto wa

The blushing of colour in my face, (this) does not alone express the fact of my suffering from love.

Next, Ôno restores the sentence to its natural order to reveal the relation of *kakari* to *musubi*:

わが恋ふらくは、色に出でていはなくのみそ

Wa ga kofu raku **wa**, iro ni idete-iwanaku nomi **so**

**As to the fact** of my suffering from love, the blushing of colour in my face alone does not express (the extent to which) **that** (the fact of my suffering of love) **is true!**

The above passage containing the concord particles, *so* and *wa*, illustrates an inherent co-dependence between the *kakari* and *musubi* particles, as well as the assumed relationship between topical and verbal clauses within a sentence. The example also displays the multipurpose functioning of the archaic *so*, as summarized above: i) Here, *so* is unvoiced and yet functions similarly to *zo*; ii) moreover, although it seems to be situated in the middle of the sentence (as part of the subject clause), analysis of the sentence structure by Ôno reveals *so* actually to function as a sentence-final particle; iii) the *so* here does contain the meaning of *qi* 其 'that' (the fact of my suffering of love); and finally, iv) the *kakari* -*musubi* interaction between *wa* and *so* can be seen to function similarly to *kakari musubi*: *koso* + *izenkei*.

With regards to the concord particle, *koso*, both Ôno and Sakakura observe an inherent contrast implied by *kakari*-subject clauses in relation to their *musubi*-predicates.<sup>44</sup> Whereas *zo* sets apart the meaning of a sentence as being clearly distinctive, inherent to the presence of

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<sup>44</sup> It would seem that contrastive complexity is presupposed within the particle itself: *ci* 此 *ko* (this) and *qi* 其 *so* (that); however, potentially the combinative form, *koso*, can in some cases imply a joining of opposites. Certainly, a play between the contrastive and non-oppositional functioning of *koso* is set up which Zeami exploits in his *nô*.

*koso* as a much stronger figure of affective speech is the implication of a contrastive context.<sup>45</sup>

Ôno demonstrates this initially in another example from the *Man'yôshû* #3491:

楊こそ伐れば生えすれ

Yanagi **koso** kireba haesure.

**The fact is** that if cut, (in the case of) the willow (it) **rejuvenates**.<sup>46</sup>

Ôno pinpoints *yanagi* 'willow' as the word immediately followed and influenced by the concord particle, *koso*, thus rendering the passage:

Yanagi **koso**(yanagi korezo!) kireba futatabi haeru keredo.

*The willow tree*, even if this (in contrast to others such as human beings) gets cut it grows again,...

The passage delimits the remarkable nature of 'the willow' which grows again when cut, in contrast to (in the case of this poem) human mortality. Ôno's next example illustrates more explicitly the contrastive character of *kakari musubi koso + izenkei*:

昔こそ難波田舎と言はれけめ、今は...

*Mukashi koso* naniwa inaka to iwarekeme, ima wa...

**The fact is that although** in the *past* it **was referred** to as rural Naniwa, *nowadays*, (in contrast and/or in 'concord' with then).<sup>47</sup>

Upon reading the sentence beginning, *mukashi koso*, an impending opposition is signaled to the reader, its implication being that 'then' has been set in marked relation to its opposite 'now', appearing in the second half of the sentence. That a temporal tension is frequently established in sentences contain *koso* is reinforced by Sakakura who, like Ôno, also selects a sample

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<sup>45</sup> Sakakura, 1993, 243-4.

<sup>46</sup> Ôno, 1993, 121.

<sup>47</sup> Ibid.

sentence containing the *mukashi-ima* opposition in order most effectively to demonstrate the contrastive function of this particular concord particle:<sup>48</sup>

### Man'yōshū #312

昔こそ                      難波田舎と  
言はれけめ  
今は京引き                都びにけり

### Romanization

*Mukashi koso*  
Naniwa inaka to  
**warekeme**  
*ima wa* miyako hiki  
miyakobi nikeri

### Translation

**Although** (in the *past*)  
they once **called** it rural Naniwa,  
Now we've moved the capital  
it has come to resemble the capital.<sup>49</sup>

Soga remarks on the greater possibility of temporal shifts in Japanese compared to other languages such as English. In his discussion of the modern Japanese verb ending *-ru* used in reminiscent or narrative style conversation and writing, he comments that:

...the speaker or writer aims to bring the past effectively to the present moment so that the hearer or reader can re-experience that past event. One may also say the speaker or writer transports the hearer or reader to the past; so that they can view the event from the specific past reference point of time. In either case, there is a definite shift of temporal viewpoint. We may say that the deictic point has shifted from the normal 'present moment' to some point in the past...<sup>50</sup>

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<sup>48</sup> Sakakura, 1993, 244.

<sup>49</sup> *Man'yōshū* #312, by Fujiwara Umakai. Nakanishi Susumu, *Manyōshū: Zenyakuchū genbunfu* (Tokyo: Kōdansha, 1984), 220. For Levy's translation see Appendix 1-E. My rendering of the poem does not differ significantly from Levy's, except to provide a slightly more enhanced rendering of the *mukashi-ima* distinction incited by the presence of *kakari musubi-koso*.

<sup>50</sup> Soga Matsuo, *Tense and Aspect in Modern Colloquial Japanese* (Vancouver: University of British Columbia Press, 1983), 46.

The previous two passages demonstrate very precisely, in the temporal contrast between *mukashi* 'then, in the past' and *ima* 'now, in the present', what subsequently will be referred to in this investigation as: firstly, the delimitational function of *koso*; and secondly, its deictic function (discussed in the next section).

That *nô* texts (particularly those conceived by Kan'ami)<sup>51</sup> exhibit the same preoccupation with pointing to and evoking the reality of the past in order to legitimize and enrich the present (as in the above *Man'yôshû* poem) demonstrates the endurance over the centuries—from the ancient poetry and songs of the *Man'yôshû* until the medieval present—of the particle *koso* to evoke temporal transformation in language.<sup>52</sup> Paradoxically, it was during the medieval period that the evolutionary transition of the Japanese language from its classical to modern forms occurred (which may in part account for a simultaneous clinging to the old forms). Within this overall time period of approximately 400 years—Kamakura (1186-1336), Nanboku (1336-1392), Muromachi(1392-1573)—Ôno characterizes Kamakura texts as being more 'classical', while designating Muromachi as the actual transitional period between classical and modern Japanese.<sup>53</sup> However, in the Nanboku period (when Kan'ami was composing his *nô* plays), there were already indications in poetry compilations of *koso* + *izenkei* appearing in various unconventional forms (eg. *koso... e-ba/a-ba*; *koso... tomo*; *koso... e-domo*; ... *koso... nedo*; *koso.. ni*; *koso... mono o*, etc.). As *kakari musubi* was originally a phenomenon of oral language, the transition occurred more rapidly in the spoken language

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<sup>51</sup> The language act of evoking through song, poetry and performance text into the present what was vital and alive in the past in order to endow the 'now' with fresh significance—by way of the linguistic principle of *kakari musubi(koso)*—resembles the reciprocal workings of *kotodama* and *kotoage* (as discussed via Miller in the Introduction). However, so far I have not yet come across any socio-linguistic theory to support this hypothesis.

<sup>52</sup> The medieval concern with past-present temporality as it becomes manifested in the *nô* will be given particular attention with regards to Kan'ami's plays in Chapter Three.

<sup>53</sup> Ôno, 1993, 154.

(beginning in the Kantô and spreading to Kansai and Kyûshû).<sup>54</sup> According to Sakakura, even as during the Heian period *kakari musubi* was already showing signs of collapse in daily life and language usage, it flourished in *waka* poetry (and later, *renga*), as well as other works of mixed genre containing both prose and poetry.<sup>55</sup> As this change from old language usage to new linguistic expression only advanced gradually in the written language, the nô written texts of all three playwrights dealt with in this investigation can be viewed within the transitional context of this changing linguistic phenomenon. Although it would be implausible to suggest that changing linguistic trends can be detected in the relatively short time span of less than a century during which Kan'ami, Zeami and Zenchiku lived, stylistic differences within their language and particle usage may be observed. In plays by Kan'ami, *koso* and other concord particles appear in their (above-mentioned, with regards to *koso*) unconventional forms, while at the same time there is a lingering presence of *kakari musubi* within the oral language (appearing quite frequently in the earlier *Hyakuman kusemai* and only in certain dialogue sections of *Jinen koji*). By contrast, Zenchiku's (1405-?) discursive style and aesthetic of synthesis warrants only minimal and highly conventionalized use of *kakari musubi* and concord particles, while tending to make use of *izenkei* conditional endings divorced of connecting particles such as *-eba/aba*, *domo*, *keredomo*, *nareba*, etc.. In the handful of passages within Zenchiku's plays that do contain the particle *koso*, the passages fail to activate the degree of delimitational significance which can be observed in plays by Kan'ami and particularly Zeami. Rather, the particle functions in its more 'ordinary' delineational capacity, much as it would in other contemporaneous medieval literary texts. Zenchiku's more conventional concord particle usage would seem to reflect less

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<sup>54</sup> See Ôno, 154-7.

<sup>55</sup> Sakakura, 1993, 243. Sakakura mentions that while in Heian *nikki bungaku* 'diary literature' and Sei Shônagon's *Makura no sôshi* there are countless appearances of the particle *koso*, in the poetry and dialogues of Heian monogatari such as *Genji*, the most commonly used concord particle is *namu*. On the other hand, I have observed that in the *Genji* "Suma" and "Akashi" chapters at least, contrastive usage of the particle *koso* appears frequently (a detail that Zeami seems to have picked up on and fully exploited in his *Matsukaze* text which draws on these sources as its primary intertextual/allusive source). Poetry compilations such as the *Kokinshû* make use of the gamut of concord particles.

of a need to effect the *kotoage* 'performative' aspect of *kotodama*. Given Zenchiku's more philosophical bent he seems not to have felt the need to legitimize the *nô* in quite the same way that had been required of Kan'ami and Zeami who had already paved the way towards legitimizing the *nô*. This can be observed in the fact that Zenchiku's particles tend not to coincide with the introduction of allusive or intertextual source material into the main text. Nor do his *yowagin* 'melodic vocal style' melodies intensify in conjunction with the joint presence of a contrastive particle and its corresponding allusion, as is the case in Zeami's plays. Zenchiku's style is one of aesthetic synthesis rather than aesthetic precision and juxtaposition by means of contrastive signification. On the other hand, Zeami's characteristic style of particle usage is significant, performative and highly contrastive. Depending on a variety of factors within a particular play—his choice of allusive and intertextual source material, subject, setting or aesthetic/discursive style—at times he legitimizes the new by making use of old (orally transmitted) linguistic forms. However, primarily, he preserves and adapts (to his own more lyrically inclined literary, performative, aesthetic and stylistic purposes) an earlier *kakari musubi* and concord particle usage which first came to be exploited in Heian texts such as *Genji monogatari* and *Makura no sôshi*. It is no coincidence that Zeami's previously discussed passage from *Fûshikaden* contains not just one but two examples of the emphatic particle, *koso*. For it is here that he provides an important hint to the interpretation of this theoretical passage, and by extension his *nô* plays. Both instances comply with the 'concord agreement'.

### **Zeami's distinctive use of *koso***

Zeami's specific use of the concord particle, *koso* + *izen kei*, in both his theoretical and artistic works, is argued in this investigation to be a hallmark of his writing style and an important stepping stone to the interpretation and possible attribution of his theoretical and theatrical works. In the passage above from *Fûshikaden*, the first example of *kakari musubi* occurs with the sentence:

### **Example 1.1: Fûshikaden koso + izenkei**

一切の事は、いはれを道にしてこそ、よろづの風情にはなるべき理なれ。

Issai no koto wa, ware o michi ni shite **koso**, yorozu no fûzei ni wa naru beki kotowari nare.

i) **My Translation:** All things/matters of life— **if only** one makes reason (of the past oral tradition)<sup>56</sup> as the guide (the 'way' of *sarugaku*), they will turn into various manifestations of human emotions/intentions!

ii) Rimer & Yamazaki Translation: In any aspect of life it can be said that our intentions give rise to the various aspects of our behavior.<sup>57</sup>

My interpretation of the concord particle, *koso*, differs from that of Rimer & Yamazaki in that the entire import of Zeami's passage becomes altered due to *kakari musubi*. The insertion of *koso* serves to emphasize a contrast within an as yet unstated but implied subtext.

Nagafuji Yasuji sums up the manifestation of an emergent temporal consciousness in medieval Japanese literature with the metaphor, "new sake in an old wine skin."<sup>58</sup> Paying particular attention to *nôgaku* he locates the medieval understanding of time within the term, *dôri* 道理 'reason,' comparing it to the past concept of *michi* 道 'path' or 'way.' According to Nagafuji, within the medieval context *dôri* contains the nuance of *michi*, referring to a new 'reasoning' according to past *michi* as evolved from ancient times through the oral tradition. He divides the word *michi* into *mi* which he associates with the *mi* of *kami* 'Shintô deity,' and *chi* referring to 'destination' or 'course.' Geographically and spatially, *michi* is existentially tied in the travel songs of the *Manyôshû* to an individual's life journey from birth to death.<sup>59</sup> *Dôri*, on the other hand, is a medieval development expressing simultaneously both a continuance of the ancient ritualistic tradition of *michi* with its intimate connection to deities and nature, as well as a

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<sup>56</sup> As will be discussed below, in many instances *koso* would seem to function as a mark of temporal comparison between the historical past and the performative present.

<sup>57</sup> Thomas Rimer & Yamazaki Masakazu, trans., *On the Art of the No Drama: The Major Treatises of Zeami* (Princeton, New Jersey: Princeton University Press, 1984), 46. Whereas Rimer & Yamazaki translate *ware* as 'it can be said' (that which can be said) [他. 四. 言ふ. 未 + 受身 「る」用 n.d.], I am choosing to render it as 謂はれ 'reason' (Nelson's *Japanese-English Character Dictionary* also defines it as 'oral tradition'; *Kojien* alternately defines it as 由緒 *yuisho* 'historical lineage' and 来歴 *raireki* 'history').

<sup>58</sup> Nagafuji Yasuji, *Chûsei Nihon bungaku to jikan ishiki* (Tokyo: Miraisha, 1984), 185.

<sup>59</sup> Nagafuji Yasuji, *Kodai Nihon bungaku to jikan ishiki* (Tokyo: Miraisha, 1979), 86.

mourning for the degeneration of traditional values epitomized in the concept of *michi* as “the way things should be.” In this way *dôri* does preserve much of the nuance of *michi*. Using the example from the well known preface to Zeami’s treatise, *Fûshikaden*,<sup>60</sup> Nagafuji pinpoints a distinction between *ko(no) michi* ‘this way’ (the way of the *sarugaku* profession, evolved through the ‘past reason’ *ware* of the oral tradition) and *hidô* ‘wrong way’ (which in modern Japanese has come to mean ‘unjust,’ ‘cruel,’ ‘inhuman’), which Zeami stresses is ‘not the way’ (the ‘wrong way’ which goes against *nô*’s divine ‘lineage’) of the *sarugaku* profession.

In this light the implication of the above cited passage containing *koso* from Zeami’s earliest treatise, *Fûshikaden*, becomes: “*It is in fact true* that if one makes ‘the reasoning of the past oral tradition’ as the way of *sarugaku*, then all matters of life lead to intentional or emotive acts (right now, in the present)!” Moreover, *koso* signals, in effect, the following injunction to the reader-listener: “And from this point on ‘listen’ (in the manner set down by that oral tradition) very carefully to the following message in order to understand how the present is true to the past and/or *as importantly, in what ways interpretations of the past in the context of the present might differ...*” In the above example, the implicit reference to which reader-listener attention is emphatically drawn by means of *koso* is the well-known passage cited above from the *Book of Songs*. That this is so is confirmed in the very next sentence which alludes directly to the “Great Preface”: “Original intention manifests (itself) in language.” A statement follows explaining how that past consideration is relevant to the present text: “In the case of the *nô*, voiced melody” (that is, not language alone, but the combination of language and music in song and chant) “is the visceral substance and movement is its execution in performance...”

In this initial example from Zeami’s theoretical writings, the concord particle, *koso*, emphatically hails the general reader-listener to prepare to tap into a collective body of orally transmitted knowledge. *Koso* is used by Zeami as a signal to the ear, rather than the reading

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<sup>60</sup> Omote Akira and Katô Shûichi, eds., *Zeami Zenchiku, Nihon shisô taikei*, vol.24 (Tokyo: Iwanami shoten, 1974), 14.

eye, to 'listen' to the subtext for an impending allusion, which in the case of Zeami's utilization of the contrastive particles, *koso*, *ya* and sometimes *ka* and *kana*, is almost always drawn from the indigenous oral tradition of poetry and song.<sup>61</sup> His fastidious use of *koso* is a call to the passive reader-listener to actively retrieve and re-experience past knowledge and literature in the 'here' and 'now'. Here *koso* indicates the condition of contrast, which within the medieval setting, and most definitely in the works of both Kan'ami and Zeami, becomes circumstantially connected to a 'now-as-then' temporal consciousness. Moreover, within the medieval present context of *michi*, Zeami's reader-listener becomes live participant in the recreation of a new intertext based on the old with a fresh interpretation of meaning. To the varying degrees that each fresh allusive understanding requires not only authorial but also performer-reader-listener involvement, Zeami's theoretical and artistic recreations are genuinely participatory.

It should be noted that reference (in the above and subsequent discussion of *Fūshikaden*) to the *nō* recipient as 'reader-listener' indicates a correlation between concord particle usage in Zeami's plays (which will be developed in subsequent chapters) and his treatises. However, it needs to be pointed out that unlike the plays, the *nō* treatises were not directed at a general/oral audience, but rather, were intended for a highly exclusive readership (who nevertheless being still intimately tied to the oral tradition, might be said to have listened as they read. Kanai emphasizes that prior to Zeami's writing of the first three chapters of *Fūshikaden*, there had been no attempts to record the oral teachings of *sarugaku* for two reasons: i) it was simply not the custom at that time to record *nō* practices which traditionally

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<sup>61</sup> It will be observed in subsequent analyses of Zeami's *nō* plays that invariably the particle *koso* is used to signal allusions to the indigenous oral poetry and song traditions. Chinese prose sources will be seen to be marked in his plays with the particle *zo*, except in rare cases of allusions to well-known Chinese poems by authors such as Bai Juyi which were likely already to have become integrated into the oral tradition. It may seem like an exception to the rule that Zeami uses the particle *koso* in his theoretical treatise, *Fūshikaden*, to allude to a Chinese prose source. However, the initial passages of the well-known *Book of Songs* (and other treatises cited above) would most likely already have become part of Japanese collective oral memory by Zeami's time. The use of *kakari musubi* here posits the *Book of Songs* as being 'in concord' with the indigenous oral tradition as represented in *Fūshikaden* by the *sarugaku* arts.

were transmitted solely through oral/aural and visceral memory from master to pupil; and ii) *sarugaku* performers were unable to write, and were unfamiliar with the notion of setting in writing that which remained unfixed in oral discourse.<sup>62</sup> This raises the question as to the motivations behind Zeami's decision in 1400 to write down his father's oral transmissions. Kanai points out that first of all, unlike his predecessors and his contemporaries, Zeami possessed the necessary literary talent and poetic interest. Moreover, as his *sarugaku* school was running relatively smoothly he likely had more room in his life for writing. However, Kanai's meticulous comparison of the complex dating of chapters one to seven of the treatise with the birth dates and ages of Zeami's sons indicates that the first three books were written with the intention of passing his late father's oral teachings down to his children and future generations. For example, Zeami's oldest son, Motomasa, was between six and seven years old when the first three chapters were written, an age which corresponds to the age of Zeami when he began to receive teachings from his own father. It is fairly certain that chapters one to four for the most part contain the teachings of Kan'ami and that initially Zeami's intended readership was his sons. On the other hand, although they were his immediate intended readership, Kanai doubts that according to medieval custom, this in itself would have been sufficient reason for Zeami to set down his father's and his own *sarugaku* oral teachings in writing. Rather, there was the larger concern of developing the Kanze school and propagating the 'way' of *sarugaku nô* as distinct from practices sustained by the other schools.<sup>63</sup> However, such considerations do not fully explain Zeami's motivations for the final two chapters (six and seven) of *Fûshikaden*, entitled, "Kashuden" and "Besshi kuden," respectively, which were written considerably later. Nor do they completely resolve the question as to Zeami's intended readership for chapter six, "Kashuden," in which the present two conspicuous examples of concord particle usage occur.

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<sup>62</sup> Kanai Kiyomitsu, *Fûshikaden shôkai* (Tokyo: Meiji shoten, 1983), 11-2.

<sup>63</sup> *Ibid.*

The second example of Zeami's use of the concord particle *koso* in the above passage from *Fûshikaden* is more subtly allusive, relying on an initial catching of the first allusion followed by a remembrance and thoughtful consideration on the part of his intended reader of the precise wording of the second source to which is being alluded. Again, the presence of *koso* should signal to the reader that Zeami is making fresh comment and to heed his wording very carefully. Furthermore, the question arises as to whom Zeami was directing this linguistic nuance. That this second allusion may not have been noticed even by some of Zeami's less literary-minded successors lends credence to Konishi's suggestion, already mentioned in the Introduction, that Zeami's patron, Shogun Yoshimitsu Ashikagâ was the intended recipient of *Fûshikaden*.<sup>64</sup> As has already been mentioned in the Introduction, Yoshimitsu is known to have been well educated in poetry and poetics, and to have had an avid interest in both *waka* and *renga*. Like Zeami he was a proponent of both the Reizei and Nijô styles of poetry composition and is thought to have had an enormous influence on the direction of Zeami's own aesthetic and literary inclinations. It is also possible that specifically for his patron's benefit, Zeami was intimately voicing his own critical judgment on certain nô performances of his competitors (such as Dôami's) whose style was characteristically visual. Though at times favoured by Yoshimitsu, it could be that Dôami's nô performances were by Zeami's literary and performance standards inferior to the Yûzaki troupe's *sarugaku* in that they advanced according to improper sequence (i.e. proceeding initially from visual form rather than poetically and musically) from that prescribed in the Kanze school, and subsequently recorded by Zeami in *Fûshikaden*. As Hare points out, although Zeami (as cofounder of *sarugaku nô*) was well liked by the shôgun, he was second favourite to Dôami (who was affiliated with Ômi *dengaku*).<sup>65</sup> It could also be that in defiance of Dôami, and in order to sanction the Kanze school's musico-poetic style of nô, that

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<sup>64</sup> Konishi, 1991, 536. Although Konishi's wording implies that the entire treatise was intended for Yoshimitsu, his suggestion would only seem plausible with regards to the final chapters of *Fûshikaden* which were written later and separately.

<sup>65</sup> Hare, 1986, 26.

Zeami went about systematically marking through the use of *kakari musubi*, the sonic allusive/intertextual sources of his plays and play segments. The question raised by Hare of Zeami's intention in writing this early treatise due to feelings of insecurity concerning his own position and the transmission of his *nô* would also account for his need to communicate to Yoshimitsu and perhaps a few selective others in this exclusively indirect manner. "It seems logical to conclude that however much Yoshimitsu favored Zeami, he favored Dôami more. This is more than a matter of merely historical interest; it seems to have had an important effect on the development of Zeami's style."<sup>66</sup> As Hare concludes, "unlike his father, Zeami unambiguously prefers aristocratic patronage to mass appeal."<sup>67</sup> If this was indeed the case, then Yoshimitsu likely would have been one of the educated few with an appreciation for the second impending allusion.

It is reasonable to assume that the final chapters of this early treatise were from Zeami's perspective in dialogue with the late Kan'ami's ideas on *nô* (which were transmitted orally and not written down). Moreover, it seems likely that in addition to providing a record for the transmission of his father's ideas, it was also a sounding board through which a maturing Zeami was beginning to assert his own opinions based on his practice.<sup>68</sup> A widely accepted assumption of both Japanese and western commentaries on *Fûshikaden* is that the sole intent of this early treatise was to commit to paper Kan'ami's ideas on *nô*. Although there is no hard evidence to dispute this, the assumption does diminish the import of the latter sections of the treatise as assertions, as Matsuda claims,<sup>69</sup> of Zeami's developing aesthetic.<sup>70</sup> There are signs

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<sup>66</sup> Ibid.

<sup>67</sup> Ibid, 232.

<sup>68</sup> Kanai's interpretation of the various chapters of *Fûshikaden* as corresponding to a maturing Zeami (according to the prescribed development of a *nô* performer outlined in the initial sections of *Fûshikaden*) would seem to support this claim. Kanai, 1983, 137-56.

<sup>69</sup> Matsuda Tomotsu, *Nô to koten bungaku* (Tokyo: Kôronsha, 1981), 133-41.

<sup>70</sup> Both Konishi and Kanai attribute more developed portions of *Fûshikaden* (such as the final two chapters) to "Besshi kuden," a separate and secret transmission thought to contain Zeami's own ideas on *nô* and to have been completed around the same time as the earlier chapters of *Fûshikaden*. "Zeami probably designated this chapter (chapter seven) a "separate teaching" because it contains his own

in chapter six of *Fûshikaden* (such as the passages chosen for close analysis in this chapter) that in fact Zeami is asserting his own opinions on *sarugaku nô* which in some ways differ or go beyond those of his father. If Yoshimitsu was not the intended recipient of Zeami's independent theoretical positings then they may simply have been coded assertions which he wished to pass on confidentially through his school to future generations. The message would have been that allusions in his theoretical treatises to the primacy of the sonic dimension in *nô* are substantiated in his *nô* texts at points where allusive/intertextual sources are introduced. In this case, although the intended recipient would initially have been his son, Motomasa, whom Zeami had intended to receive the bulk of his transmissions on *nô*, Motomasa's unexpected death led to Zeami's decision to put them in the hands of his son in law, Zenchiku. It is possible that Zeami's decision to pass the majority of his theoretical treatises to Zenchiku may have been motivated by the knowledge of Zenchiku's keen interest in and comprehensively precise knowledge of the literary tradition, and thus sensitivity to the nuances of Zeami's particular *nô* writing and performance style. It is also possible that the subtle allusive manipulations in the above passage are meant as assertions of Zeami's own theoretical claims which run either counter to and/or in 'concord' with (as theoretical positings or extensions of) his father's practice. Thus, *Fûshikaden* may be Zeami's attempt to direct the immediate, educated reader and future generations to both similarities and differences between his own and his father's ideas on *nô*. Subtleties of language extant within the texts may indeed have succeeded in preserving into the present some of the distinctions between the two *nô* founders. Thus, tracing Zeami's use of *kakari musubi* throughout the treatise may be one way of extrapolating specifically what Zeami's own ideas (as separate from Kan'ami's) were at that time. Verification

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opinions, as opposed to the first five, which are a record of his father's teachings.... His sixth chapter contains a discussion of the important concept of *sôô* (adaptability), in which Zeami argues that even a poor play can be brought to life depending on the occasion on which it is performed. These issues are also taken up in the "Besshi Kuden," and it seems likely, therefore, that the sixth chapter is made up largely of Zeami's own opinions. Konishi, 1991, 535, footnote #41.

of this hypothesis, however, would require comparative analysis of the entire *Fûshikaden* with findings based on analyses of Zeami's later theoretical writings such as *Kakyô*.

Whomever were Zeami's intended recipients, with the second occurrence of the particle, *koso*, we must assume that Zeami is referring no longer to the "Great Preface" as in the first example but is making fresh allusion: he is juxtaposing the previous passage from the *Book of Songs* with detail specific to the "Record of Rites" chapter in the *Record of Music*. This can be understood in the passage below by observing his striking use of the *musubi* verb, *kudaru* 'to descend', which immediately follows *koso* and is affected significantly in its verb ending (*izenkei*) by the concord agreement. Zeami's use of the verb, *kudaru*, is surprising precisely because it contradicts what commonly would be held by a reader-listener possessing a collective knowledge of previous texts.

### **Example 1.2: *Fûshikaden koso + izenkei***

諸道、諸事において、順、逆とこそ下るべけれ。逆、順とはあるべからず。

Shodô, shoji ni oite, jun-gyaku to *koso kudaru bekere*. Gyaku-jun to wa aru bekarazu.

i) My Translation: At this point of attainment in the various arts, the performer **can descend freely, indeed from here to there!**, <sup>71</sup> *between chant and movement*, as the opposition between the two resulting from proceeding counter-sequentially from movement to chant should not be the way it is (This is because when performed in correct order the two are no longer in opposition, but rather flow in natural progression <sup>72</sup>).

ii) Rimer & Yamazaki Translation: In this fashion, a performer will be able through experience to blend chant through gesture, and the dance with the chant...<sup>73</sup>

Even though it is here that Zeami introduces an important distinction, his choice of the verb, *kudaru* 'to descend', goes easily unnoticed. According to the previously discussed understanding of the Sino-Japanese theoretical treatises cited above, emotive and visceral intensification swells to greater and greater heights of artistic expression. The sequential progression from intent to words to inarticulation to song and chant to music to movement is

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<sup>71</sup> I translate *gyaku to koso* as 'from here (*ko-*) to its reversed (*gyaku*) point there (*-so*)'. The composite parts of the word *ko-so* will be discussed below.

<sup>72</sup> My comment.

<sup>73</sup> Rimer and Yamazaki, 46.

described unanimously in the ancient texts, with the exception of the *Record of Rites*, exclusively as a welling up or vertical rising in intensification. In the “Record of Music” chapter of the *Record of Rites*, the hierarchical ascent from intent to words to song to music to movement as expounded in the preface to the *Book of Songs* (a treatise which ultimately prioritizes poetry as the seminal grounding for progressively elevated forms of expression) remains operative. However, in the musical treatise the locus of concern shifts from poetry to song's correlative ingredient which is music. More specifically, the model for poetry comes to be applied to melodic ascent-descent patterns of emotive intensification within the sung melody. However, in the musical treatise the direction of emotive movement in the form of melody may also descend in the opposite direction.<sup>74</sup>

...Thus, in song, ascent is as if one's emotions are rising, descent is as if one's emotions are falling, a bend in the melodic line is as if one's emotions are snapping, a rest is like the wisdom of an old withered tree, accentuation hits exactly like a carpenter's square, turns are barbed catches of phrase, accumulating thunderously like a well-balanced string of beads.<sup>75</sup>

Thus, in the *Record of Rites* chanted melody (being situated further up in the hierarchy than sung words) is the consummate expression of emotional intent which not only ‘ascends’, but in its heightened affinity with movement also “descends, bends, snaps, rests, accentuates,” and “turns.”

### **The nô deixis**

The term, ‘deictic’, means ‘to show’ or ‘to point’. The main categories of deixis include person, place, and time, represented in language by ‘I’, ‘here’ and ‘now’. In person deixis it is necessary to know who is speaking to whom (ie. ‘I’ am speaking to ‘you’); in place deixis the

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<sup>74</sup> This distinction between ‘ascent’ and ‘descent’ will become increasingly significant to subsequent nô play analyses, particularly from Chapter Three on where the investigation will turn to a more detailed analysis of the melodic contours of *yowagin* chant.

<sup>75</sup> My translation. For Legge's translation see Appendix 1-B.

proximal and distal terms, 'this/that' or 'here/there', are used in spatial communication; time deixis has been mentioned already, signified in language by the presence of grammatical tenses and represented by binary word pairs such as 'now/then', 'present/past', 'new/old', etc.

Not only does deictic reference provide an important link between dramatic text and performance, but more specifically, states Elam:

It is through deixis... that an important 'bridge' is set up between gesture and speech....<sup>76</sup> Language-related signals include the kinesic marker, a movement which systematically accompanies a particular grammatical category (the relationship being reciprocal rather than one of priority either of language or of movement.)<sup>77</sup>

These deictic markers (such as those listed in the Battistella's marked pairs above—"I, we, you, this, that, etc. & here, now, then, there") are central to theatrical discourse, mediating between text and performance not only as theatrical devices. They constitute what Elam terms the "illocutionary force" of language, which he defines as the "intentional status of the utterance":

A major role of gesture—particularly on stage—is to indicate the intentionality of a given utterance. Simultaneous movement will serve to emphasize, or even define, the kind of speech act being performed by the speaker (and thus the character) in uttering a given sequence of words...<sup>78</sup>

In nô performance the intentionality of a given gesture is often removed spatio-temporally and stylistically from or even juxtaposed with its corresponding linguistic utterance. As has been observed by Bethe & Brazell in regards to the artistic interaction in the *kuse* scene of *Yamamba*:

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<sup>76</sup> Zenchiku builds on this relationship between language and gesture in his theoretical treatises.

<sup>77</sup> Elam, *The Semiotics of Theatre and Drama*, 1980, 73 [To Elam's statement that the relationship is reciprocal, I believe that Zeami would have agreed; in executing each of the nô arts in proper sequence, prioritization of any one particular system dissolves into unfettered interaction.]

<sup>78</sup> *Ibid*, 75.

The dance patterns underscore the poetic line abstractly without specifically evoking any given image. Therefore, though the performer dances in rhythm with the sung line, he need not match his motions to single words, but rather to an entire line of text.<sup>79</sup>

This distancing, observed by Brecht in his discussions of 'alienation effect' as being characteristic of oriental theatre, in *nô* constitutes what might be referred to as its radical stylization. Removed or not, the illocutionary force of language in gesture as stated by Elam still applies.

...those deictic elements of language appertaining to the I-here-now are among the most characteristic components of dramatic discourse, so that the relations between verbal and gestural deixis are of first importance to theatrical semiotics. The *I* of the *dramatis persona* and the *here and now* of the *dramatic* communicative context are related to the actor's body and the *stage* context through the indicative gesture accompanying the utterance. Gesture, in this sense, *materializes* the dramatic subject and his world by asserting their identity with an actual body and an actual space. Without simultaneous kinesic markers, language would remain merely *ideal* in the theatre, a series of unoriented—and thus unmotivated—*virtual* propositions, just as without the movements whereby he *orchestrates* his utterances (Stern 1973, p.120) the actor cannot physically possess or control his own speech, but is rather determined by it (as a simple mouthpiece).<sup>80</sup>

In fact, the deictic union of language and gesture may be even more intimately connected in the *nô* theatre than in the western sung and/or spoken theatrical tradition, due to *nô*'s characteristic chanted mediation between linguistic and kinesic intentionality.

In *nô* texts, contrastive particles such as *koso* are the verbal deixis linking *nô* text and performance through the medium of the chant. They are *nô* language's 'body talk', providing the illocutionary force in utterance which signals its intentional impulse toward lyricism and affective-expression. As sung poetry this intent rises and falls, bends, snaps, rests, accentuates, and turns with the contour of the chanted melody, gradually intensifying to culminate in musically accompanied gesture, movement and dance. Seen in this light Zeami's statement, that *nô* cannot successfully be performed 'the other way around', gains clarity. To do

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<sup>79</sup> Monica Bethe & Karen Brazell, *No as Performance: An Analysis of the Kuse Scene of Yamamba* (Ithaca, New York: Cornell University China-Japan Program, 1978), 105.

<sup>80</sup> Elam, 1980, 74-5.

so would be to elude nô's primary metalinguistic impulse which serves ultimately to endow a given nô play with its individual flavour and significance.

The task of the nô playwright to provide the underlying textual grid for successful performance is accomplished partially through linguistic deixis. During the course of a nô play the authorial arrow is constantly showing, pointing to and drawing attention to an allusive subtext. Through numerous allusions past poetic intent is continuously thrust by verbal deixis through the illocutionary force of language into the 'here' and 'now', usually in the form of the emphatic *ko-so* and other particles situated at or around each impending literary allusion. In this way the language of nô never stops passing reference to itself. At the onset of a given nô play (usually the 'name-saying' *nanori* segment), the seed of intent is planted at the site where the play is to occur. This authorial act is invariably followed by continuously more allusive acts. Each allusion serves to further the intentional impetus upon which an individual playwright weaves his web of interaction.

## CHAPTER 2

### ALLUSIVE ECHOES OF REMEMBRANCE

#### Questions concerning allusive and intertextual practice in the nô

How does allusion operate perceptually in the nô? To what phenomenological, rhetorical, semantic and/or structural purposes is it employed textually? Could the role of allusion in a nô play (most often appearing in conjunction with a contrastive (focussing) particle with or without the concord agreement<sup>1</sup>) be to activate a sonic intertext which in dialogue with the play's visual surface ultimately performs within the auditory/audience collective imaginary? Would culturally specific definitions of the Japanese terms, *honkadori* 本歌取り (commonly translated as 'allusive variation'; lit. 'capturing of original songs/poems') and *honzetsu* 本説 'original sources'—in light of the ingrained and persistent oral tradition in which they developed—assist in revealing the process by which different literary genres become juxtaposed? Furthermore, could this line of inquiry shed light on interrelations between nô language and performance texts? Within the context of a nô aesthetics of perception,<sup>2</sup> do these questions not become inseparably bound through interartistic combination? Finally, the actuality of such a powerful synthesis of the senses necessarily raises larger questions pertaining to the overall importance, function and purpose of the radical appropriation of past sources in Japanese literature and performance.

The present chapter regards Japanese allusive and intertextual practice as a combined literary and performative technique of 'affective expression'. Earl Miner posits the notion of an "affective-expressive poetics" as "(t)he genuine alternative to a mimetic theory of drama."<sup>3</sup>

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<sup>1</sup> Although invariably in *Matsukaze* allusive material is introduced in conjunction with contrastive particles, in other Suma related plays the relation between particle and allusion, though present, is not always as consistent. This is due, it is being argued, to differences in source material.

<sup>2</sup> This notion of a 'nô aesthetics of perception' is explicated in *Matsukaze*'s *rongi* and *kuse* segments in Chapters Five and Six.

<sup>3</sup> Earl Miner, *Comparative Poetics: An Intercultural Essay on Theories of Literature* (Princeton, New Jersey: Princeton University Press, 1990), 53.

(t)he affective-expressive poetics derived from lyric with history naturally gave greater prize to narrative points of attention, and the plurality is evident, as (is) also plain in authors' ability to shift with great rapidity, both to other points of attention or to engender shifts in points of view.... This rapidity of shift and exchange of points of view and points of attention reveals a world of enormous subtlety and beauty.<sup>4</sup>

In defining the term he refers to the preface to the *Kokinshû* in which "Ki no Tsurayuki held that the moved human spirit is the generative factor of poetry and that the words one is moved to utter constitute the expressive factor."<sup>5</sup> In applying the term "affective-expression" to drama Miner turns to Zeami's dramaturgy which clearly "set the art of moving an audience as his theoretical goal. The moving of spectators obviously involves engagement, just as it is obviously indebted to Tsurayuki's poetics."<sup>6</sup>

The moving does not involve mimesis, and it is not a transparent medium. An actor playing an old man is not to limp or drag the body but to arrest or otherwise qualify his usual grace slightly.... The art is made to seem complex by the stress laid on a number of styles characterized by Zeami in highly poetic imagery....

Zeami's flower includes the ends as well as the means of *nô*. It provides a normative expressive means (the flower as the art of *nô*) to normative affective ends (the flower abloom, as it were, in the hearts and minds of the audience). The motives behind this poetics seem clear. To have *nô* be taken seriously, as a premier art, it had to be known to have a written poetics, even if it was also known that the nature of the poetics was a closely guarded secret. It was also necessary to define *nô* in terms of the originative poetics based on lyric and certain kinds of history. Zeami's ambitions as a theorist were realized. He achieved respect for his art by enlarging and modifying the basic poetics without contravening it.<sup>7</sup>

This 'presentational' style of performance stands in marked contrast to other more 'representational' forms of performance such as those found in the standard western theatrical repertoire. Chapter One illustrated the classical Sino-Japanese poetics of literature and performance as being 'affective-expressive', and thus phenomenological, in that the intent toward poetical and/or performative expression is a welling up of artistic impulse through the

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<sup>4</sup> Ibid, 208-9. My parenthetical insert.

<sup>5</sup> Ibid, 49.

<sup>6</sup> Ibid, 53-4. My parenthetical insert.

<sup>7</sup> Ibid, 54-5.

somatic sensory perception of the author-composer-performer. Chapters Three to Nine will observe the allusive sub-text of nō plays in relation to the contrastiveness of its activating delimitational particles, in order to begin to demonstrate how linguistically and textually (particularly in the *rongi* and *kuse* segments of *Matsukaze*) this emotive intensification gradually evolves and transmutes into performative intertext. Moreover, subsequent chapters will attend to the technique of inter-sensory juxtapositioning primarily between vision and hearing amid the perceptual (and thus phenomenological) merging of past memory with present experience. Audience engagement in the nō constitutes a multiple-perspectival process of calling to mind that which has slipped into acoustic memory—of grasping momentarily and experientially essences of what is temporally about to recur—of remembering, forgetting and remembering again.<sup>8</sup> As the nō progresses through layer upon layer of allusive material, and as each successive memory resurfaces and fades, somatic participation on the part of the nō audience becomes increasingly less conscious and more profoundly meditative.

### **Phenomenological echoes**

Remembering is not merely “the re-excitation of innumerable fixed, lifeless and fragmentary traces,”<sup>9</sup> but rather is an act of imagination. It “is a living product of desire, attention, insight, and consciousness.”<sup>10</sup> Phenomenologically speaking, as a mode of perception, memory connects our inner voice’s sensory pathways with perceived points of reference in the external world. Remembering is the activity by which we link past experience with the present. Furthermore, it is a temporal process of elimination (of remembering and forgetting) by which to a large extent we determine our future actions and reactions.

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<sup>8</sup> This certainly would have been the case for some members of the contemporaneous audience in particular, who would have been assumed to have an auricular knowledge of the texts being alluded to.

<sup>9</sup> Edmund Blair Bolles, *Remembering and Forgetting: An Inquiry into the Nature of Memory* (New York: Walker and Company, 1988), 99.

<sup>10</sup> *Ibid.*, xiv.

Forgetfulness is “a failure to create memory,”<sup>11</sup> rather than an inability to retrieve it. Thus, perceptual memory is our experiential link through time. As such it is not static, sharing characteristics of motility discussed in Chapter Six as being integral to the temporal flow of sound.

According to Bolles, “memory uses the past, but does not preserve it. ... It is an imaginative reconstruction, or construction, built out of the relation of our attitude towards a whole mass of organized past reactions or experience.”<sup>12</sup> Historically in the west, what is referred to as ‘artificial memory’ was a technique employed by the ancient Greeks and Romans to remember speeches without the aid of written texts. States Bolles, “(a)rtificial memory required so much imaginative attention that its practitioners felt a relationship with the material that we, looking on printouts or scratch pads, simply never feel. The ancients saw artificial memory as a way of making themselves and whatever they wished to remember as one.”<sup>13</sup> In contrast with the ancient Japanese oral/tradition of remembering, the Greeks and Romans had a highly visual system of fact recollection in which they would arrange scenes in an imaginary space.

Rhetoric students used to seek out large architectural spaces and commit them to memory. After selecting a space, one placed, mentally of course, associative images in this space. Each person filled his space with privately created pictures. Recall consisted of an imaginary stroll through this space, looking at the images, and remembering their associations. Although the action was imaginary, the experience was profoundly felt. An orator might imagine himself walking past a stairwell. At the landing he sees, through memory’s eyes, a large image of a young man thrashing an older woman....<sup>14</sup>

The visuality of ‘artificial memory’ bears residual traces within contemporary culture where we persist in prioritizing visualization over auditory techniques of remembering. However, there is an important similarity between artificial and acoustic memory which is crucial to this

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<sup>11</sup> Ibid, xvi.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid, 6.

<sup>14</sup> Ibid.

investigation because it is rampantly operational in the nô: there is total identification between the one who remembers and that which is remembered. The ancient Japanese, like the Greeks and Romans, conceived of memory as a way of making themselves one with whatever they wished to remember. On the other hand, in a predominantly oral/aural tradition such as Japan's, recollection techniques consisted mainly of forms of auditory habituation such as sung repetition, spoken or chanted ritual and ceremonial recitation. Just as a student of nô dance must repeat newly learned gestures over and over again until they are so ingrained in the body's kinetic memory that they can be executed without conscious effort, similarly, through oral/aural repetition, phrases and melodies of songs and passages become habituated through the body's repeated voicing and listening. Maxine Sheets-Johnstone posits that

the origin of language lies in the discovery of certain sensory-kinetic powers, the discovery of certain bodily I *can*'s in the form of lingual articulations and discriminations. The original elements of language were a consequence of that discovery. Whatever the sound made, it had a certain resonating character such that a physiognomic pairing of sound and meaning was made.... (and) not only are sound and meaning physiognomically congruent,... the tactile-kinetic gesture—the bodily making of the sound—is also physiognomically congruent with the meaning.... Hence, the act of sounding, the sound itself, and the meaning of the sound were all physiognomically related. At the origin of language, articulatory gesture, sound, and referent were physiognomic cognates of one another.<sup>15</sup>

Hearing is intrinsically physical in that it is perceived intimately and directly through the body--arguably more than vision, the distal sense; and due to this proximal internalization, in certain instances hearing is more visceral than touch.<sup>16</sup>

In his positing of an "inner voice" within the self's "auditory imagination," Ihde states that integral to "the active imaginative mode of experience lies the full range from sedimented memories to wildest fantasy."<sup>17</sup> Inner speech, which includes memory, "is marked by the

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<sup>15</sup> Maxine Sheets-Johnstone, "On the Origin of Language," *The Roots of Power* (Philadelphia: temple University Press, 1990), 162-3.

<sup>16</sup> See Merleau-Ponty, "Eye and Mind," *The Primacy of Perception*, 1964.

<sup>17</sup> Don Ihde, *Listening and Voice: A Phenomenology of Sound* (Athens, Ohio: Ohio University Press, 1976), 133.

intimate sense of *my active* thinking.”<sup>18</sup> This does not mean, however, that the inner voice is always a totally subjective assertion. It may often be the imagined voice of an ‘other’, which is heard at a slight distance from the more intimate internal vocalization. This experience “is an imaginative “listening” to an *other* which I may recall, fantasize, or spontaneously remember.”<sup>19</sup> According to Ihde, though audibly less tangible than voiced speech, the self-presence of the voice of inner speech (whether of self or other) is “felt bodily.” Its style remains unpolished, possibly accompanying other dimensions of imaginative experience. Although Ihde admits that not all thinking is linguistic, he adds that “as language, inner speech is the self-presence of language, for within the auditory experience we are already within language.”<sup>20</sup> His submission that the center of language is located in the voiced and heard sounding of word<sup>21</sup> has profound implications with regards to the *nô*.

Who perceives in the *nô*? To take the example of the *Matsukaze kuse*, it is first of all the performer who perceives through his character. When the *shite* has become one with the personage he is playing, it becomes the character who perceives. When the *shite* as *Matsukaze*, is the initial perceiver in the play, s/he becomes a conduit through which the audience perceives. She pines and remembers, all the while listening to her inner voice chanted externally to the audience, until finally she actually ‘sees’, or ‘envisions’, that for which she had pined and remembered and has so far remained exclusively in the auditory dimension. As the audience watches and listens to the character it actively pines and remembers through snatches of lost phrases, half remembered songs, stories of the past, poetry learned by heart. It is largely via the recollection of familiar allusive and intertextual material that it re-experiences her remembrances. Eventually a meditative-like state is induced in which the inner voice of the

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18 Ibid, 141.

19 Ibid, 140.

20 Ibid, 144.

21 Ibid, 118.

audience-listener begins to merge with the character-performer's affective-expression.<sup>22</sup>

Participation in allusion and intertextuality is anything but a leisurely pastime of the passive listener. Allusive acts stimulate reactive memory within the imagination of the one who perceives. Ultimately this means that the audience-perceiver listens not so much to a dialogue between characters as to the juxtapositioning and merging between contrasting pairs, multiple points of view, interiors and exteriors, as well as different modes of perception, most often signified in nô written texts by delimitational particles. On the reflective nô stage a dialogue (or rather, a polylogos) ensues between the internal and external voices of multiple perceptual selves and others.

The main purpose of allusive and intertextual practice in the nô is to stimulate in acoustic time and space the inner voice within the imagination of the listener into successive, perceptual acts of remembering. It is in this sense that nô intertextuality is phenomenological. On one level, this process sets up a tension between the intra-sensory (ie. primarily sonic and visual) sign systems. In the case of *Matsukaze*, the auditory subtext or *ura*, consisting largely of allusive and intertextual material, constitutes the remembered past knowledge of both the character on the stage (in this case, Matsukaze) and the active audience-participant; while the surface text (that which is played out on the stage) presents a contemporary context within which the subject's inner voice is invited to join in and 'speak'. According to Ihde's theory, the visual autonomy of the surface text would necessitate a certain distance from inner speech.

There is a sense in which inner speech "allows" the dimension of sight to stand alone before one. The intrusion of the auditory is, conversely, an index to the central role of the auditory in inner speech.

In this respect auditory imagination "lets be" a visual "world."<sup>23</sup>

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<sup>22</sup> The meditative state required of the nô spectator has been discussed previously in relation to the musical elements of nô chant.

<sup>23</sup> Ihde, 1976, 146.

This is certainly true in regards to the *nô* where the sonic subtext 'lets be' the play's visual and textual surface. At culminative points during the course of a play (in the case of *Matsukaze*, in the *rongi* and *kuse* segments and at the end of the play<sup>24</sup>), a striking visual image will impose itself in the mind's eye of the spectator—an image perceptually separate from the visual spectacle on the stage which has been induced through the inner voice by the chanted words and melody of the chant. Gradually during the course of a play a dialogue ensues—not between characters (although in the *nô* the reciprocity between the performer and audience resonates in the interaction between the *shite* and the *waki*<sup>25</sup>)—but between the inner voices of the audience participants whose imaginations are being stimulated aurally by remembered allusions, and the external audio-visual imaginary being played out by the performers on the stage. All of this is made possible through the workings of the auditory imagination.

It is here that inner speech, a most "interior" phenomenon, may be understood to be intimately related to the most "universal" of the significations of language as intersubjectivity. I live in the presence and the self-presence of language. Inner speech as a *modal core* of imaginative auditory experience echoes the voice of language in the World. Its polyphonous self-presence is in tune with the sounded presence of the World. This self-presence is, in its core modality, no more quiet than the sound of the World. Its life sounds in word.<sup>26</sup>

During the course of a given *nô* play an allusive soundscape whose "life sounds in word" begins to form through interactive collective remembering in combination with external auditory modes of delivery such as chanted words, sung and flute melody, drummers' calls and percussive rhythms. The *nô* intertext is a sonic exchange between the internal and external imaginaries.

Ihde observes there to be "distances" and "resistances" between what we imagine and what we perceive. Just as external sound penetrates into the realm of the thinking self, internal

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<sup>24</sup> The three places where this internal imaging is designed to occur in *Matsukaze* have been isolated in Chapters Five and Six: a) the image of the moon reflected in the *ama*'s pails; b) the image of Yukihiro brought on by the tactile intimacy of the robe; and c) the imagined appearance of Yukihiro standing in place of the pine.

<sup>25</sup> See Hoff, "Killing the Self: How the Narrator Acts," *Asian Theatre Journal* 2: (1985): 1-27.

<sup>26</sup> Ihde, 1976, 144.

imagining (such as remembering) influences the ways in which sounds are perceived. However, there are moments when the two perspectives merge, creating what Ihde calls a “harmonic echo”:

There is, in auditory imagination, the possibility of a synthesis of imagined and perceived sound.... But in this case the auditory “hallucination” is not a matter of hearing one thing as something else but a matter of a doubled sound, a synthesized *harmonic echo*.<sup>27</sup>

This idea seems to correspond to Zeami’s statement in *Sandô* concerning the culminative moment in the *nô* when the source material is illuminated aurally, a prerequisite for truly affective imaging:

The ear-opening is that instant in which the two aural dimensions fuse into one impression. 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.<sup>28</sup>

The notion of the ‘echo’ in acoustic experience is particularly appropriate with regards to the *nô* because in the phenomenon of the echo perceptual distance and proximity, depth and surface, sound and image, become merged. States Ihde, “With the experience of echo, auditory space is opened up.”<sup>29</sup> As we hear surfaces we come to hear interiors. For example, acoustic space is disclosed in the sharp directional impact on the surface of the *tsuzumi* drum. The words of the *nô* text fill this *ma* 間 or ‘empty space’ which has opened up between the beats and merge with our internal imaginary. Moreover, in the acoustic echo between drum beats, distal depth is disclosed, as in Ihde’s example of the well which divulges its auditory distance as one calls down its hole. In Zeami’s *Izutsu*, distal depth is revealed through the well’s intertextual echoes

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<sup>27</sup> Ibid, 134.

<sup>28</sup> Zeami, *Sandô*, Omote and Katô, eds., *Zeami Zenchiku*, 1974, 141, trans. Quinn, *Monumenta Nipponica*, 48:1, 1993, 82.

in a culminative reflective self image of stunning beauty. Or, when in the mountains one calls one's name, "the mountains and canyons reveal their distances... auditorily as my voice re-sounds in the time which belongs so essentially to all auditory spatial significations."<sup>30</sup> In the asymmetrical time-spaces between the drum beats, spatially distant or temporally past narrative and poetic reaches of mountains and valleys, wells, skies and oceans—allusive and intertextual settings within the external and internal collective imaginaries—are manifested through "harmonic echo" proximally here and now within the self and externally on the nô stage.

An echo is the trace of a sound just passed. Thus, inherent to the phenomenon of the echo is a spatio-temporality. States Ihde, "The space of sound is 'in' its timefulness."<sup>31</sup> He observes that with careful listening to sounds there is always a "slight trailing effect," in the distance of which "the temporality of sound is implicated."<sup>32</sup> As in Merleau-Ponty's famous example of the blind man tapping his way through the surrounding objects with his cane, when we move through space we hear the echoes of the surfaces of things. "The echo gives me an extremely vague surface presence. I strike it and its surface resounds more fully."<sup>33</sup> When we strike a surface we get a "duet of the surface aspect of two things." According to Ihde this is one way that the mute (or visual) object is given voice and the line is crossed between sound and vision. But if we concentrate our auditory abilities there is always a perceptible echo following the impact of the sound, which in combination with the duet of the surface impact of two objects, creates a polyphony of sound.

The surface-aspect only gradually becomes less vague in the sharpening of our listening abilities. In the echo and in the striking of the thing, I hear surfaces as existential possibilities of listening.<sup>34</sup>

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29 Ihde, , 1976, 68.

30 Ibid.

31 Ibid.

32 Ibid, 69.

33 Ibid.

34 Ibid,.

In *nô* (particularly Zeami's) the "existential possibilities" of sound in the interrelations of language and music are fully exploited. At the level of words and melody, there is a dialogue created between the surface text and allusive and/or intertextual subtext which stimulates interaction between internal and external vocalities. Temporally and rhythmically, the drums and drummer's calls break through the sound barrier of the *nô*'s mute visual surface to disclose an acoustic space of the interior. Within this spatio-temporal void the words of the *nô* acoustic text utter forth. The *nô* stage becomes a sonic inter-playground in which sounds and utterances associate freely, echo and resound within a surrounding timelessness and emptiness. Ultimately this sonic polyphony gives voice to the silent moving beauty of the *nô*'s mute visual spectacle. Such an eternal moment of union between sound and image is an effect for which Zeami strived in the creation of his *nô* plays and is a major hallmark of his style. That he did this consciously is evidenced in his treatises:

On the other hand, the 'eye-opening' refers to when the utmost interior of that (kind of) *nô* is affected in the gesture. When this is fully realized visually then one should feel like being at home there.<sup>35</sup> Within the interval between the performer's danced action and the spectator's visual impression is the space where suddenly we are strangely moved. This becomes manifested through the emotional/spiritual power of the *shite*. Although this (effect) may not seem to come about through the playwright's composition, (in fact) this coming into being at home could not occur without the interaction between image and music within the composition. The playwright needs to consider carefully the exact place between the movement and music in the *nô* action for this to come about. The utmost place where the eyes open to the strangeness is referred to as the 'eye-opening'.<sup>36</sup>

Zeami's emphasis in this passage from *Sandô* is that the "opening of the eyes" should only take place after the ears have been opened to the deeper significance of the play's intertextual source. This passage reveals once again the playwright's concern that the words and musical composition of the *nô* text initially draw the audience into the visual imagery of the actor's

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<sup>35</sup> This passage is reminiscent of Heidegger's phrase, "language is the 'house of being' wherein man dwells."

<sup>36</sup> Zeami, *Sandô*, Omote and Katô, eds., *Zeami Zenchiku*, 1974, 141. My translation. For Quinn's translation see Appendix 1-F.

performance and the text. The passage reinforces Zeami's assertion made elsewhere in his treatises (ie. the passages from *Fūshikaden* previously discussed in Chapter One) that a nô performance should move from sound to vision, and not the other way around.

That both Kan'ami and Zeami intuited the intersubjectivity between performer and spectator as paramount in invoking enthusiastic audience response is evidenced in the concern expressed throughout the treatises that the nô audience be able to catch aurally the various poetic allusions (*honkadori*) in addition to easily grasping a play's Chinese and Japanese prose sources (*honzetsu*)<sup>37</sup>. States Goff, "For allusions to be effective... they first had to be recognized by the audience, hence Zeami, like Yoshimoto, repeatedly stressed the need to use familiar material."<sup>38</sup> The utilization of familiar *utamakura* 'poetic pillows',<sup>39</sup> such as *Suma no ura* in *Matsukaze* for instance, is fundamental to summoning spontaneous and collective audience understanding in the nô. In discussing the rhetorical definition of *utamakura* with regards to the waka canon, Edward Kamens highlights the term's association with acts of the imagination such as dreaming while resting on one's head on a pillow (*makura*):

...think of the phenomenon of dreaming as somehow analogous to the act of making poems—that is, as something that takes place when the psyche is allowed or allows itself to listen to those myriad voices of others that lie within its own voice and to explore the myriad within itself, and then reproduces these stored voices and images, albeit in altered configurations, as dream.<sup>40</sup>

Whereas the above passage is intended to describe the compositional act (from an authorial point of view), in light of the above discussion it could just as easily be applied to audience-reader re-active response. Both composing and receiving poetry are assertions of the imagination, conjoined and made more potent through the employment of allusion.

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<sup>37</sup> The term, *honzetsu*, although primarily designating Chinese and Japanese prose sources, includes also Chinese poetry sources such as the frequently cited poetry of Bai Juyi.

<sup>38</sup> Janet Goff, *Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays* (Princeton, New Jersey: Princeton University Press, 1991), 86.

<sup>39</sup> This term will be explained in Chapter Five.

It would be wrong to assume that throughout his career Zeami's aesthetic was entirely adherent to audience response. As Noel Pinnington points out, Zeami's early concern in *Fûshikaden* for audience reception was inherited largely from Kan'ami's own success in performance. However, in Zeami's later treatises such as *Kakyô* 花鏡, as more and more he began to develop his own Zen philosophy of performance, he inclines towards a more Buddhist influenced "self-justifying aesthetic."<sup>41</sup> This contraposition is played out in his plays--between the surface and subsurface of *Matsukaze*, for instance, in which something of a personal statement seems to be on the verge of crystalizing, and becoming more openly apparent in later plays such as *Semimaru*. Still, the fact remains that the *nô*, as transmitted through the oral tradition by Kan'ami and radically developed and transformed by Zeami, has at its foundation an oral/aural aesthetic based on an intersubjective receptivity of author/composer/actor and audience.

That in his later theoretical treatise, *Kakyô*, Zeami continues to emphasize the distinction between actor-audience communication 'by ear' and 'by sight' attests to an emerging aesthetic already apparent in *Matsukaze* based on the relationship between performer-audience interaction and audio-visual juxtapositioning:

Initially, the audience-listener hears what comes first. Then, the visual gesture follows slightly after, so that once the audience hears it in their heart-mind, soon after they will see a shift in the world around them as the realization of the union of vision and sound is felt.<sup>42</sup>

Zeami illustrates his dual-sensory notion with an example of gestural weeping in *nô* performance. He emphasizes the necessity of the audience to 'hear' the word, 'weeping,' before the actor actually gestures the image by raising his sleeve to his face for the audience to 'see.'

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<sup>40</sup> Edward Kamens, *Utamakura, Allusion, and Intertextuality in Traditional Japanese Poetry* (New Haven and London: Yale University Press, 1997), 2.

<sup>41</sup> Noel J. Pinnington, "Crossed Paths: Zeami's Transmission to Zenchiku," *Monumenta Nipponica*, 52:2, 220.

It is perhaps no accident that Zeami chooses the potent gesture of weeping over other gestures to convey this particular point, as in his phenomenology of sound Levin equates weeping with the “true vision” of the eye that weeps. He refers to crying as “the speech of powerlessness, helplessness which calls for vision, for thought, for understanding; we need to see what *it* (weeping) makes *visible*.”<sup>43</sup> The most profound vision, however, comes to the one who ‘listens’ before ‘seeing.’ One example is the powerful moment in *Sumidagawa*<sup>44</sup> when on a boat crossing the Sumida River a mother listens to the ferryman’s story of her lost son. As the sorrowful truth of his death slowly dawns on her and she becomes fully cognizant of her loss she makes a silent gesture of weeping. The audience-listener hears the story while at the same time being confronted with the mute sadness of her visual presence; at her moment of recognition in the gesture of weeping within the combination of beauty and sadness the spectator comes to truly ‘see.’ Thus, the *nô* gesture visually acts the intent initially generated by words emitted through the voice-medium. What was a preoccupation for direct audience-performer interaction in earlier *nô* plays such as those conceived and transmitted by Kan’ami gradually becomes mediated in Zeami’s works such as *Matsukaze* and *Semimaru* through the interplay of textual and perceptual juxtapositions towards an evolving medieval *nô* aesthetic.

### Intertextual echoes

That the rhetorical techniques of *honketsu* and *honkadori* permeate *nô* at all levels of text and performance is not surprising when considered within the late-classical and medieval Japanese literary context. Rendered variously in English as ‘allusive variation,’ ‘poetic borrowing,’ and by Bialock as “transumptive figure,”<sup>45</sup> *honkadori* 本歌取 means literally, the

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<sup>42</sup>Zeami, *Kakyô*, Omote and Katô, eds., *Zeami Zenchiku*, 1974, 85. My translation. For Rimer & Yamazaki’s translation see Appendix 1-G.

<sup>43</sup> David Levin, *The Opening of Vision* (London; New York: Routledge, 1988), 172.

<sup>44</sup> Attributed to Zeami’s son, Jûrô Motomasa (1395-1459).

<sup>45</sup> David T. Bialock, “Voice, Text, and Poetic Borrowing in Late Classical Japanese Poetry,” *Harvard Journal of Asiatic Studies*, 54:1, 1994, 206, footnote 48.

adoption or 'capturing of' (取) 'original' (本) 'song(s)' 歌. *Honzetsu* 本説 is a term used by Nijô Yoshimoto 二条良基 (1320-1388) and adopted by Zeami (in regards to *renga* and *nô*) to designate the borrowing of source material from Japanese and Chinese prose, as well as Chinese poetry. As in the case of *honkadori*, the origins of *honzetsu* can be traced to early *waka* practice, its application continuing on into the medieval period in new forms of performative literature such as *renga* and *nô*. In *nô*, *honka* (defined by Konishi as 'foundation poems') are taken exclusively from indigenous literary and performative sources: folklore and itinerant entertainment; Japanese song and poetry in collections such as the *Shinkokinshû*, *Kokinshû* and *Man'yôshû*; ancient records, namely the *Kojiki*, *Nihon shoki* and in the case of *Matsukaze*, the *Kinkafû*. As Goff has demonstrated, *Genji monogatari*, *Heike monogatari* 'The Tale of the Heike' and *Konjaku monogatari* 'Tales of Now and Times Past' (as mixed poetry and prose genres) are important sources of both *honkadori* 'allusions to poems' and *honzetsu* 'intertextual borrowing of prose sources' in the *nô*. Additional *nô honzetsu* usually derive from a combination of donor sources, both Japanese and Chinese: ranging from itinerant stories, sermons and ballads of the Japanese *setsuwa* tradition; to tales surrounding Indian myth and religion; Chinese poetry, legend and narrative; and Daoist, Confucian and Buddhist texts and sutras. As pervasive as the practice of allusive and intertextual borrowing is in the *nô*, it is by no means exclusive to *nô* texts, pervading the entire Japanese literary tradition.

Concerning Japanese *waka* as represented in the *Shinkokinshû* (a medieval poetry collection (1433-9) from which the *nô* derives much of its poetry sources), Bialock deems the late-Heian poet, Fujiwara no Teika 藤原定家 (1162-1241), to be largely responsible for "the constructing of an entire poetics around a technique of borrowing (*honkadori*)".<sup>46</sup> In contrast to the *Kokinshû*'s horizontally associative usage of poetic devices such as *engo* 縁語

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<sup>46</sup> Ibid, 206.

'associative words,'<sup>47</sup> *kakekotoba* 掛詞 'pivot words' and *makura kotoba* 枕詞 'pillow words', the *Shinkokinshû* poets' medieval concern with vertical depth (a medieval characteristic observed in Chapters Five and Six between the surface and sub-text in *Matsukaze*), "rel(ies) on their power to associate metonymically and thereby generate meaning from below the surface of the poem."<sup>48</sup> In this way, Bialock contends, Teika succeeds "in thickening the poetic mood of the earlier waka... by deploying the *engo* 'word association' in such a fashion that virtually every word quietly calls up an echo of another in the poem".<sup>49</sup> In so arguing, Bialock acknowledges Teika's innovation of *honkadori* as a late classical revitalization in textual form of the preexistent oral/aural practice extending back to the early Japanese indigenous tradition of retrieving or 're-capturing' snatches of original songs and remembered stories.

Being what Bialock calls a "strict textualist," Teika's poetics of *honkadori* (in which *waka* are perceived visually by the reader of the printed page) is visual and primarily spatial. It is in this sense that Bialock argues Teika's significant departure from the previous orality-based poetic tradition in Japan which,

to one degree or another, has always managed to recuperate, if not foreground, the living voice. Responson, repetition, and echoing, present to an extraordinary degree in the written elaboration of Japanese poetry, have therefore all continued to belong equally to its praxis, i.e. the performance, of Japanese poetry.... Such poetry draws upon a deep feeling for that plenary power of the spoken word which, in the words of the *Kokinshû*, can "effortlessly move heaven and earth, move to sympathy the feelings of gods and spirits invisible to the eyes, make tender the relations between men and women, and calm the hearts of mighty warriors."<sup>50</sup>

However, as Kamens points out the presence of allusion implies an inherent temporality in that "(r)e-use of the past is this tradition's way of making the old ever new."<sup>51</sup> Using the image of the

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<sup>47</sup> Poetic technique of word association.

<sup>48</sup> Bialock, 206.

<sup>49</sup> *Ibid*, 204-5.

<sup>50</sup> *Ibid*, 190-1.

<sup>51</sup> Kamens, *Utamakura, Allusion, and Intertextuality in Traditional Japanese Poetry* (New Haven and London: Yale University Press, 1997), 22.  
1997, 22.

river's shoals he reflects that each poem is a space, and a moment, in which the deposits of time and memory lie exposed to view.<sup>52</sup> Even so, Bialock's positing of *hokadori* as having evolved visually and spatially through a vital and persistent oral tradition is illuminating, especially in regards to *nô* text and performance.

Zeami wrote his *nô* plays and treatises two centuries after the conception of Teika's poetics of *honkadori*. In fact, Zeami's leap to writing out his theories may partially have been influenced by his knowledge of the existence of *karon* 歌論 'poetic discussion, theories.' Moreover, that *nô* plays were committed to paper by Zeami, testifies to a growing medieval commitment to the written form. In the case of *nô* texts, they were not read as literature, rather being recorded for the purpose of preserving the *nô* for future generations.<sup>53</sup> Nevertheless, as mentioned above, during the medieval period this discursive trend in the *nô* runs parallel to a growing visual-spatial consciousness. *Nô* achieves a synthesis of the Japanese oral/aural and visual/written traditions. Although the medieval period witnessed a reintegration of aurality into poetic culture (as evidenced above in the case of the *nô*), Bialock comes to a crucial insight into a shift which occurred as a result of Teika's textual experiments with *waka*:

In later *waka* poetry, the previous dialogue communicated orally between composer and audience is replaced with one between the composer and the poetic tradition. Installed in place of the audience, whose affectivity had rippled across the surface of the earlier poems, is a realm of absence, longing, and nostalgia: the emergent aesthetic of *yûgen* 幽玄.<sup>54</sup>

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<sup>52</sup> Ibid.

<sup>53</sup> Even now *nô* texts are rarely read as literature by the Japanese. It was only during the postwar period in Japan that qualitative scholarship on the *nô* began to appear out of an inadequate and scanty body of prewar research. (Kanai, 1969, 1109) After *nô*'s strong *samurai* support during the Tokugawa period, performances almost died out completely under the Meiji government. Due to the influence of westernization during the prewar years, *nô* began to be revitalized. However, scholarly interest in *nô* (specifically focussed on the career, theoretical treatises and *nô* plays of Zeami) did not begin to flourish until after the war. See Kanze Hisao, "Nô, Zeami, Gendai," *Kanze Hisao chosakushû* (Tokyo: Heibonsha, 1981), 172-87.

<sup>54</sup> Bialock, 201.

Despite the argument made earlier that the Japanese oral tradition reemerged in medieval poetico-performative genres such as nô performance, the aesthetics of *yûgen*—with roots in Chinese Daoism<sup>55</sup> and deepened in Japanese *waka*—found fruition in the nô, thus claiming the nô genre as a bi-product of the Sino-Japanese poetic tradition. Moreover, instead of excluding the external audience/reader/listener from an intensely private late Heian experience of *yûgen* within textual *waka* (as outlined by Bialock), the performative poetics of nô reintroduced genuine composer/playwright-audience mediation.

In his article, "Killing the Self: How the Narrator Acts," Hoff introduces his inquiry into the relationship between actor, narrator and audience in the Japanese performing arts with an illustration from jôruri 浄瑠璃 'Japanese puppet theatre' in which the *tayû* 'reciter, narrator, chanter, storyteller' "sometimes distinguishes between and at other times intermixes the words of the characters and those of the narration.... Reciting a text by breaking it up into speeches for separate characters is unusual; generally one chanter takes the lines of all characters and voices all narration in a scene."<sup>56</sup> The role of the *tayû* is similar in many respects to that of the *ji* 地 'chorus'<sup>57</sup> in the nô in that both are rooted in the concept of *katari* which underlies the Japanese performing arts. Inherent in the concept of *katari* is the "ambiguity of personal identity," which according to Hoff, is the reason that nô "never developed into a theatre of dialogue."<sup>58</sup> Rather, "(t)he narrator qua actor is both separate from and identical with the

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<sup>55</sup> Konishi traces the poetic origins of *yûgen* in *waka* back to Chinese Daoism as developing out of Chinese 'verse-topic' *shi* 句題詩 (*kudaishi*). In *kudaishi*, the first part of the verse-topic appeared in the first line and the second in the second line, implying rather than stating the verse-topic. Twelfth century Japanese *waka* 和歌 poets (such as Teika) adopted the Chinese *shih* concept of *yûgen* and gradually an aesthetic integral with the indigenous tradition began to develop. Poetry containing *yûgen* began to depend on the response of the reader for completion. Gradually in the late medieval period, Japanese *waka* forms came to possess one of two related qualities: *yûgen* 幽玄, in which the energy was diffuse; and *ushin* 有心, a concentration of intense feeling. See Konishi, Vol. 3, 1991, 184-8.

<sup>56</sup> Hoff, Frank, "Killing the Self: How the Narrator Acts," *Asian Theatre Journal*, 2:1 (Spring, 1985), 1-2.

<sup>57</sup> Hoff notes that the rendering of *ji* as 'chorus' is misleading in its associations with Greek chorus and forms of naturalistic theatre.

<sup>58</sup> Hoff, 10. Hoff bases his argument on the scholarship of Dômoto Masaki, "Dentô engeki no gihô to gendai engeki," *Bungaku*, vol. 31, no. 12, 1963, 9-17; Gunji Masakatsu, "'Kabuki' ni okeru

characters.”<sup>59</sup> This identification extends to the audience through the *katari* process of “killing the self.” “The concepts of shamanistic origin and of transformation recall Dômoto’s and Gunji’s identification of *katari* with shamanism... (and) the cluster of ideas around the concept of rejecting self—“killing” oneself, self-mortification as a mode of transformation...”<sup>60</sup> The transformative “feeling” of *katari* is conveyed to the Japanese audience through the actor’s *katari* technique,<sup>61</sup> which in a *nô* segment such as the *kuse* includes narrative mediation by the chorus. Thus, the *nô* experience was public in the sense that it became a process of “killing of self” for all participants, including members of the audience.<sup>62</sup> The *nô* actor (as go-between) literally acted out the play’s poetic intent in the manner set down by Zeami in *Fûshikaden* as presented in chapter one. In Zeami’s *nô*, then, the audience could now partake in dual (aural and visual) and even multiple sensory perception of its “delight in understated freshness of subtly varied subplots or minor events.”<sup>63</sup> Through his use of collectively remembered source material, the ancient Japanese fondness for and belief in the power of the sung, chanted and spoken word is resonated on the poetic level via *honzetsu* and *honkadori*, as well as at the level of ‘song’ *utai* 謡 and ‘storytelling and retelling’ *katari* 語り in performance.

Bialock secures initial foundation for his argument of *honkadori* by pursuing a late-Heian distinction between *kotoba* ‘words’ and *kokoro* (translated by Bialock in its Late Heian sense of ‘themes’, though certainly in Zeami’s *nô* the term encompasses performative and affective-expressive dimensions inclusive of and extending beyond the purely rhetorical):

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monogatarisei to kabukisei,” *Kabuki ronsô* (Tokyo: Shibunkaku, 1979), 563-72; and Kanze Hisao, “Nô. Zeami. Gendai,” *Kanze Hisao chosakushû*, vol. 3 (Tokyo: Heibonsha, 1981), 172-87.

<sup>59</sup> *Ibid.*, 7.

<sup>60</sup> *Ibid.*, 15. My parenthetical insert.

<sup>61</sup> *Ibid.*, 18.

<sup>62</sup> In fact, Honda Yasuji views the involvement of the spectators in the process of *katari* in early Okina performances—questioning him (Okina) as to his identity and whereabouts as he entered the festival area—as being the origin of the *waki* role in the *nô*. Honda, *Okina sono hoka* (Tokyo: Isseido, 1958), 56.

<sup>63</sup> Konishi Jinichi, *A History of Japanese Literature*, trans. Aileen Gatten and Mark Harbison; ed. Earl Miner, vol.3 (Princeton, New Jersey: Princeton University Press, 1991), 288.

(Fujiwara) Kiyosuke's (1104-1177) failure to mention the similarity of wording suggests that he assumed a certain inevitable identity of the heart (*kokoro*) of a poem with its words (*kotoba*)... yet it was precisely this differentiation between words and heart that constituted the key element in Teika's poetics of *honkadori*.<sup>64</sup>

Central to Teika's departure from traditional poetics, states Bialock, was his manner of distancing the *kotoba* 'words' of a poem from their intrinsic *kokoro* 'heart-mind', creating what in Brechtian terms would be called an 'alienation effect'.

...by forcing the words (*kotoba*) apart from the signifieds of traditional thematic clusters (*kokoro*), Teika redoubles the power of poets to create new figuration while still staying within the poetic tradition.<sup>65</sup>

In the *nô* this interactive distancing between *kotoba* and *kokoro* is made possible largely through the rhetorical techniques of *honzetsu* and *honkadori*. In Zeami's *nô*, *kotoba* (in its distancing from *kokoro*) comes to signify not only the play of language and intentional feeling, but to encompass the very ingredients of performative interaction. According to Zeami's developing aesthetic, the contrariety between words, literary genres, and interartistic perceptual modes of expression and delivery within *nô*'s allusive and intertextual performance is *nô*'s *kotoba*. Amidst Zeami's aesthetic of continual juxtaposition, both textually and performatively *kotoba* and *kokoro* become interchangeable as affective expression in language and performance.

Teika's conscious intent to jolt words from their inherent 'theme' or feeling "registers a profound mutation in the discursive space of the poetic tradition," and according to Bialock, is a major source of the revitalization of the creative impulse for *waka* poets. This revitalization of the *waka* tradition is developed later within the medieval context by Zeami into intertextual performance.

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<sup>64</sup> Bialock, 189.

<sup>65</sup> Ibid, 219-20.

...the trope of *honkadori* appears as a reversal in the priority of heart (*kokoro*) over words (*kotoba*), which allowed some poets, at least, to be creative again within the general limits of the poetic inheritance.... By focusing his didactic concerns on the problem of reception, Teika invested borrowing with a new power and weight that it had lacked hitherto.<sup>66</sup>

A similar creative impulse generated by Teika's 'trope of *honkadori*' seems to have retained its vitality in *nô* composition by playwrights and practitioners whose evolving vertical poetics of space became fused with a previous more horizontally temporal oral tradition. Such literary synthesis conceived by Zeami is not unrelated to the development during the medieval period of what Konishi refers to as an "advance of (poetry and) prose in mixed style."<sup>67</sup> Out of this fusion, an aesthetics of juxtaposition gradually evolved, initially in literature and then performance (*renga* being the hybrid form), to the point where the vacillation between marked pairs such as the characters of Matsukaze and Murasame, with their corresponding pairs of associations—*kokoro* and *kotoba*, poetry and prose, language and music, sound and vision, time and space, internal and external, etc.—were explored, becoming synonymous with Zeami's *nô* aesthetic.<sup>68</sup> The resultant direction of this aesthetic of resonance and juxtaposition in *nô* was towards a merging of the above listed dualities, a deepening of *yûgen* and an intensification of the artistic and poetic impulse.

The late-Heian achievement of detachment between *kokoro* and *kotoba* in *waka* poetry merges with a preexistent distinction prevalent in the late-medieval period between *katarimono* 語り物 'recited narrative' and *utaimono* 謡物 'sung pieces', formerly two separate literary genres which the *nô* adopts and assimilates. It does so very specifically by preserving the distinction

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<sup>66</sup> Ibid, 224.

<sup>67</sup> Konishi, 297-349.

<sup>68</sup> In transcribing *yowagin* melodies I have observed a juxtapositioning of tonal opposites effecting a gradual settling of the melodic line within a given segment (ie. *age-uta* 'song (segment) in raised pitched'; *sage-uta* 'song (segment) in lowered pitch'; *kuse* 'narrated dance (section of *nô* play)', etc.). In addition, I have noticed patterns in what sound like random vocal pitch fluctuations made by the individual chanter which seem to operate independently of the basic melody but eventually stabilize and merge with the overall tonality. As will be discussed in subsequent chapters, melodic juxtapositioning

between *honzetsu* 'the intertextual borrowing of prose and Chinese poetry' and *honkadori* 'the allusive capturing of songs and poems'. While Goff defines the distinction between the Japanese designations, *honkadori* and *honzetsu*, she tends to use the English term, 'allusion,' throughout her book to refer to the *Genji* source material used in the *nô*. Kamens, on the other hand, for reasons which are never stated, veers away from the narrowness of the Japanese terminology (*honkadori* is mentioned only a few times throughout the book and *honzetsu* not at all), adopting the English terms, 'allusion' and 'intertextuality', to deal with a vast network of interrelated material surrounding the *utamakura* he has chosen as his focus, *umôregi* 'buried tree' and its associated *meisho* 名所 'famous place name.' The term, 'allusion', he defines as "overt gestures made by the maker of one poem to another poem or poems or other texts." His invention of the phrase, "allusive gesture," is one which is particularly appropriate to the *nô* and to this investigation, and will be utilized in subsequent analyses of Zenchiku's writings in particular. The term, 'intertextuality', on the other hand, he defines as "the radical interrelatedness or interdependence of all texts."<sup>69</sup> However, at the onset of his study Kamens modifies contemporary usage of the term as defined by Helen Elam, Earl Miner and others, in which 'intertextuality' refers to the unintentional interrelations which occur spontaneously between texts. Rather, Kamens opts for a looser, more culturally specific utilization of the term, insisting on the very definite presence of authorial intent in Japanese allusive practice. Thus, his usage of the term, 'intertextuality', approaches his definition of 'allusion', both being bound to the traditional Japanese assumption of the presence of authorial intent. This investigation is in agreement with Kamens on this point, as in the case of the *nô*, authorial intent does not only become more evident in instances of both 'allusion' and 'intertextuality', but actually elucidates and delimits an individual playwright's intent, becoming characteristic of a particular authorial style. As is argued throughout, Zeami consciously and meticulously manipulates intertextual

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coincides with contrastive particle signification, as well as conflicting usage of allusive/intertextual source material, and is integral to Zeami's characteristic contrasting of oppositional pairs.

source materials to reach a particular desired effect in a given play. Therefore, within the medieval context of the *nô*, it is possible to equate 'intertextuality' with the Japanese term, *honzetsu*. Hereafter, in this investigation the term 'intertextuality' (or in some cases, 'intertextual allusion') refers to the larger intentional practice in the *nô* of borrowing from Japanese prose (*setsuwa*, *monogatari*, *katarimono*) and Chinese prose sources in addition to Chinese poetry sources; while the term, 'allusion', is used as corresponding to the Japanese term *honkadori*, referring to the deliberate retrieval and 'capturing of *utaimono*' in the *nô* of indigenous song and poetry fragments (including poetry from prose works such as *Genji* and *Konjaku monogatari*) for the purposes of revitalization and empowerment within a medieval contemporary context.

A major source of *honzetsu* in the *nô*, prose literature developed in Japan as a genre with origins and a developmental history largely separate from (and even in opposition to) the song (*utaimono*, *waka*) tradition. Both share roots in the oral and musical traditions, however, and in the medieval period when *nô* was developing as an art form independent of *dengaku* and *sarugaku*, the two (by then, emerging written textual) genres had begun to merge. The most influential models for this style of combined intertextual and allusive convergence in the Heian literary corpus are *Heike monogatari*, *Konjaku monogatari* and *Genji monogatari*. During the medieval period, however, due to the innovations of both Kan'ami and Zeami, the *nô* fully integrated these contrasting genres while at the same time managing to preserve a firm distinction between them.

*Nô* performances present a skillful synthesis of recited narrative and sung text.... *Nô* is, however, more than a mixture of recited narrative and song. It is, essentially, a synthesis tending more strongly toward the sung text.<sup>70</sup>

*Nô* fuses ancient song and poetry as well as early-Heian *Kokinshû* poetry with the late-Heian/Medieval *Shinkokinshû* poetic ideals by reintegrating them into a single poetico-

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<sup>69</sup> Kamens, 1997, 6.

<sup>70</sup> Konishi, 1991, 319.

performative expression which constitutes *nô utai*; it then juxtaposes *utaimono* with its historically contrasting genre, *katarimono*, a trend which gradually develops throughout the medieval period into a clear distinction between the corresponding *yowagin* (used to deliver *utaimono*) and *tsuyogin* (used to deliver *katarimono*) vocal styles of chant.<sup>71</sup>

Within Zeami's *Suma* plays alone (dealt with in Chapters Five to Seven), the meticulous care with which the distinction between the two literary genres is maintained is traceably evident and remains consistent with Edo designations of vocal delivery (*yowagin*, *tsuyogin* and *kotoba*).<sup>72</sup> As will be observed, *Matsukaze* maintains almost exclusive adherence to *yowagin* chanted delivery in the segments which make use of borrowed poetry (*honkadori*) from ancient and early song and poetry collections such as the *Kojiki* and *Kinkafu*, as well as the *Man'yôshû* and *Kokinshû* (with a few exceptions where the play alludes to the *Gôsenshû* and *Shinkokinshû*). It borrows both poetry and prose from *Genji monogatari*, which as stated above is a work of mixed genre, constituting both *honkadori* and *honzetsu* within the play. The only other rare instances of *honzetsu* are from Chinese sources: the poetry of Bai Juyi and a short prose passage from the *Mencius*. As will be outlined in the analysis of Zeami's *Matsukaze* in Chapters Five and Six, each allusion is meticulously marked with a corresponding concord particle: *honkadori* sources are invariably marked by *koso*; and towards the end of the play in correlation with the introduction of ancient indigenous sources from the mythico-poetic song tradition, *ya* becomes the prevalent particle; *honzetsu* sources are consistently marked by *zo*.

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<sup>71</sup> As mentioned in the Introduction (p.29, footnote 102), the term *yowagin* 弱吟 'weak song' refers to the melodic style of *nô* chant. This style differs from the *tsuyogin* 強吟 'strong song' vocal style which is rhythmically rather than melodically based, and *kotoba* which is a form of stylized speech. This investigation focusses for the most part on *nô* language in its relation to the *nô yowagin* vocal style.

<sup>72</sup> Although the two song styles (*yowagin*, *tsuyogin*) became firmly established in the Edo period (1603-1867), we must assume that the distinction between 'melodic' and 'rhythmic' chanting styles was already being enforced and developed during the time of Kan'ami and Zeami. This can be evidenced in the ways in which the lyrical and narrative segments are segregated and contrasted as well as in the corresponding different particle utilization. As *nô*'s tonal system evolved these styles would have become standardized. However, it stands to reason that at the same time that Zeami was systematizing his texts (allusive/intertextual borrowing techniques, particle usage, lyrical/narrative juxtapositioning)

This is no more blatantly clear than with regards to the *Genji* allusions, where the distinction between genres (poetry and prose) within the single work, marked with the appropriate particle, is precisely maintained. In the following Chapters Three and Four, some of the above-mentioned authorial practices pertaining to particle usage and manipulation of source material in Zeami's works will be observed to be already operative in plays attributed to Zeami's father, Kan'ami.

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and his overall aesthetic, he would also have been systematizing the nô's modes of chanted delivery. Nô's *tsuyogin* vocal style would not have evolved overnight.

## CHAPTER 3

### SYNTHESIS OF PAST & PRESENT: KAN'AMI'S EGUCHI

#### Nô plays containing original *kusemai*

In her investigation of the Semimaru intertext Susan Matisoff mentions that the nô play *Ôsaka monogurui* 'Ôsaka Madman' contains approximately half of an original *kusemai* 曲舞<sup>1</sup> entitled *Tôgoku (Azuma) kudari* 'Journey Down to the Eastern Provinces.' Similarly, Sakagami's *age-uta* (within Zeami's nô play, *Semimaru*, analyzed in Chapter Eight) alludes to this earlier song-music-dance form, borrowing several lines from the beginning of that same *kusemai*:

After I set forth from the flowery capital, from the flowery capital  
Was that the sound of calling birds at Kamo River?  
Not knowing where I went, crossing Shirakawa  
I reached Awataguchi, wondering  
"Whom shall I meet now at Matsuzaka?"  
I thought I had yet to pass the barrier... <sup>2</sup>

Written by Rin'ami following his exile from the capital it is a long travel narrative describing Morihisa's journey to the eastern provinces after he was taken prisoner during the Taira-Minamoto wars. Its theme of exile and listing of place names beyond the capital would have made it an inspirational piece for Zeami who incorporated segments of it into several of his nô plays.<sup>3</sup> Through repeated allusion in his nô Zeami pays tribute to this particular *kusemai*.

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<sup>1</sup> For a definition of *kusemai* see p. 98-9 of this chapter.

<sup>2</sup> From Susan Matisoff's translation of Zeami's nô play, *Semimaru*, in *The Legend of Semimaru: Blind Musician of Japan* (New York: Columbia University Press, 1978), 184.

<sup>3</sup> Of the plays receiving treatment in this study, *Suma Genji* also alludes to the same *kusemai*, *Tôgoku kudari*.

A common textual feature of *Tôgoku kudari* and Sakagami's *age-uta* is their resemblance to *michiyuki*.<sup>4</sup> Both are travel narratives consistent with that genre's aim at spatial transformation evoked in the naming of poetic place.<sup>5</sup> In the passage cited above the mention of birds in the line, "Was that the sound of calling birds at Kamo River?" is reminiscent of early *chôka* 'long song, poem'. In his discussion of ritual poetry in the *Man'yôshû*, Gary Ebersole interprets birds "in light of the *tama*-belief and ritual complex," observing that since ancient times the cries of birds were believed to convey voices of the deceased.<sup>6</sup> Traditionally associated with death or the realm beyond, birds continue to act symbolically as travelling messengers during Heian and well into the medieval period. For example, the *miyakodori* 'miyako birds' mentioned in *Kokinshû* poem # 411 allegedly written by Ariwara no Narihira are alluded to in the prose-poetry of *Ise monogatari*, and resurface in Lady Nijô's *Towazugatari* as invisible messengers of linguistic ambiguity. Birds appear in several *nô* plays, and in particular within the musico-poetic environment of the *nô* play *Sumidagawa* (attributed to Zeami's son, Motomasa) where they are evoked as mediators between language and an unspoken, silent performative.

Similarly, in the passage above birds are symbolic of flight or travel to another realm, while the *utamakura*, *Kamogawa* 'Duck River' is a manifestation of *kotodama* invoked in the poetic sounding of their calls. All the *nô* plays containing either entire or segments of *kusemai*<sup>7</sup>

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<sup>4</sup> Examples of ancient *michiyuki* 'going the way/path' can be found in poetry and narrative in the *Man'yôshû* and *Kojiki*. The term refers to the poetic or narrative description of a journey or passage through space or time, which in ancient times performed a ritual function similar to a 'rite of passage'. *Nô* plays contain *michiyuki* 'travel song' segments in which the journey of the *waki* and the location of the play's setting are narrated.

<sup>5</sup> See Herbert E. Plutschow, *Four Japanese Travel Diaries of the Middle Ages*. (Ithaca: Cornell University Press), 1981; and Fukuda Hideichi and Herbert Plutschow, *Nihon Kikô Bungaku benran* 'A Manual of Japanese Travel Diary Literature' (1975).

<sup>6</sup> Gary Ebersole, *Ritual Poetry and the Politics of Death in Early Japan* (Princeton, New Jersey: Princeton University Press, 1989), 84.

<sup>7</sup> This chapter will adhere to O'Neill's distinction between the term *kusemai*, referring to original *kuse* 曲舞 dance pieces, and *kuse* 曲舞 which indicates the *kuse* 曲舞 within the *nô*. Unless I further specify that I am referring to the entire *kuse scene* (including *shôdan* 'structural segments of *nô*' such as *shidai* 'thematic entrance song', *kuri* 'short high-pitched song using the highest pitch (*kuri*)', *sashi* 'point'

display similar *michiyuki* characteristics to greater (as in Kan'ami's *Hachiman*) or lesser (as in Zeami's *Yamamba*) degrees.<sup>8</sup> However, as will be shown initially in the treatment of the *nô* plays, *Eguchi*, *Hyakuman*, *Jinen koji* and *Sotoba Komachi*, a contrasting *ima* 'now' and *mukashi* 'then' evolving *kuse* aesthetic within the *nô* can already be evidenced as a growing concern in *nô* plays attributed to Zeami's father, Kan'ami.

In determining the difference between early and medieval understandings of the term *michi* 道, Nagafuji distinguishes between the character's two pronunciations: *michi* and *dô*.<sup>9</sup> While the earlier *michi* is intrinsically a spatial concept, *dô* refers to the medieval consciousness of a dual temporality in the evocation of instantaneous passage (or *michi*) from 'then' (ancient times) to 'now' (the medieval present). He cites numerous examples from *nô* and *waka* literature which he argues merge ancient with contemporary sensibilities, thereby discursively filling the closed, fixed 'leather bag' of the past with the new *sake* 'wine' of openness generated from the dynamic deterioration of that past. This new, transitory world view is manifested temporally in the medieval understanding of *dô* which contains within itself the older existential spatiality of *michi*. Much of medieval literature (and *nô* texts in particular) can be interpreted precisely as a merging of these two world views: *ima* 'now,' 'the present' (that which is to be celebrated 'now,' as 'then') and *mukashi* 'then,' the past' (that which has gone by, but is to be mourned as revered). Grasped simultaneously *ima* and *mukashi* are two sides of the same coin; as Nagafuji puts it, *dô* referring to the interior 'mask' of the individual self which exists

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(abbreviated from *sashi-goe* 'point voice' or *sashi-goto* 'point piece', it is a melodic half sung, half spoken chanting of text) leading up to the actual *kuse*) then it should be understood that I am referring only to the *kuse* segment.

<sup>8</sup> An example of this will be shown in Chapter Eight's treatment of *Semimaru* where Zeami juxtaposes the earlier *kusemai* form in his allusion to *Tôgoku kudari* in the Sakagami *age-uta* (which displays characteristics of a *michiyuki*) with an evolving Buddhist *kuse* aesthetic of the more standard *nô* *Semimaru kuse*.

<sup>9</sup> Nagafuji Yasuji, *Chûsei Nihon bungaku to jikan ishiki* (Tokyo: Miraisha, 1984), 86.

within the external society of *michi*. Thus, the medieval *dô* and *michi* can be viewed in philosophical and aesthetic terms as an emerging spatio-temporality.<sup>10</sup>

Just as it can be said that the medieval consciousness is inseparable from the ancient world view which finds expression in the poetry of the *Man'yôshû*, the seeds of medieval temporality were sown in early times and were evolved from ancient Japanese temporal conceptions. Joseph Kitagawa concurs with Nagafuji<sup>11</sup> in coining the phrase, "a past of things present," to describe the way in which early Japanese chroniclers conceived of history. He observes a passage from the preface of the *Kokinshû* which states the role of chroniclers was to correct mistakes and rearrange the sequence of events in official documents as viewed from the perspective of the present, the point of which was to create or recreate the past as an integral constituent element of the present.<sup>12</sup>

In the unitary meaning structure of the ancient Japanese various levels of reality coalesced, and the past, present, and future were not seen as mutually exclusive. To be sure they were conscious of time and seasons, but time and season were part of the rhythm of nature. Thus, time was not perceived as an independent reality apart from nature. Moreover, while the early Japanese no doubt recognized that each event had both precedents and consequences, they were not particularly concerned with ordering chronologically the sequence of different events in any strict sense. To them what mattered were only those events which appeared on their horizon, and they viewed those events simultaneously... *Man'yô* poets, who had a keen sense of the intimate relations between themselves and things as well as events, had no historical interest in our sense of the term.<sup>13</sup>

Nagafuji describes the temporality of travel songs in the *Man'yôshû* as a revelation or discovery of *ima* 'the now.' While the first half of such *michiyuki* are narrative descriptions (profane, externally spatial travel towards a destination), the second half are a contrastive, less structured

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<sup>10</sup> This notion gains clarity in the theoretical writings of Zen Buddhist monk, Dôgen, and will be returned to in the discussion of Zeami's *Semimaru* in Chapter Eight.

<sup>11</sup> See Nagafuji, 1979.

<sup>12</sup> Joseph M. Kitagawa, "'A Past of Things Present': Notes on Major Motifs of Early Japanese Religions," *History of Religions*, vol. 20, no.1, 1980, 38-9.

<sup>13</sup> *Ibid*, 39.

flowing forth of affective feeling, discursive expressions of the sacred, experiential, space-time<sup>14</sup> 'now.' This evocation of the moment by means of the *tama* of poetry (*kotodama*), is the public manifestation of the court poet's interior flowing forth of self which cannot be controlled or suppressed. Through the course of *michi*, time becomes eternal and purely spatial,<sup>15</sup> no longer subject to real life limitations encountered in the historically lived time of the individual. It is this spatial 'now' that medieval writers endeavor to retrieve from the 'then' *mukashi* of the past which through the centuries has become subject to historical time. Thus, the revitalization of *kotodama* in *nô* and other medieval literature is an attempt simultaneously to synthesize the experientially eternal moment, as a spatially interior 'now' retrieved from the eternity of the collective past, with an emerging individuality, the existential self living from birth to death within an unpredictable, frequently tragic, externally transient world of flux and change. As Kitagawa concurs, "medieval Japanese historians inherited the affirmation of their earlier predecessors concerning the centrality and eternality of the present." He also points out that "(w)hat is new in the medieval historical works is that not only the past history is "a past of things present" but the future is also "a future of things present."<sup>16</sup> This medieval inclusion of the future seems to betray at least a residual presence of ritual (with regards to the *nô*, it is apparent in segments by Kan'ami as well as in Zeami's earlier *nô* plays), as according to Immoos, the "pre-presentation of a desired future event is ritual in the proper sense, whereas the re-representation of a past event for the benefit of an appreciative audience is art."<sup>17</sup> It is necessary to understand ritual time as cyclical rather than historical or linear; thus, medieval literary and artistic expression can be characterized in the tension created by an acute consciousness of these opposing dual

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<sup>14</sup> 間 *ma* 'space-time.'

<sup>15</sup> By 'purely spatial' is meant that temporality also becomes spatial—I'm referring here to a spatio-temporality.

<sup>16</sup> Kitagawa, 1980, 42. In the same paragraph he also points out that "(w)hat is new in the medieval historical works is that not only the past history is "a past of things present" but the future is also "a future of things present."

<sup>17</sup> Immoos, Thomas, "The Birth of the Japanese Theatre, *Monumenta Nipponica*, 24:4 (1969), 405.

temporalities. Early *nô* was *both* ritual and art, its function as symbolic ritual being as Roger Grainger describes:

a structure for *presenting*—making past and future, near and far, fact and fantasy, *present*.... The present only becomes itself when it comes into contact with (in ritual terms, when it is homologised with) the eternal. The way in which this is brought about in religious rituals is dramatically explicit. The past is killed and the present incorporated with eternity.<sup>18</sup>

Plutschow discusses cyclical time in relation to Japanese *matsuri* 祭り 'festivals':

Cyclical time assumes that past time can be recuperated after a certain specific interval at the end of which it returns to the very point where it started. In all its components, the *matsuri* brings about such a recuperation of the past.... Thus when peasants periodically repeat the sowing and reaping of crops, they not only imitate the past but, by performing these customary duties, they give it life in the present. They make the present live in the past and the past in the present.<sup>19</sup>

Plutschow goes on to relate this 'periodicity' to 'anticipation', referring to a reluctance "to wait for the old order to expire before renewing it."

Many *matsuri* are held in anticipation of a potential weakening of time and order without waiting for the events that would occur if the order actually began falling apart. Anticipation results, therefore, because the people prefer not to wait for the old order to collapse before starting anew. Perhaps the ancient Japanese believed that if they first let it expire completely, then events might escape their control, and a new order therefore might be even harder to establish.<sup>20</sup>

An acknowledgment of the lingering presence of ritual during the periods in which *nô* was evolving from its origins in ritual performance into an emerging aesthetics of performance goes a long way in justifying the medieval foothold in both past and present worlds. With regards to the *nô*, Nagafuji extends his own argument of spatio-temporal synthesis in medieval literature by observing that the daily temporality which the spectator brings to the *nô* becomes merged with the interior, other worldly spatiality conveyed through the performer, thus coming together

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<sup>18</sup> Roger Grainger, *The Language of the Rite* (London: Darton, Longman and Todd, 1974), 110-12.

<sup>19</sup> Plutschow, Herbert, *Matsuri: the Festivals of Japan*. Japan Library, 1996), 33.

within the course of a *nô* play into one destiny of space and time.<sup>21</sup> Such would have been Kan'ami's primary purpose in introducing the two-part *kusemai*<sup>22</sup> (a form which mirrors that of early *michiyuki*) into *nô*: to devise a consistent pattern of evoking ritually and performatively from the past the eternal 'now' of the present.<sup>23</sup> Ultimately his innovation can be seen to have succeeded in its desired effect—of anticipating and securing the 'way' and future 'destination' of *sarugaku*.

*Kusemai* 曲舞 are a 14-15<sup>th</sup> century syncretic development of the Japanese indigenous song, music, dance tradition. They are defined by P.G. O'Neill as "dances (*mai*) which were peculiar and unconventional (*kuse*), (in which) the peculiarity of the performances lay not so much in the dance as in the music."<sup>24</sup> It was Kan'ami who introduced *kusemai* into *Sarugaku*, the integration of this song-music-dance form constituting what eventually came to be known as *nô*.<sup>25</sup> The majority of *nô* plays in the current repertoire contain *kuse* scenes, although (as mentioned above) the *kuse* within the *nô* evolved beyond its original form. There remain, however, three *nô* plays which feature original *kusemai*: *Hyakuman*, *Jinen koji* and *Yamamba*. While *Yamamba* was written by Zeami and has received extensive treatment (albeit within a different context) in Monica Bethe & Karen Brazell's *Nô as Performance*,<sup>26</sup> *Hyakuman* and

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<sup>20</sup> Ibid, 35.

<sup>21</sup> Nagafuji, 1984, 166.

<sup>22</sup> It could be argued that his innovation of the overall two-part *nô* structure performs a similar function.

<sup>23</sup> This cyclical conception resembles Friedrich Nietzsche's "eternal recurrence of the same," as expounded in *Also Sprach Zarathustra* 'Thus Spoke Zarathustra.'

<sup>24</sup> P.G. O'Neill, "The Structure of *Kusemai* 曲舞," *Bulletin of the School of Oriental and African Studies University of London*, Vol XXI: Part 1, 1958, 100.

<sup>25</sup> De Poorter points out that even during Zeami's time *sarugaku* was not yet referred to as *nô*, which remained an overall term referring to "performance, acting or play-script. Only after *Sarugaku* had become the only type of *nô* did the term gradually come to be used as the name for *Sarugaku* itself. For a long time yet the designations *Sarugaku* and *Nô* were to continue to exist side by side. Only from the Meiji time onward did people talk only of *Nô* or *Nôgaku*. In the latter case *Nô* and *Kyôgen* together are meant, which indeed even nowadays form an inseparable whole in Japanese theatre art." *Zeami's Talks on Sarugaku* (1986), 19-20.

<sup>26</sup> Monica Bethe & Karen Brazell, *Nô as Performance: An Analysis of the Kuse Scene of Yamamba* (Ithaca, New York: China-Japan Program, Cornell University, 1978). As my Master's thesis at The University of Michigan dealt extensively with this study I will not be going into it here. However, Bethe & Brazell's emphasis on the *kuse* scene in the *nô*, as well as their analytical approach have informed the

*Jinen koji* are attributed to Kan'ami<sup>27</sup> and subsequently will be dealt with in the current chapter.<sup>28</sup> Patterns of melodic intensification within the *kuse* segments and specific use of language in the *kuse* and thematically related segments will be focused on and compared to *kuse* segments of plays attributed to Zeami (namely, *Matsukaze* & *Semimaru*) which will receive analytical treatment in subsequent chapters.

The main reason for concentrating a discussion of Kan'ami around the *kuse* is that the appropriation of the *kusemai* into what became the *nô* was his innovation. Moreover, in plays attributed to Kan'ami it remains difficult to discern which passages are exclusively his own and which are the result of subsequent setting down in writing and/or revisions by Zeami. It is precisely in this regard that the distinctive use of *kakari musubi* and contrastive particles may be useful in distinguishing between the intrinsic orality of Kan'ami's performative language from Zeami's resoundingly discursive literary style. As Keene points out, "(b)ecause Zeami's style was so much more literary and involved than Kannami's, a section of a play by Kannami that is noticeably literary in its allusions and contains wordplay and other rhetorical devices is apt to be by Zeami."<sup>29</sup> Kitagawa goes so far as to say that Zeami's style of *nô* plays exists in isolation from other *nô* playwrights and schools, stating that Zenchiku's *nô* is characterized more as a return to Kan'ami's *nô*, rather than as a continuation of Zeami's *nô* aesthetic.<sup>30</sup> With regards to Zenchiku's propensity for intertextual and interartistic synthesis (as opposed to Zeami's juxtapositional preoccupations), as well as to his own theoretical and philosophical return to the

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analytical and interartistic methodologies being utilized in the current investigation. Whereas Bethe & Brazell concentrate primarily on the relationship between the *hayashi* rhythms, movement and text, I am inquiring into the interrelations of the *nô* text and melodic line.

<sup>27</sup> Although *Hyakuman* is believed to have been revised by Zeami, it is based on Kan'ami's play *Saga monogurui* which contained the same original *kusemai*.

<sup>28</sup> Emphasis will be on the *nô* play, *Hyakuman*, due to the fact that I have been unable to locate an audio recording of *Jinen koji* in order to provide for the purposes of comparison a contour analysis of the chanted melody of that play's *kusemai*. However, the *kusemai* written text of *Jinen koji* will receive treatment.

<sup>29</sup> Donald Keene, *Seeds in the Heart: Japanese Literature from Earliest Times to the Late Sixteenth Century*. New York: Henry Holt and Company, 1993, 1007.

<sup>30</sup> Kitagawa, Tadahiko, *Kan'ami no geiryû*, 4 (Tokyo: Miyai shoten, 1978), 221.

esoteric, syncretic ritual origins of nô (in contrast with Zeami, whose philosophical and aesthetic inclinations particularly in later plays such as *Semimaru*, observably reflect a Zen influence), arguments put forward in Chapters Eight and Nine generally concur with Kitagawa's statement. Although Keene's observation is crucial in discerning which segments in a given nô play are by Kan'ami and which are a result of Zeami's revisions, his statement reflects a general logocentricity present in much of the western and Japanese scholarship on nô. This commonly accepted view implies that "rhetorical devices" such as "wordplay" are exclusive to the written tradition, a perspective which socio-historically can only partially be substantiated. Much of the spirit of word play which evolves and becomes conventionalized in *waka* and *renga* poetry originates in the ancient song, ritual and music tradition. Particularly in nô plays language resonates acoustically, and therefore it is important at least to consider an intricately woven passage as not necessarily being the work of Zeami.

With regards to *Eguchi*, Yokomichi and Omote<sup>31</sup> attribute the play to Kan'ami, based on Zeami's own attribution in his treatise, *Go-on* 五音 'Five Tones,' of what was then called *Eguchi yûjo* 'The Prostitute of Eguchi' to his deceased father.<sup>32</sup> Based on a close reading of Zeami's wording in *Go-on*, Itô clarifies that it is only the *kuri*, *sashi*, *kuse* musical segments which were passed down by Kan'ami.<sup>33</sup> The minimal presence of musical information in the earliest surviving manuscript of the play in Zeami's hand suggests that these *kuse* scene segments may have existed in song prior to Kan'ami's incorporation of them into *sarugaku* performance.<sup>34</sup> However, the absence of a transmitted written text due to Kan'ami's probable lack of literacy<sup>35</sup>

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<sup>31</sup> Yokomichi Mario and Omote Akira, ed., *Yôkyokushû, Nihon koten bungaku taikei*, vol. 40 (Tokyo: Iwanami shoten, 1960), 49.

<sup>32</sup> Omote Akira and Katô Shûichi, ed., *Zeami Zenchiku, Nihon shisô taikei*, vol. 24 (Tokyo: Iwanami shoten, 1974), 210.

<sup>33</sup> Itô Masayoshi, ed., *Yôkyokushû, Shinchô Nihon koten shûsei*, vol. 1 (Tokyo: Shinchôsha, 1983-1988), 413.

<sup>34</sup> Hare, Thomas Blenman, *Zeami's Style: The Noh Plays of Zeami Motokiyo* (Stanford, California: Stanford University Press, 1986), 60.

<sup>35</sup> As was suggested in the Introduction, scholars have intimated that Kan'ami may have acquired some degree of literacy during his lifetime due to his affiliation with Buddhist temples and his later favour

does not deny the possibility that even segments containing highly sophisticated language were specifically altered, set, their precise details committed to memory (rather than of paper) and passed down orally. Although Kan'ami did not likely write down his own works, nevertheless, it is still possible to discern characteristics of his plays and nô segments in the use of language (ie. contrastive particles), his style of allusion and use of source material, as well as the musico-poetic function of the *kuse* scene within his plays. These in all likelihood were passed down orally to Zeami who committed them to paper. It is the premise of the current chapter that such a combination of factors, when compared to observations which will be made in subsequent chapters regarding the work of Zeami, can contribute to an informed (albeit limited) consideration of what constitutes Kan'ami's style. Perhaps more importantly, his plays (particularly the ones containing original *kusemai*) may reveal clues to the irrevocable oral tradition out of which the nô and its most combinatory component, the *kuse* scene, derived.

### **Contrasting of past and present in *Eguchi***

*Eguchi* 江口 is set in an ancient harbour village by that name (now part of Ôsaka), at a point where one river (Kanzaki) branches off from another (Yôdo). The geographical departure point of the two rivers belies borderline characteristics consistent with some of Zeami's other nô settings such as Ôsaka no seki in *Semimaru*. In this play it reflects the divergent relationship between the *waki* (a monk who expounds the poetry of the renowned poet-monk, Saigyô 西行 (1118-1199) and the *shite* (a famous prostitute who goes by the same place name, Eguchi, meaning 'rivermouth').

The intertextual source of *Eguchi* appears in two early 13<sup>th</sup> century Kamakura *setsuwa* collections, *Kojidan* 古事談, and *Senjûshô* 撰集抄. They relate the story of the Buddhist monk,

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with the court. However, Zeami's mention in *Sarugaku dangi* of another revered *dengaku* actor of his father's generation known as Kiami as being uneducated suggests that it is unlikely that Kan'ami would have gained enough proficiency during his lifetime to commit his nô compositions and performances to paper. *Sarugaku dangi*, Section 219, De Poorter, trans., 137.

Shôkû 証空 (910-1007), who wanted to behold the bodhisatva Fugen 普賢 in the flesh even after having detached himself from bodily desires. In response to a divine message he visits the house of a famous prostitute in another port further down the coast. There he is served *sake* and entertained with songs which evoke a realization in him that this prostitute is indeed Fugen. He then experiences a vision of Fugen riding a white elephant. When he comes to, the prostitute is singing about waves dancing in the wind.

In the nô play Saigyô is the monk in the source story and Eguchi is the prostitute. The play's allusive material is an exchange of two poems by Saigyô based on the above summarized intertextual source. The first poem follows the heading, "On visiting Tennôji (Temple) and unexpectedly getting caught in the rain":

**Example 2.1 & 2:** *Shinkokinshû*, #978, Saigyô

**2.1**

世の中を	いとふまでこそ
難からめ	
仮の宿をも	惜しむ君かな

**Romanization**

Yo no naka o  
itô *made* koso  
katakaramé  
kari no yado o mo  
oshimu kimi kana

**Translation**

**Precisely** *until* one  
renounces the world  
(life) **is** hard; **I wonder**...  
Are you one to cling  
to *thoughts of even* temporary lodging<sup>36</sup>

<sup>36</sup> As mentioned at the end of the Introduction and footnoted again at the beginning of Chapter One, in my own translations I have attempted to be as literal and exacting as possible in order to disclose contrastive meanings and foreground grammatical points. To counteract any stylistic and literary sacrifices I have supplemented all translations with widely accepted, alternative translations which are meant to provide the reader with smoother and more literary renderings of the various texts.

The second poem is the response of the prostitute upon the monk's ironic request for a night's lodging:

## 2.2

世をいとふ                      人とし聞けば  
                                        仮の宿に  
心とむなと                      思ふばかりぞ

### Romanization

Yo o itô  
hito to shi kikeba  
kari no yado ni  
kokoro tomuna to  
omou bakari zo

### Translation

As I heard that you are a person who  
has renounced the world  
That the heart-mind not dwell  
on temporary lodging,  
was my only **thought**<sup>37</sup>

Recorded in the *Shinkokinshû*, the poetic exchange contains an unusual gamut of concord particles (*koso* + *izen-kei*, *mo*, *kana*, *zo*; with the exception of *ka* and *ya*). That Saigyô's own earlier particle usage<sup>38</sup> is reflected throughout the play, both in passages containing the allusion as well as in independent sections which tend nonetheless to echo the two source poems testifies to the playwright's own awareness of particle usage in the source poem. The play ends with a twice repeated line: the first containing the particle, *zo* (as in the second poem of the exchange); and the second containing the particle *koso* (as in the first poem) followed by the

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<sup>37</sup> The meaning of 'thought' refers to a way of 'thinking' from the perspective of a Buddhist renunciation of the world. The poem is translated from Minemura Fumito, ed., trans., *Shinkokin wakashû*, *Kan'yaku Nihon no koten*, vol. 35 (Tokyo: Shogakkan, 1983), 495.

contrastive particle, *wa*, which functions to emphasize further the intertextual juxtapositions operating within *Eguchi*. This conspicuous particle usage holds reader-listener attention until the end on the divergent discursive realms at work in the play: a coalescence of a) Buddhist *setsuwa* (indicated by the particle *zo*) and b) the courtly (indicated by the particle *koso*), as represented by the monk-poet Saigyô; as well as c) the indigenous song tradition (indicated by the gradual emergence in middle segments of the particle *ya*), personified in the prostitute Eguchi. The intent of this *nô* play is to effect synthesis of the sacred and profane in the 'then' and 'now,' in order to evoke an emergent spatio-temporality.

The play repeatedly contrasts the old with the new, as in the initial *sashi* segment introducing the *shite* which fluctuates between chanted and spoken delivery by the *waki* and in which the first allusion to Saigyô's poetic exchange occurs:

### **Example 3.1: Sashi**

さてはこれなるは江口の君の旧跡かや。

痛はしやその身は土中に埋むといへども。

名は留まりて今までも                      昔語りの旧跡を

今見る事のあはれさよ... Allusion to first Saigyô poem follows, interspersed with *nô* text

### **Romanization**

Sate wa kore naru wa Eguchi no kimi no kyûseki **ka ya**.<sup>39</sup>

Itawashi **ya**<sup>40</sup> sono mi wa dochû ni uzumu to **iedomo**

na wa todomarite ima made mo                      mukashi-gatari no kyûseki o

ima miru koto no awaresa **yo**<sup>41</sup>

<sup>38</sup> To investigate particle usage in other historical periods and literary genres besides the *nô* would be the subject of further study. This dissertation is of course limited only to particle usage in a handful of selected *nô* plays.

<sup>39</sup> In this case the sentence becomes interrogative due to the particle, *ka*, which precedes *ya*. The final particle *ya* here probably gives it a softening effect.

<sup>40</sup> The same is true of particle *ya* in this instance.

<sup>41</sup> The particles *ya* and *yo* are related. Here, too, *yo* lends a softening effect.

## Translation

So is this here the ancient site of the prostitute Eguchi?  
Sadly, **ya**. Although they say that her body is buried in the ground,  
her name remains **even until now**      Ancient site of the old narrative  
How sad to see it now...<sup>42</sup>

A similar contrast is reiterated in the *age-uta* preceding the *rongi* segment chanted once again  
by the *waki*:

### Example 3.2: Age-uta; Rongi

上歌：

惜しむこそ	
惜しまぬ飯の宿 <sup>やど</sup> なるを	惜しまぬ飯の宿 <sup>やど</sup> なるを
などや惜しむと夕波の	返らじ古は <u>今</u> とても
捨て人の世語に	心な留め給ひそ

ロンギ：

げにや <u>浮世</u> の物語	聞けば姿もたそがれに
かげろふ人は如何ならん	

## Romanization

*Age-uta*:

Oshimu **koso**  
Oshimanu kari no yado naru o  
Oshimanu kari no yado naru o  
nado **ya** oshimu to yūnami no  
kaeranu inishie wa ima to te **mo**  
Sutebito no yogatari ni  
kokoro na todome-tamai so

*Rongi*:

Geni **ya** ukiyo no monogatari  
**Kikaeba** sugata **mo** tasogare ni  
kagero o hito wa ikanaran

<sup>42</sup> All my translations of *Eguchi* segments are taken from Sanari Kentarō, ed., *Yōkyoku taikan*, revised edition, vol. 1 (Tokyo: Meiji shoin, 1964), 471-87. For Shimazaki's translations of all the samples from *Eguchi* selected for this chapter, see Appendix 1-H. In comparison with Shimazaki's translation my renderings are more concerned with pinpointing details of contrastiveness, aspect and particle usage.

### Translation

*Age-uta:*

It is **precisely** this clinging!  
to temporary lodgings we cling not -o<sup>43</sup>  
to temporary lodgings we cling not -o  
why call it clinging? Such like the evening waves,  
the past that does not return which is told **even now**  
in the worldly narrative of a person who has renounced the world  
Let your heart-mind not dwell therein.

*Rongi:*

Indeed -o, a narrative in the floating world  
**Even as I listen** the form fades to shadow. Who could you be?<sup>44</sup>

In the first passage the particle *ya* is used in association with the prostitute who is reportedly dead and gone. According to the “old narrative” she is said to be part of the past. However, in the *nô* play “what we see *now*” is a discursive *Eguchi*, a representative of an emergent indigenous, low-ranking, musico-poetic subculture. In the ensuing *age-uta* riverboat scene, and later in what was reportedly one of Kan’ami’s favorite *kuse* to perform (both discussed below), she comes very much alive in the interaction of song, music and dance. At the “ancient site” of the “old story” ‘*mukashi-gatari*’ *Eguchi* sings and dances “now” ‘*ima*’, her at once most ancient and most contemporary feminine *kuse* performance merging simultaneously with the more masculine *setsuwa* narrative and established poetic tradition of the court.

The second passage cited above contains a similar juxtaposition of ‘then’ and ‘now’ (*inishie/ima*), though the emphasis is more on the shared transience of the present with that past. Both the past and the present are “temporary lodgings” to which “we cling not”; however, contrary to “old” Buddhist doctrine the syncretic position of the current play does not place moral judgment on the “clinging” of “even one who renounces the world.” That entertainer-prostitute and poet-monk are conceivably on similar paths to enlightenment is a persistent theme in plays and *nô* segments attributed to Kan’ami, a point which will be returned to in a later discussion of *Sotoba Komachi*. This central contradiction in the *Eguchi* *nô* text appears

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<sup>43</sup> I am rendering the interjectory particle *ya* as it appears in numerous passages in the *nô* as ‘-o’ in English. The main function of *ya* in Japanese folk song and ‘o’ in English folk song is in both cases as a metrical indicator (e.g. “Town -o! Town -o!”) through which singers and listeners alike through the actual lyrics are made conscious of the beat.

marked in the phrase, *oshimu koso* “precisely this clinging, here (ko-)as there (-so)!” The precise placement of the contrastive particle *koso* is conspicuous<sup>45</sup> as it resembles Zeami’s contrastive style of particle usage which will be observed in Chapter Five to Eight analyses of plays attributed to him. However, as discussed above, this is not necessarily evidence that he either created the entire passage or inserted the particle into Kan’ami’s text with an eye for juxtaposition. As will be shown in the following chapter’s analysis of *Hyakuman*, contrastive particle usage is already evident in original *kusemai* which were direct products of the oral tradition.<sup>46</sup>

Like a new river branching off from the old, the name Eguchi (which fluidly links woman, site and *nô* inextricably into one) through the course of the play comes to refer to the flowing river of words and music in song and dance. Throughout the play there is exceptionally numerous mention of words such as (*koto* (10x), *kotowari* (2x), *koto no ha* (4x), *kotoba* (1x), *furu koto* (1x) surpassed only by the number of occasions that *kokoro* (12x) and *omoi* (16x) are mentioned. A passage from the final *kakaru* segment of Part One leading up to *age-uta/rongi* segment cited above reads:

### **Example 3.3: Kakaru**

シテ：… 泊め参らせぬも理ならずや

ワキ：げに理なり西行をも仮の宿りを捨て人といひ

シテ：こなたも名に負ふ色好みの  
 家にはさしも埋れ木の  
 人知れぬ事のみ多き宿に

ワキ：心とむなと詠じ給ふは

<sup>44</sup> Whereas Shimazaki renders *oshimu* as ‘begrudging,’ I have borrowed Tyler’s translation of the word as ‘clinging’ throughout, as I believe that it is more appropriate to the Buddhist context of the play.

<sup>45</sup> As is the profusion of the particle *ya* in the riverboat scene leading up to the *kuse*, which Zeami also may have transmitted faithfully to paper from oral memory.

<sup>46</sup> Zeami’s radically systematic use of delimitational particles is most likely an attempt to consolidate within the written *nô* texts the presence of an oral consciousness within *nô*’s originating impulse.

シテ：捨て人思ふ心なるを

ワキ：ただ惜しむとの

シテ：言の葉は

### Romanization

Shite: ...Tomemairasenu **mo** kotowari narazu **ya**

Waki: Geni kotowari nari Saigyo **o mo** kari no yadori o sutebito to ii

Shite: Konata **mo** na ni ô iro gonomi no  
le ni wa sashimo umoregi no  
hito shirenu koto nomi ôki yado ni

Waki: Kokoro tomu na to eiji-tamau wa

Shite: Sutebito o **omou** kokoro naru o

Waki: Tada oshimu tono

Shite: Koto no ha wa

### Translation

Shite: Is it not true that he was not **even** allowed to stay overnight, **ya**?

Waki: Indeed it is true, what they say that **even** Saigyô was one to reject temporary lodging.

Shite: **As for** her, she is known for her amorous desire  
her home in actuality concealed in fossil wood  
merely a lodging of words/things unknown (hidden) to people

Waki: "Let the heart-mind not dwell," she sang,

Shite: the **thoughts** of her heart-mind on one who had rejected (the world),

Waki: only "clinging" was

Shite: the word. (only the feelings (*kokoro*) of the words/poetry (*koto no ha*)  
were "clinging" (*oshimu*))

The wordplay in the above citation is not only on *koto/koto no ha* 'words/leaves of words', but also on the multiple meanings signified in the word, *kokoro*. In his article, "Some Aspects of *Kokoro* in Zeami," Richard Pilgrim pinpoints four aspects of *kokoro* as conceived by Zeami in his *nô* plays and theoretical treatises:

- 1) The *kokoro* of emotion and feeling;
- 2) The *kokoro* of the knowing, conscious, intending self;
- 3) The *kokoro* of the unconscious, void, spontaneous, instinctual, **a priori** mind; and
- 4) The all-encompassing, deep, and spiritual, *kokoro*.

The use of *omou* 'to think, feel, contemplate, remember', etc. as it is used in the *nô* would seem to possess similar ambiguity and is often sonically echoed in the particle pair, *o mo*. As will be observed in the analysis of the *Semimaru kuse*, it is most often used in connection with Buddhist themes characterized musically by a drop or neutralization of pitch intensity in the accompanying melodic line. The above cited *kakaru* segment fades in and out of focus when we allow the semantic slippage to occur around these words, *kokoro*, *omou* and *kotoba*. And in order to pass on the clue to the reader/listener the *nô* passage ends enigmatically with the word-phrase, *koto no ha* 'leaves of words', a reference to the associative possibilities in poetic language. Thus, the meaning of the *kakaru* passage shifts depending on how *kokoro* is interpreted by the audience-listener and moral judgments concerning the state of 'heart-mind' of monk and prostitute are relaxed (to the point of being untranslatable). On one hand, the above written passages in their consistent utilization of language and contrastive particles in relation to the juxtapositional manipulation of their source material display similarities to examples in subsequent chapters taken from Zeami's plays, bearing some resemblance to Zeami's distinctive use of source material and writing style.<sup>47</sup> On the other hand, the interplay of contradiction and synthesis in *Eguchi* between the poetic (courtly), didactic, moral, spiritually enlightened and profane realms is certainly a concern of Kan'ami's which surfaces in a number of his plays. Moreover, the play's blatant preoccupation with the characteristically medieval *ima-mukashi* ('now'-'then') spatio-temporality of its intertextual and allusive source material—as opposed to Zeami's more aesthetically coded spatio-temporality—reflects Kan'ami's more direct, less discursive stylistic tendencies.

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<sup>47</sup> This point will be returned to in subsequent play analyses.

### Example 3.3: Kuse<sup>48</sup>

地：前の世の報いまで	思いやるこそ悲しけれ。。。	
紅花の春の朝	紅錦しゅうの山	よそそいをなすと見えしも
夕の風に誘はれ	紅葉の秋の夕	こうこうけつ of 林
色を含むといへども	朝の霜にうつろふ	松風らげつに
言葉をかはす賓客も	去って来る事なし	翠帳紅ねやに
枕をならべし妹背も	いつの間にかはへだつらん	
凡そ心なき草木	情ある人倫	いずれあはれを
のがれるべきかくは	思ひ知りなから	
シテ：ある時は	色に染み	とんじゃくの 思ひ浅からず

地：又ある時は	声を聞き	愛執の	心いと深き
心に思ひ口にいふ	妄舌の縁	となるものを	
げにや皆人は	六塵の境に迷ひ	六根の罪を作る事も	
見る事聞く事に	迷ふ心なるべし		

### Romanization

Ji: Saki no yo no mukui made	omoi yaru koso kanashikere...		
kôka no haru no ashita yûbe no kaze ni sasoware iro o fukumu to <b>iedomo</b> <u>kotoba</u> o kawasû hinkaku <b>mo</b> makura o narabeshi imose <b>mo</b> oyoso <u>kokoro naki</u> sômoku nogararubeki kaku wa	kôkinshû no yama kôyô no aki no yûbe ashita no shimo ni utsurô satte kitaru <u>koto nashi</u> itsu no ma ni <b>ka</b> hedatsuran nasake aru jinrin <b>omoi</b> shiri nakara	yososoï o nasu to <u>mie shimo</u> kôkôketsu no hayashi <u>matsukaze</u> ragetsu ni suichô kôkei ni izure aware o	
Shite: Aru toki wa	iro ni fukumi	tonjaku no	<b>omoi</b> asakarazu
Ji: Mata aru toki wa <u>kokoro ni</u> <b>omoi</b> <u>kuchi</u> ni iu geni <b>ya</b> mina hito wa tsukuru <u>koto mo</u>	<u>koe o kiki</u> môzetsu no en roku jin no kyô ni mayoi <u>miru koto kiku koto</u> ni	aishû no tonaru mono o roku kon no tsumi o mayô <u>kokoro</u> narubeshi	<u>kokoro ito fukaki</u>

### Translation

<sup>48</sup> For the overall melodic contour of the *Eguchi kuse* see Appendix 2-A.

Chorus: What sorrow attends this pondering  
our reward for lives lived long ago!<sup>49</sup>

One crimson-blossoming spring morning,  
mountains in crimson brocade  
deck themselves as we look on,  
yet evening winds lure their hues away;  
one autumn dusk, all golden leaves,  
the forest's glowing, tie-dyed stuffs  
burst with colour  
that in the morning frosts will turn and fade.  
As fall winds tinge the moonlit vines,  
gentle guests sweetly converse:  
they too, once gone, will come no more.  
Green-curtained in their scarlet room,  
lovers lie, their pillows twinned:  
they all too soon will go their ways.  
Yes, plants and trees that have no heart,  
human beings, endowed with feeling:  
which can ever evade sorrow?  
This we know all too well,

Shite: yet, at times, stained with love's colours,  
still harbour desires by no means shallow;

Chorus: or hear, at times, a welcome voice,  
and find love's longing runs very deep.  
The heart's fond pangs, the lips' own words  
lead us on to wrongful clinging.  
Alas, all humans wander, lost,  
(in) the realm of the Six Pollutions,  
committing the Six Senses' sins;  
for all things seen all things heard,  
turn to the heart's confusion.<sup>50</sup>

In subsequent chapters systematic particle usage will be observed to be a hallmark of Zeami's *nô*. However, the early *kuse* segment in *Eguchi* does reveal in the relation between its linguistic text and melodic contour both an associative slippage and preserved distinction between *kotoba* and *kokoro*. As shown in the melodic contour graph below, the introductory

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<sup>49</sup> Lit. "Sad, indeed, that we think of even the retribution of our lives lived before!"

<sup>50</sup> Tyler's translation, 1992, 79-80. My parenthetical insert.

lines leading into the *kuse* segment (measure 1-2)<sup>51</sup>— *omoiyaru koso kanashikere* ‘it is precisely in doing such thinking/feeling/contemplation that we lament’—convey an inherent contradiction in that ‘thinking’ or ‘contemplation’ in the traditional Buddhist sense defies emotion. This is signalled by the semantic contrast between *omoiyari* ‘doing or undergoing thinking/feeling/contemplation’ and *kanashi* ‘to lament.’ Thus, the function of *koso* here is to signal *omoiyaru* as delimitational and therefore semantically contrastive with *kanashikere*. However, thought and feeling merge into a combination of contemplation and affective feeling when the listener allows for semantic slippage on the word *omoi* to occur.

The notations graphed below<sup>52</sup> chart the chanted *yowagin* melody of the *Eguchi kuse* in order to pinpoint rises and drops in the melodic line (sung pitch level) in relation to the language text and concord particle placement.<sup>53</sup> The notation immediately below (m. 1 and 2) shows rises in the sung pitch level on the word *omoi* and on the ‘concord’ particle *koso* (the melody rises on *omo* and drops suddenly on the final syllable *-i*; and again it rises abruptly to the same middle pitch level (F) on *ko* and drops way down to the lower pitch centre on *so*). The melody levels off at lower ground pitch (C) on the *musubi* ‘release’ verb with its *izenkei* ending, *kanashikere* ‘Sad, indeed!.’ Around the particle *koso* where the melody becomes melodically charged (indicated in the notation as points of sharp peaking and sudden dropping),<sup>54</sup> the ‘suspension’ or ‘tension’ created by the presence of *kakari musubi* is reflected in the melody. Similarly, in m. 2 the pitch

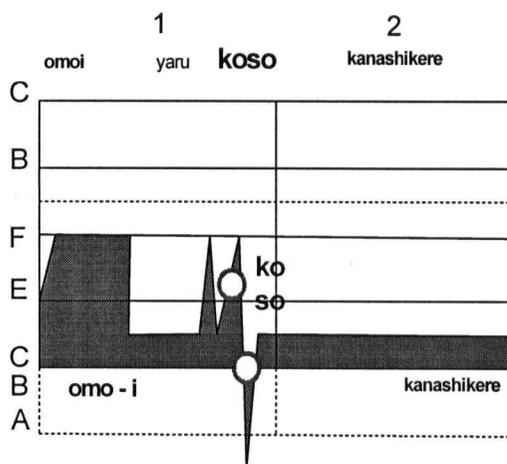
<sup>51</sup> The term ‘measure (m.)’ is used in this investigation to identify musical phrasing as delivered through the chanted texts. In general, measures adhere to the 5-7 rhythmic structure of the *nô*, although some measures are divided according to breath pauses in the vocal line.

<sup>52</sup> What have been referred to as ‘contour graphs,’ are actually a form of musical notation. Thus, the graphs will subsequently be referred to as ‘notations’ or ‘graphic notations.’

<sup>53</sup> All musical transcriptions of *nô* melodies in this investigation are my own taken directly from library recordings from the Kanze and Hôshô schools: *Dai jûhakkai geijutsusaika: Zeami seitan roppyaku nen kinen*, vol. 1-3. Victor SJ-3005-1—3; *Hôshô ryû koe no hyakuban shû*. Tokyo: Wan’ya shoten, 1968, vol. 1-80; *Kanze ryû koe hyakuban shû*. Tokyo: Wan’ya shoten, 1966-72, vol. 1-79.

<sup>54</sup> The term ‘melodically charged’ refers to erratic pitch ascent-descent patterns within the chant, indicating the presence of affective-expressive emotive content and/or ‘tension-release’ mechanisms within the language text. Moreover, melodically charged segments within *nô yowagin* melodies combine with the language and movement on the stage to heighten the drama in a given *nô* play.

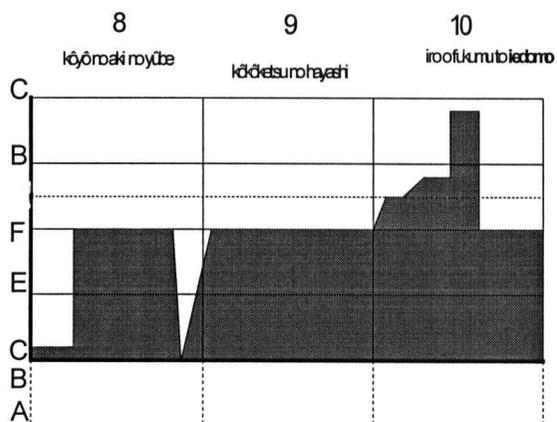
levels out and becomes melodically detached<sup>55</sup> in relation to the *musubi* 'release' on the verb, *kanashikere*. The pitch pattern on the word, *omo-i* 'thinking/feeling/contemplation,' is less erratic, reflecting a more balanced symmetry of thought and emotion: whereas the melody rises and remains constant for a short time on *omo* (in contrast to the emotive thrust on *koso*), it then drops for an almost equal amount of time on *-i*. In this case the rise in emotive melody is subsequently neutralized, creating a more balanced symmetry which in this passage is set in contrast to the *kakari-musubi* phenomenon of 'tension-release.'<sup>56</sup>



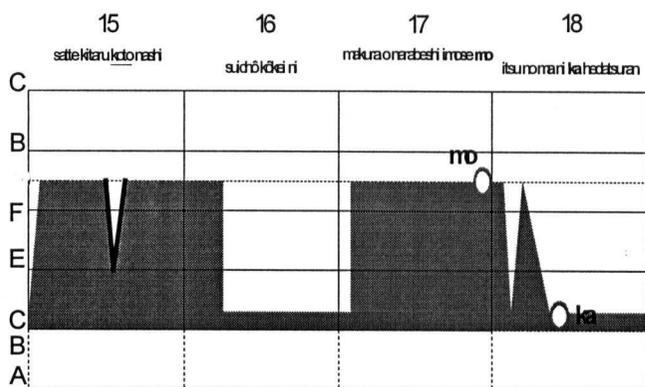
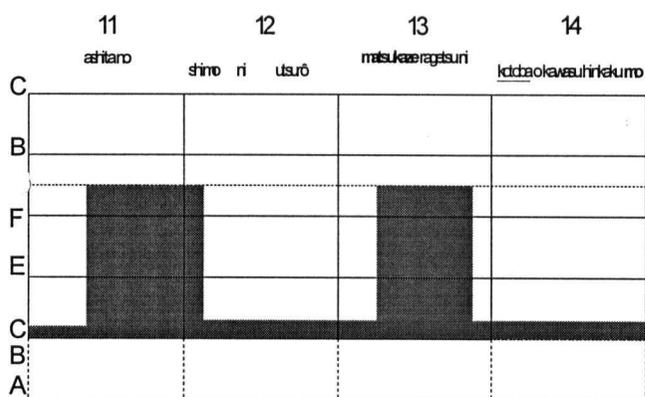
Within the melody, the words *omoi* and *koso* contain both a rise and drop in melodic intensity. In m. 10 the melody peaks almost to high C at the poetically charged *iro fuku* 'deep with colour'; rises again to the middle tonal region on *ashita no shi-* and then drops on *mo* in m.12.

<sup>55</sup> The term 'melodically detached' is used here to indicate the absence of pitch ascent or descent within the chant.

<sup>56</sup> The lined subdivisions referred to as 'measures' in the *yowagin* notations are actually based on 7-5 syllable phrases within the text which are indicated vocally through breath pauses and rests. Rises in the line graph indicate ascents in pitch while drops indicated pitch descents. Data points (circles) indicate the chanting of contrastive particles within the melody. Darkened lines draw attention to signification within the language at points where it occurs within the melody. Although it can be said with some certainty that *yowagin* melody is derived from the indigenous folk tradition, the actual prototype for what would seem to be a single *yowagin* melody derived from folk song (performed in *nô* plays with variations in tempo and motif) has to my knowledge as yet been uncovered.

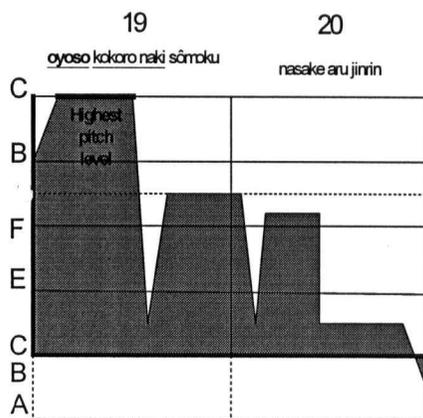


Throughout the *kuse* each successive rise in pitch is counteracted by a drop and neutralization of the melodic line. Throughout m. 13-18 the pitch level goes up and down consistently between the ground and middle tonal regions.<sup>57</sup>



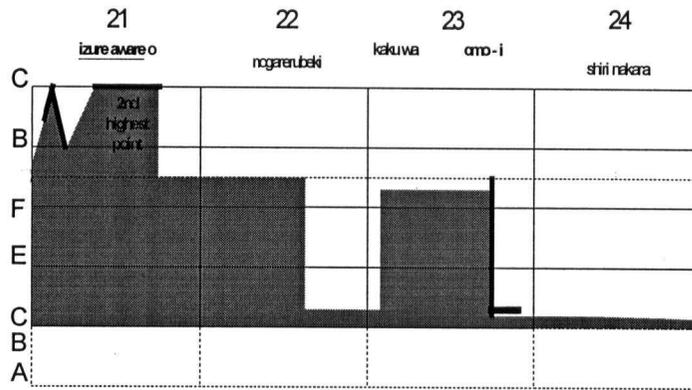
<sup>57</sup> Darkened lines within the graphic notation indicate underlined text. Data points indicate the presence of contrastive particles.

At m. 16 the pitch level drops for the third consecutive time from middle F to ground C, levelling off at an allusion to poem #720 in the *Wakan rôishû*—one of three poems under the heading ('*Yûjo*' 'Pleasure Girls,' or 'Female Prostitutes')—in Chinese written by Japanese poet, Ôe no Mochitoki 大江以言 (955-1010).<sup>58</sup> However, it rises to its highest point (C#) in m. 19, *oyoso kokoro naki sômoku*—'(among) **all/most** plants and trees that don't feel', again emphasizing a contrast between feeling and unfeeling in its sharp rise and fall on the word *kokoro*.

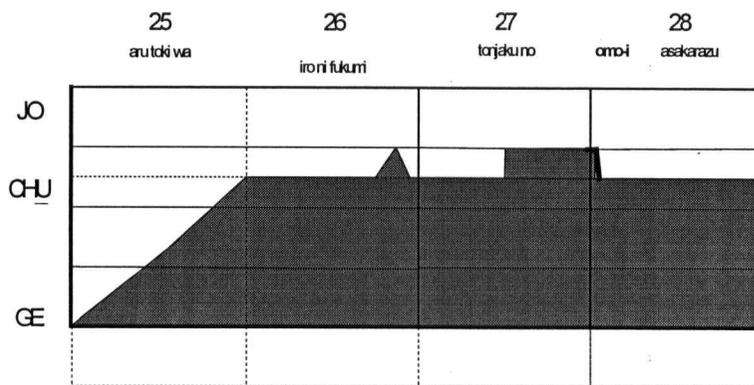


Three measures later, where the pitch rises again to C# (m.22), is a lyrically charged passage similar to m.10. From this high point the melodic contour gradually relaxes and settles at ground tone again on the word *omo-i*.

<sup>58</sup> Itô, vol. 1, 1988, 1100. It is interesting to note that based on subsequent analyses of plays attributed to Zeami, the pitch level would most likely rise in relation to an allusion to a poem written by a Japanese poet. On the other hand, Zeami does tend to go either way in the case of Chinese poetry and invariably his melodies descend in relation to Chinese prose sources. In a nô segment by Zeami Chinese sources are usually marked either by the particle *zo* (prose and occasionally poetry sources) or *koso* (exclusively poetry sources, in particular those by Bai Juyi). By comparison, Kan'ami nô segments do not distinguish between poetry, prose, Chinese and Japanese sources so precisely or systematically, if at all.

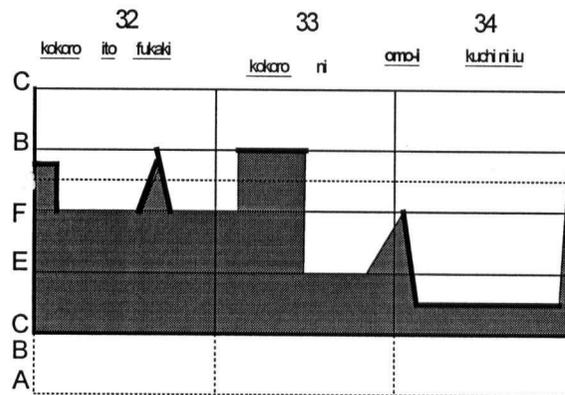
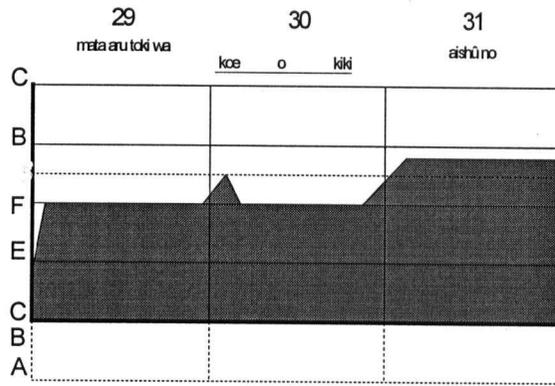


Another appearance of *omoi* occurs at the end of the *age-ha*<sup>59</sup> when the pitch levels off at the middle tonal centre.



In the section immediately following the *age-ha* the most significantly telling passage in the *kuse* occurs between m.31-35 on the line, *koe o kiki/aishû no kokoro ito fukaki/kokoro ni **omoi** kuchi ni iu*—‘hearing a voice the passionate intent of our attachment is deep/in our heart-mind our mouths speak our thoughts’.

<sup>59</sup> The line in the middle of the *kuse* sung by the *shite*. It is considered to contain the semantic ‘kernel’ of a *nô* play. The term, *age-ha* means literally, ‘raised fan,’ because the *shite* typically raises the fan while chanting the line. Structurally the line occurs in the *ha* of the play’s *ha* section, according the principle of *jo-ha-kyû* 序破急. *Jo* ‘introduction’-*ha* ‘breaking, development’-*kyû* ‘speeding up, conclusion (leading back to *jo*) is a cyclical spatio-temporal aesthetic originating in Chinese music. This principle permeates and governs every aspect of the *nô* and is inherent to the overall structure of *nô*.



The passage features a gradual ascent, levelling on the first instance of the word *kokoro*, and peaking at high B on the repetition of *kokoro*. It then descends gradually to settle on the words *omoi kuchi ni iu*. 'Hearing', the emphasis being on acoustic sounding of the voiced melody, induces the poetically 'clinging' intention of the *kokoro* of an indigenous past (*mukashi*); whereas in a more calmly delivered passage the *kotoba* would seem to draw the listener towards a more contemplative *kokoro*, signalled by the word *omoi*. However, that the initial melodically detached (absence of rises and falls in pitch) instance of *kokoro* is situated within the phrase, "the passionate intent of our attachment is deep," and that vice versa the melodically charged (erratic ascent-descent patterns within the chanted melody) attachment of the repeated instance of *kokoro* is located within the calmer delivery of the phrase, "our mouths speak our thoughts," serves to expose the interrelatedness of the two (old and new) tenets of the *kokoro* and *kotoba* associative distinction.

Bialock secures initial foundation for his argument of *honkadori* (outlined in Chapter Two<sup>60</sup>) by pursuing a late-Heian distinction between *kokoro* (rendered by Bialock as “themes”) and *kotoba* ‘words’:

(Fujiwara) Kiyosuke’s (1104-1177) failure to mention the similarity of wording suggests that he assumed a certain inevitable identity of the heart (*kokoro*) of a poem with its words (*kotoba*)... yet it was precisely this differentiation between words and heart that constituted the key element in Teika’s poetics of *honkadori*.<sup>61</sup>

Central to Teika’s departure from traditional poetics, states Bialock, was his manner of distancing the *kotoba* ‘words’ of a poem from their intrinsic *kokoro* ‘heart-mind.’

...by forcing the words (*kotoba*) apart from the signifieds of traditional thematic clusters (*kokoro*), Teika redoubles the power of poets to create new figuration while still staying within the poetic tradition.<sup>62</sup>

This “conscious intent” of Teika’s to jolt words from their inherent *theme* or feeling “registers a profound mutation in the discursive space of the poetic tradition,” and according to Bialock, was a major source of the revitalization of the creative impulse for *waka* poets.

In this light, the trope of *honkadori* appears as a reversal in the priority of heart (*kokoro*) over words (*kotoba*), which allowed some poets, at least, to be creative again within the general limits of the poetic inheritance.... By focusing his didactic concerns on the problem of reception, Teika invested borrowing with a new power and weight that it had lacked hitherto.<sup>63</sup>

A similar creative impulse generated by Teika’s “trope of *honkadori*” seems to have retained its vitality in *nô* composition by medieval playwrights and practitioners whose inherited oral tradition was gradually becoming fused with a (by then) established poetics of space. Although

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<sup>60</sup> To reiterate from Chapter Two: “Concerning the Japanese *waka* tradition as represented in the *Shinkokinshū* (the poetry collection alluded to through Saigyô’s poetic exchange in *Eguchi*), Bialock deems the late-Heian poet, Fujiwara no Teika 藤原定家 (1162-1241), largely responsible for “the constructing of an entire poetics around a technique of borrowing ‘*honkadori*.’”

<sup>61</sup> Bialock, 189.

<sup>62</sup> *Ibid*, 219-20.

<sup>63</sup> *Ibid*, 224.

it is evident that Zeami exploited this evolved aesthetic in his plays and poetics of *nô*, it is questionable the degree to which the less educated Kan'ami would have been able to integrate it into his performative. This would seem to be a point of discernible distinction between the two authorial styles.

It can be said with greater certainty that Kan'ami's purpose was to integrate the Japanese ritual and literary aesthetic realms in performance in order to lend credence to an art form which had evolved since ancient times from a variety of entertainments and practices. He accomplished this largely through his incorporation of the *kusemai* (itself a hybrid sung-narrative/music/dance form sprung from indigenous roots) into what came to be known after Zeami as *nô*. What will in the following chapter be referred to as Kan'ami's *nô* of contrary action which is the formative grounds of Zeami's juxtapositional aesthetic may be argued to have originated within a pervasive oral tradition initially along musical rather than literary grounds. Therefore where textual consideration fails, musical analysis may be able to provide important clues as to what constituted Kan'ami's *nô*. Hare raises the question as to what degree *nô* music (melody and rhythm) has undergone change since Zeami's time (one may presume, due to the fact that according to statements in Zeami's treatises Kan'ami and Kiami are considered to be *nô*'s greatest musical innovators). Concerning modern *yowagin* melody Hare observes that relatively minimal pitch changes (compared to *tsuyogin*) have occurred since *nô*'s inception.<sup>64</sup>

Fortunately for the historian of *nô*, a native conservatism in the art form has kept traditional notation alive, so that a distinction between the pitches is still made in the printed text even though it has disappeared in actual performance. This means that basic approximations of the original melodic patterns can be reconstructed from even the most modern texts.<sup>65</sup>

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<sup>64</sup> This observation is confirmed by Akira Tamba in his overview of the historical development of the *yowagin* and *tsuyogin* vocal styles. See Akira Tamba, *The Musical Structure of Nô*, translated from the French by Patricia Matore (Tokyo: Tokai University Press, 1981).

<sup>65</sup> Hare, 1986, 58-9.

He goes on to say that of all the *nô* plays set down by Zeami, *Eguchi's* holograph text is the most heavily notated:

...we cannot assume that any of the melodies in modern *nô* date from Zeami's day. Nevertheless, the basic contours of modern melodies are sometimes surprisingly similar to the melodies notated in early texts. For example, a reconstruction of the most carefully notated passage in *Eguchi*, the *issei*, reveals unmistakable similarities to the modern version... True, the end of the phrase seems to have changed rather radically, but some continuity must all the same be admitted for the first three-quarters of the song.<sup>66</sup>

For a cross section of melodic contours of a limited selection of plays see Appendix 2 which demonstrates that from play to play the *yowagin* melodic contours of modern same-name segments (such as *shidai*, *age-uta*, *kuse*, etc.) are indeed surprisingly consistent. Generally, the overall basic contours adhere to established ascent-descent patterns to such a degree as to suggest that they have indeed changed little over the centuries. On the other hand, within the segments are individual contour, motival and pitch variations based on the relation of the melodic line to a given play's usage of intertextual and allusive material, as well as the words of the written/performed text and its performative elements—rhythm, gesture and movement. For example, with every mention of *kokoro* 'heart-mind' in the language text, the melodic contour consistently rises with affective-expression (m. 19, 33, 34), whereas with each appearance of the related 'words' *kotoba* (m. 14) and *kuchi ni iu* (m.35) the melody drops and remains neutral. In the two m.s (1, 35) where the word *omoi* 'thought, feeling, contemplation' occurs, the pitch rises on *omo-* and falls on *-i*. Moreover, pitch fluctuations made by the individual chanters at times seem to operate independently of the basic melody, although even these spontaneous variations eventually conform to an overriding ascent-descent tonality. It will be observed in the graphic notation accompanying textual analyses that within both the formalized and variational elements of the melodic contours for an individual play by Zeami or Kan'ami (as in the case of

*Eguchi*) a juxtapositioning of tonal opposites occurs which over a temporal duration invariably effects a gradual synthesis toward a settling of the melodic line within a given segment (ie. *age-uta*; *sage-uta*; *kuse*, etc.). Furthermore, the tension created in the contrasting of lyrical ascent-descent patterns and the constant Buddhist *shômyô* influenced gravitational pull to the lower tonal centres at times might be seen to simulate melodically what in regards to *nô*'s incongruous rhythms Malm has termed the "slide-rule effect."<sup>67</sup> This term refers to the asymmetrical tendencies of Japanese rhythms where instead of all the various instrumental parts being lined up vertically, the lines are shifted slightly to create an impression of incongruity and complexity. The purpose of this musical contrasting of opposites is to regulate somatic (visceral, emotional, cognitive) intentions, in order gradually to induce a calm, meditative state by which ideally to transcend causation.

Kan'ami's musically and orally counteractive performative served to channel—for the purpose of combining—divergent cultural, historical, social, political; literary, religious and aesthetic movements. It created the foundation for Zeami's musico-poetics based on contrast which he gradually developed into what will be subsequently referred to as his 'juxtapositional aesthetic'.<sup>68</sup> Zeami's *nô* plays and revisions, on the other hand, were more of a literary juxtapositional synthesis than Kan'ami's, within the context of the medieval period verging on what Konishi refers to as an advance of (poetry and) prose in mixed style."<sup>69</sup> Out of this fusion, Zeami developed an aesthetics of juxtaposition in language and performance to the point where

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<sup>66</sup> Ibid, 60. In addition, Hare goes on to use *Eguchi* as an exemplary play with regards to its consistency of overall musical structure. "The fact remains that the musical structure of *Eguchi* has stayed intact for the half millennium since Zeami wrote out the text." Ibid, 61.

<sup>67</sup> See Brandon, Malm and Shively, *Studies in Kabuki: Its Acting, Music, and Historical Context* (East-West Center, University Press of Hawaii and Center for Japanese Studies, The University of Michigan, 1978), 153 & 161. See also William P. Malm, *Nagauta: The Heart of Kabuki* (Rutland, Vt.: C.E. Tuttle Co., 1963).

<sup>68</sup> I use the term, 'juxtapositional aesthetic', to draw attention to the contrastive interaction, or play of opposites, operating at all levels of Zeami's works. This is to be differentiated from Zenchiku's 'aesthetic of synthesis' which serves to smooth over or erase the seams (which remain visible and fully functional in Zeami's plays).

the relationships between united pairs such as poetry and prose, music and language, *kokoro* and *kotoba*, sight and sound, space and time, external and internal, etc., were explored and in later periods became thoroughly conventionalized. In the cases of both Kan'ami and Zeami the primary aim of this early resonant *nô* aesthetic was fundamentally Buddhist, towards a transcendence of such binarisms, a deepening of *yûgen* through the *kokoro-kotoba* distinction-synthesis, and an intensification of the creative and poetic impulse.<sup>70</sup>

Within the medieval *nô* a late-Heian achievement of detachment between *kokoro* and *kotoba* in *waka* poetry merges with a preexistent distinction prevalent in the late-medieval period between *katarimono* 語り物 'recited narrative' and *utaimono* 謡物 'sung pieces', formerly two entirely separate literary genres which the *nô* adopts and assimilates. This may seem like a contradiction in terms, as *katarimono* developed in Japan as a genre with origins and a developmental history largely separate from (and even in opposition to) the poetry and song (*utaimono*, *waka*, *renga*) tradition. Both share roots in the oral culture, however, and in the Kamakura period when *nô* was developing as an art form independent of *dengaku* and *sarugaku*, the two (by then) textual genres had begun to merge.

*Nô* performances present a skillful synthesis of recited narrative and sung texts.... *Nô* is, however, more than a mixture of recited narrative and song. It is, essentially, a synthesis tending more strongly toward the sung text.<sup>71</sup>

Ultimately, *nô* fuses early-Heian *Kokinshû* and late-Heian/Medieval *Shinkokinshû* (in *Eguchi*, represented by Saigyô's poetry) poetic ideals by reintegrating them into a single poetico-

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<sup>69</sup> Konishi Jin'ichi, *A History of Japanese Literature*, vol. 3, trans., Aileen Gatten and Mark Harbison; ed., Earl Miner (Princeton, New Jersey: Princeton University press, 1991), 297-349.

<sup>70</sup> Reiko Ochi approaches Zeami's characteristic juxtapositioning of opposites through *yin-yang* theory and the Buddhist concept of "interdependent origination" (*sûnya/sûnyata*), whereby enlightened synthesis is achieved through a process of working through oppositions. She points out that "the intransitive verb *wakaru* means "to differentiate" or "to discriminate," whereas the same word in modern Japanese means "to understand." On the basis of this linguistic fact, we might argue that the term "to understand" in modern Japanese implicitly indicates that the act of differentiation or discrimination is involved in understanding." See Reiko Ochi, *Buddhism and Poetic Theory: An Analysis of Zeami's Higakai and Takasago*, Ph.D. Dissertation. (Ithaca, New York: Cornell University, 1984), 5.

performative which constitutes *nô utai*; it then juxtaposes *utaimono* with its historically oppositional genre, *katarimono*. Modern *nô utai* is sung in three distinct vocal styles (*yowagin*--lyrical, melodic voice; *tsuyogin*--rhythmic, dynamic voice; and *kotoba*—words, speech)<sup>72</sup> which together uphold the classical poetic union of *kokoro* and *kotoba* (described by Bialock and cited above). The relationship between *kokoro* and *kotoba* is not inherently dualistic and might best be described by the esoteric Buddhist phrase, “two and not two.” At the same time, however, a stylistic distinction is clearly effected between the pair in modes of language, rhythm, vocal delivery and emotive intensification in order to elicit subtle and artistic possibilities of difference. *Katarimono*, on the other hand, is delivered entirely in *kotoba* (stylized speech) and sustains the oral and literary prose tradition of *katari*. Not surprisingly given the Japanese propensity towards song and lyricism, in a contest of opposites, as Konishi points out, of the two genres--*utaimono* (*yowagin* and *tsuyogin*) and *katarimono* (delivered in *kotoba*)--*utai* reigns somewhat supreme.<sup>73</sup>

Both *utaimono* and *katarimono* originate in the interrelation of language and music.<sup>74</sup> In the *age-uta* at the beginning of the riverboat scene the *kuchi* of *Eguchi* is the ‘mouth’ from which words flow down the discursive river of old in the lyricism of popular rowing songs. Similar to Sakagami’s *age-uta* in *Semimaru* which contains a segment of an original *kusemai* (*Tôgoku kudari*) this segment betrays features of a *michiyuki* in its place naming and other characteristic signals of travel or passage from one realm to another. In *Eguchi*’s riverboat scene the audience-listener is taken on a journey down a temporal river from the ancient past to the medieval present and in this sense it betrays certain characteristics of early *kusemai*.<sup>75</sup>

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<sup>71</sup> Ibid, 319.

<sup>72</sup> As in Zeami’s time the *tsuyogin* style had not yet been officially developed, the distinction between *kokoro* and *kotoba* was maintained musically in *yowagin* lyrical and *kotoba* spoken deliveries.

<sup>73</sup> Konishi, vol. 3, 1991.

<sup>74</sup> This distinction will resurface in Chapter Seven with regards to Zeami’s *nô* plays, *Matsukaze*, *Atsumori* and *Semimaru*.

<sup>75</sup> Susan Matisoff points out that this may be related to differences in the *shite* and *waki* training traditions.

### **Example 4.1: Age-uta**

川舟を

とめて逢瀬の	波枕	とめて逢瀬の	波枕
浮世の夢を	見ならはしの	驚かぬ身の	はかなさよ。
佐用姫が	松浦潟	かたしく袖の	涙の
唐土舟の	名残なり。		
また宇治の	橋ひめも	訪はんともせぬ	人を待つも
身の上と	あはれなり。。。。		

### **Romanization**

Kwabune o			
Tomete ôse no	<u>nami makura</u>	Tomete ôse no	<u>nami makura</u>
Ukiyo no yume o	minarawashi no	odorokanu mi no	hakanasa yo
Sayohime ga	Matsuragata	katashiku sode no	namida no
Morokoshi-bune no	nagori nari.		
Mata Uji no	Hashihime mo	towan tomo senu	hito o matsu mo
mi no ue to	aware nari...		

### **Translation**

The riverboat  
Stopping to meet on wave pillows.  
Stopping to meet on wave pillows  
As familiar a dream as the sadly floating world  
from which our transient bodies never awake.  
Sayohime, a singing girl, pined on Matsura Inlet,  
lying alone on her sleeves of tears,  
as the ancient Chinese boat left for Korea.  
Even Hashihime of Uji,  
who also pined  
for someone who would never even come.  
One's lot            is sad...

In the entire riverboat scene extending from the *age-uta*, *kakaru*, *issei*, *sage-uta* leading into the *kuri/sashi* of the *kuse*, the word *inishie* 'ancient' is repeated four times and *mukashi* 'old, long ago' twice. Example 24.2 is a sampling of the language used throughout:

### Example 4.2: in kotoba

シテ：いや古とは

御覽ぜよ月は昔に変わらめや

#### Romanization

Shite: Iya inishie to wa

goranze yo tsuki wa mukashi ni kawarame ya

#### Translation

Shite: Why no, the ancient past you say?

Look! has the moon changed since then, ya?

The final *sage-uta* contains the only appearance of *ima* 'now, the present' in another contrasting of *mukashi* and *ima*, as the river of old, referenced in ancient names such as Sayohime and Hashihime branches off into the new.

### Example 4.3: Sage-uta

地：謡へや

謡へうたかたの

あはれ昔の

恋しさを

今も遊女の

舟遊び

世を渡る

一節を歌ひて、

いざや遊ばん

#### Romanization

Ji: Utae ya  
aware mukashi no  
yo o wataru

utae utakata no  
koishisa o  
hitofushi o utaite,

Ima mo yūjo no  
iza ya asoban

funa asobi

#### Translation

Chorus: Sing, ya  
fond recollections of  
Even now (as then)  
Crossing the world  
For all it's worth, ya

Bubbling with song!  
a vanished past, foam (on the river).  
prostitutes boating for pleasure  
in a single refrain  
Might we sing, dance & play?

The only emphatic particle present throughout the entire passage is *ya*, appearing ten times. In Chapter Seven the particle *ya* will be discussed as a linguistic remnant of drummers calls and argued in the *nō* to mark passages linked to the indigenous and syncretic tradition, a conclusion consistent with its usage in *Eguchi*.

As is unexceptionally the case in nô plays the prose narrative tradition is upheld both historically and contemporaneously in spoken (*kotoba* delivered) and rhythmic (*tsuyogin*) passages. The same holds true in *Eguchi* in which the narrative literary genre is represented: a) by its intertextual *setsuwa* source; as well as b) by the Buddhist presence of the *waki* and the correlation of Buddhist monks, both ancient (Shôkû) and more recent (Saigyô). The song tradition (*utaimono*) is also given both ancient and current voice in the lyrical form of *yowagin* chanted delivery, both a) legitimately in Saigyô's poetry as the play's allusive source; and b) more inconspicuously by the *shite*'s indigenous characterization as prostitute with her propensity towards song and dance culminating in the riverboat scene and immediately following in the *kuse*. What both these genres interacting in *Eguchi* have in common as products of the oral tradition are their deep-rooted ties to their respective musical traditions. It was Kan'ami's emphasis on developing the musico-poetic component of *sarugaku* (representative of the peripheral indigenous oral culture which had found resonance in the rhythms and melodies of the *kusemai*) that was his greatest contribution in leading the nô and its originating subculture toward eventual empowerment. It will be observed that Zeami advanced this counter-movement, not only textually, but also musically, visually and performatively along discursive lines into a powerfully juxtapositional nô aesthetic. Nô came to be appreciated and patronized as "high art" by those in power both in the Buddhist centres and in the central court.<sup>76</sup>

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<sup>76</sup> As both Okada and Marra argue, along with the rise in the status of art forms such as the nô came the gradual legitimization of the cultures around the peripheries made up of lower and middle ranking individuals such as exiles from the court, outcasts, women prostitutes and entertainers, *yamabushi*, *shushi*, itinerant monks and musicians, artists, writers and theatrical/ritual entertainers.

## CHAPTER 4

### EXHUMING NÔ ARCHEOTEXT: KAN'AMI'S *JINEN KOJI*, *HYAKUMAN*, *SOTOBA KOMACHI*

#### The nô archeotext in Kan'ami's *Jinen koji*

In her article, “‘Wild Words and Specious Phrases’: *Kyôgen kigo* in the Nô Play *Jinen Koji*,” Etsuko Terasaki employs the term, ‘archetext’, to capture the historical layering characteristic in nô intertextual narrative.<sup>1</sup> She divides this *ichi-dan* ‘one part’ nô play into two distinct sequences (the oar scene, representing the material world; and the temple scene, representing the spiritual world)<sup>2</sup> in order to pinpoint the coexistence of two contrasting rhetorical categories:

One is the effect of the lyrics and the prose passages struggling for dominance, and creating tension. The lyric—seen mainly in the dance sequence—comes from a long tradition in Japanese classical literature, and is central; it has the *norm-sustaining* force. Yet the text has shown the powerful intrusion of the prosaic, the *norm-challenging* element in the form of verisimilitude in the oar sequence. The text demonstrates how the prosaic and the lyric create tension and mutually affect one another; because of the textual verisimilitude in the oar sequence, the stylization and lyricism in the dance sequence is enhanced, and the heightened and metaphorical aspect of the dance in turn softens the heavy doses of realism in the oar sequence. The power of the *Jinen Koji* text lies in this mingling of the different voices—from Buddhist parables, quasi-historical accounts, and Chinese legendary myths... (making) the discourse in the play heterogeneous and dialogical. This literary manifestation, akin to class struggle between the previous poetic tradition and the prosaic, the expressions of everyday language of the period, is a subject for further study.<sup>3</sup>

Expanding on Terasaki’s hypothesis of a poetic-prose dynamic already operative in Kan’ami’s nô, the beginning of this chapter investigates early (pre-Zeami) utilization of contrastive

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<sup>1</sup> Etsuko Terasaki, “‘Wild Words and Specious Phrases’: *Kyôgen Kigo* in the Nô Play *Jinen Koji*,” *Harvard Journal of Asiatic Studies*, 49:2, 1989, 519-52.

<sup>2</sup> This distinction is apparent in the structure of *Eguchi* (as observed in the previous chapter) in the contrast between the riverboat scene and the *kuse*; and will also be shown to be operative in the *Hyakuman kusemai* in its *ni-dan* structural division between the *michiyuki* (first *dan*) and temple/pilgrimage (second *dan*). This juxtaposition is consistent in Kan’ami’s nô plays.

<sup>3</sup> Terasaki, 1989, 546-7.

particles in order to differentiate between *uta* 歌 'song lyric' and *katari* 語り 'prose narrative' *nô* segments partially for the purpose of inciting dramatic tension, as well as to effect legitimization of the *nô*.

*Katarimono* 'recited narrative' developed from a long tradition which can be traced back to China of public Buddhist services *shôdô* 聖道, out of which grew *sekkyô* 説経 'sutra explanation' and *setsuwa* 説話 'tales'.<sup>4</sup> All forms of *katarimono* after the end of the Heian period—*heikyoku* 平曲 'recitation of the *Heike monogatari* 平家物語 'The Tale of the Heike', *yôkyoku* 謡曲 'nô chant', *jôruri* 浄瑠璃 'narrative shamisen music', etc.—may be subdivided into *katari* with and *katari* without musical accompaniment. According to Konishi, this distinction between accompanied and unaccompanied recitation is due to direct and indirect influence from public Buddhist lectures. Prior to the development of *nô* as independent from *sarugaku*,

*sarugaku* seems to have been much like conventional spoken drama. Preachers who were associated with provincial shrines and temples probably created the *nô* prototype, a fixed form consisting of accompanied and unaccompanied parts. The public Buddhist service in its most basic form is, in any case, the ultimate source of two-form recited narratives. The genesis of recited narrative cannot be considered apart from the public Buddhist service.<sup>5</sup>

The *nô* play, *Jinen Koji* (introduced above), features as its *shite* just such a Buddhist layman-preacher who in the play performs a public Buddhist service in order to collect funds for his temple.

That *Jinen koji* is a play with a strong inclination toward *katarimono* is intimately connected to its title and subject matter: Buddhist preacher entertainers.<sup>6</sup> There is evidence to

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<sup>4</sup> See Susan Matisoff, "Holy Horrors: The Sermon-Ballads of Medieval and Early Modern Japan," *Buddhism in the Literary and Visual Arts of Japan*, ed. James H. Sanford, William R. LaFleur, and Masatoshi Nagatomi (Princeton, New Jersey: Princeton University Press, 1992), 238. Matisoff discusses the history and development of *sekkyô-bushi* 'sermon ballads,' in which she includes a section on the *nô* play, *Jinen koji*. She suggests the probability of the name, *Jinen koji*, to be a general name for this type of Buddhist preacher-entertainer, rather than of an individual, as is commonly held.

<sup>5</sup> Konishi, vol. 3, 1991, 319.

<sup>6</sup> It is one of a group of plays under the name of *hokamono* 放下物 in which the heroes are preacher-entertainers.

suggest that in Kan'ami's original version of the play the section which includes the sermon entertainment (presented below in Example 5.1) was considerably longer and more expressive. Yokomichi and Omote also speculate that although it is not impossible that Kan'ami shortened this and other sections, such revisions are more probably the later work of Zeami.<sup>7</sup> The play's performative aspects such as drumming, dancing, etc., also relate to its origins. Moreover, it contains an original *kusemai* which is today chanted in *tsuyogin* vocal style.<sup>8</sup> Two prior conditions may bear significantly on the fact that Kan'ami's *Jinen koji* contains comparatively few delimitational particles<sup>9</sup>:

i). For Kan'ami, *sarugaku* was still considered part of the *zoku* 俗 'vulgar, popular, of this world' reality, somewhat removed from where Zeami led it into the *ga* 雅 'refined taste, elegant', tradition.<sup>10</sup> Moreover, according to Konishi, this particular play of Kan'ami's may depict an actual situation and therefore be closer to spoken language—in this case, the language of Buddhist itinerant priests. Such verisimilitude is rare in the *nô* and lends the play a distinct flavour of *kyôgen* 狂言. Indeed, in utilizing the language of *kyôgen kigo* 狂言綺語 'crazy words, lovely language', the play drives to the heart of sermon entertainment, which by Kan'ami's time had begun to view such 'vulgar' arts as a method by which to attain enlightenment. The phrase, *kyôgen kigo*, originates from Bai Juyi, whose intention was that vulgar forms of expression such as poetry could lead to enlightenment. As Herbert Plutschow points out in his article "Is Poetry a Sin?" for a long time the Japanese Buddhist attitude to poetry was that it was sinful and to be avoided. However, by Kan'ami's time, esoteric Buddhism had begun to view poetry as a

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<sup>7</sup> Yokomichi and Omote, vol. 1, 1960, 96-7.

<sup>8</sup> All of the *kuse* scenes receiving analytical treatment in this study (with the exception of the present discussion of *Jinen koji*) are delivered in *yowagin* vocal style, as I have limited my focus to melody, not rhythm. For this reason (and the fact that I have been unable to locate a recording of *Jinen koji*) the *kusemai* in this play will not receive musico-poetic analysis. The discussion will be limited to an analysis of delimitational particle usage within the play's written text.

<sup>9</sup> As compared to Zeami's *nô* plays.

<sup>10</sup> Among the many accomplishments of Kan'ami was the elevation in status of *nô* entertainment from *zoku* 'low, rough' to *ga* 'refined.' Definitions of these terms occur in Chapter Seven, p. 285-6. For a more in depth explanation of *ga-zoku*, see Konishi, 1991, vol. 1-3.

possible means to enlightenment.<sup>11</sup> As will be reiterated throughout this chapter in connection to *Hyakuman* and *Sotoba Komachi*, this theme prevails in several (if not all, to greater and lesser degrees) of Kan'ami's *nô* plays.

Following a highly irregular delivery (by current standards) of the introductory *nanori* 名のり 'name-saying' segment by the *ai-kyôgen* (rather than the *waki* which is normally the case), the *shite* (Jinen koji) recites his initial sermon. As usual, his introductory line is spoken in *kotoba* 'stylized spoken delivery of lines':

**Example 5.1:** (in *kotoba*)

雲居寺造営の札召され候へ。

**Romanization**

Ungoji zôei no fuda mesare sôrae.

**Translation**

Get your pledge cards for the construction of Cloud Lodge Temple now, if you please!<sup>12</sup>

Still in *kotoba*, he begins:

夕べの空の	くもるでら
月待つほどの	慰めに
説法一座	述べんとて
導師高座に	上がり
発願のかね	打ち鳴らし

**Romanization**

Yûbe no sora no	kumoru dera
tsuki matsu hodo no	nagusame ni
seppô ichiza	noben tote
dôshi kôza ni	agari
hotsugan no kane	uchi narashi

<sup>11</sup> Herbert Plutschow, "Is Poetry a Sin?—*Honjisuijaku* and Buddhism versus poetry," *Oriens Extremus*, vol.25:2 (1978), 206-18.

<sup>12</sup> All my translations of *Jinen koji* segments are taken from Itô Masayoshi, *Yôkyokushû*, Shinchô Nihon koten shûsei, vol. 2 (Tokyo: Shinchôsha, 1983), 129-42. For Tyler's translation see Appendix 1.

### Translation

The temple in the clouded evening sky  
For the purpose of consolation while waiting for the moon (to reappear)  
I intend recite to all present a (Buddhist) sermon,  
The Buddhist monk mounts the platform  
and strikes, ringing the supplicatory bell

(Palms together)

From here the *shite* breaks out of *kotoba* into *tsuyogin* vocal style in *hyôshi awazu* 拍子合わず

'incongruent', 'off-beat' chant for the following *utai* 'song':

### Example 5.2: (in *tsuyogin*)

謹しみ敬って申す、

三世の諸仏十方の薩たに申して申さく...

一代教主釈迦牟尼宝号

総神分に般若心経

### Romanization

Tsutsushimi uyamate môsu  
sanze no shobutsu juppô no satta ni môshite môsaku...

ichi dai kyôshu shakamuni hôgô  
sôjin fun ni hannya shingyô

### Translation

With reverence, I humbly speak;  
in the treasured name of Shakamuni, Master Buddha, lifelong teacher;  
to all Buddhas past, present & future, the bodhisattvas in the ten directions, (in offering) I tell...,  
and to each of the deities—the transcendental wisdom heart sutra.

Observe that until this point the play does not contain any *kakari musubi* or 'concord' particles.

ii). It may be, as Konishi suggests, that Kan'ami's dramaturgical style was closer to the *sarugaku* arts in that he constructed his plays around dramatic conflict; the effect would have been less stylization and heightened realism. In this respect *Jinen koji* may be interpreted as an early reworking of Kan'ami's, as other plays attributed to him such as *Sotoba Komachi* display less of a tendency towards 'mimetic' realism,<sup>13</sup> though still more than in plays attributed to

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<sup>13</sup> In the case of *Sotoba Komachi*, this may partially be due to the fact that more 'mimetic' parts could have been cut by Zeami. According to *Sarugaku dangi*, the older version by Kan'ami which was known by the name of *Komachi* was very long., Poorter, trans., Section 117, 109.

Zeami or Zenchiku. Konishi's argument gains credence in light of the probability that *Jinen koji*, like many of the plays attributed to Kan'ami such as *Hyakuman* and possibly *Sotoba Komachi*, was adapted in performance from an older work extant within the oral tradition, and then later written down and/or revised by Zeami and/or others.<sup>14</sup> Moreover, Konishi's theory is advanced in light of Kan'ami's understanding of the *waki* role as being equal or stronger than that of the *shite*.<sup>15</sup> This holds true in *Eguchi* where the *waki*-monk almost assumes the status of Saigyô, as well as in *Sotoba Komachi* in which the *waki* is a monk from Mount Kôya whom one associates with Monk Kûkai, the founder of that esoteric Buddhist complex. However, in *Hyakuman* which is Zeami's revision of Kan'ami's *Saga monogurui* 'Crazed person at Saga' the *waki* plays a relatively insubstantial role in relation to the female *shite* character of *Hyakuman*, though this may have been an alteration of Zeami's. In *Jinen koji*, following the *waki*'s atypically late entry, the *waki* and *shite* engage in superfluous spoken dialogue, evoking a realism rarely encountered in subsequent nô plays. Moreover, the orientation in the play towards *mondô* 'dialogue' delivered in *kotoba* 'stylized spoken delivery of lines' reflects the evolution already well underway by the beginning of Muromachi (1333) of *genbun nito* 言文二途 'two different paths of written and spoken language.'<sup>16</sup>

The *kakarimusubi* (special system of sentence endings corresponding to particular particles which emphasize the preceding noun or phrase), which appears to have been a regular feature of the premodern Japanese language, is considered to be perfected and stabilized in the poems composed in the early tenth century, around the time when *Kokinshû* was compiled. However, some special sentence endings, not preceded by any of the special particles, began to appear in the *dialogues* in the tales in the middle of the Heian period. This is considered as a sign of the weakening of *kakarimusubi*, and its eventual loss affected the spoken language from the end of the Heian period through the subsequent period.<sup>17</sup>

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<sup>14</sup> Yokomichi and Omote, vol. 1, 1960, 96; *Yôkyoku Taikan*, vol. 2, 1963, 1325; Itô, vol. 2, 1983, 448.

<sup>15</sup> This notion is contrary to today's assumption that the *waki* plays a subsidiary role to the *shite*, the result being many a dull performance.

<sup>16</sup> Introduced previously in Chapter One, p. 49.

<sup>17</sup> Yaeko Sato Habein, *The History of the Japanese Written Language* (Tokyo: University of Tokyo Press, 1984), 34.

It is surprising to note that the *mondô* sections in the play contain the highest concentration of contrastive particles, whereas the *kusemai* contains none (in sharp contrast to *kuse* segments by Zeami to be discussed in subsequent chapters). Below are sample sentences in *waki/kyôgen -shite* dialogue in which contrastive particles frequently occur without *kakari musubi* and one instance in which the particle *koso* occurs with *kakari musubi*. In the first three lines of the initial *mondô* segment (delivered again in *kotoba*) *ka* and *ya* are exclamatory (as is the final instance of *ya* in *Mondô 4*). The two appearances of *koso* in the third and fifth lines are not *kakari musubi* (as in neither case does the particle immediately follow a noun nor are they accompanied by the required *musubi* verbal endings). Even so, together with the verbal suffix *-e/aba* (as explained in Chapter One, a mingling of old and new linguistic usage) they do perform a contrastive (focussing) function. The two instances of *zo*, though also not *kakari musubi* proper, are also emphatic. *Mondô 5* is the only line that complies with the concord agreement: *koso* immediately follows the noun *iro* and the final verb is in *izenkei*. Nevertheless, the abundance of contrastive particles in these *mondô* segments remains conspicuous and effects a residual contrastive effect similar to sentences containing *kakari musubi*.

### **Example 6.1- 6: Mondô**

*Mondô 1 (kotoba; off-beat):*

Shite: 「や、これはふじゅをおん上げ候ふか」

Kyôgen: 「げにこれは美しき小袖にて候。……」

#### **Romanization**

Shite: **Ya**, kore wa fuju o on age sôrô **ka**

Kyôgen: Geni kore wa utsukushiki kosode nite sôrô

#### **Translation**

Shite: Heh? Is this a passage of scripture you are giving me?

Kyôgen: Well actually, there is this beautiful robe...

**Mondô 2:** (Kotoba, off beat)

Waki: 「や、さればこそ これに候」....

**Romanization**

Waki: **Ya, sareba koso** kore ni sôrô...

**Translation**

Waki: (interjection) **As** that is **in fact** her, bring her here -o...

**Mondô 3:** (kotoba; tsuyogin; off-beat)

Shite: 「われも旅人に あらざれば  
渡りの舟とも 申さばこそ  
その御舟へ 物申さう」

Waki: 「さてこの舟をば何舟と ご覧じて候ふぞ」

**Romanization**

Shite: Ware **mo** ryojin ni **arazareba**  
watari no fune to **mo môsaba koso**  
Sono fune e mono môsô

Waki: Sate kono fune **oba** nan bune to gorôjite sôrô **zo**

**Translation**

Shite: **Even** though I'm not a traveller,  
**Since you say exactly** that (this is) also/even a ferry is **precisely** why I call!  
I(t is to) your boat, that I want to say something.  
That/your boat is the one to which I want to speak.

Waki: Well now, **just** what (sort) of boat do you see (observe, take) this boat to be (**anyway**)!

**Mondô 4:**

Shite: 「あら、不便の者や 連れて帰らうずるぞ」

**Romanization**

Shite: Ara, fubin no mono **ya** tsurete kaerôzuru **zo**

**Translation**

Shite: Oh! **aren't you** a poor thing -o... I **definitely** intend to take you back home with me!

**Mondô 5:**

Shite: 「ああ、船頭殿のお色こそ 直つて候へ」

**Romanization**

Shite: Aa, sendô dono no o iro koso naotte sôrae

**Translation**

Shite: (Well, head boatman, **in fact** some colour remains in your face.)  
Well, head boatman, you seem to have returned looking mighty (suspiciously) happy!

The remaining three *mondô* segments contain no contrastive particles; indeed, there are few instances beyond this point in the play. As mentioned above the *kuse* scene is conspicuous for its lack of contrastive particles. The only instance is the last line sung by the chorus immediately preceding the *age-ha* 'open fan' (a single line sung by the *shite*), which contains an instance of both *ka* and *ya* in their respective exclamatory and interrogative usages, preceded by the particle *to*:

**Example 6.7: Kuse (tsuyogin)**

地：一万八千歳とかや

**Romanization**

Ji: Ichi man hassen zai to ka ya

**Translation**

Chorus: **Don't** they say it was eighteen thousand years **or so!** ago?

The *age-ha* typically contains no delimitational particles; nor does the remaining *kuse* sung by the *chorus*. As is generally the case the particle *zo* occurs in the *katari* segment (*katari* segments of *nô* plays are generally limited to particles *zo*, *mo*, and occasionally the interrogative particle *ka*—as in the example below, contrastive particles are often preceded by *zo*):

**Example 6.8: *Katari* (in *kotoba*)**

Shite: 「一切衆生を助けんためぞかし」

**Romanization**

Shite: Issai shūjō o tasuken tame **zo ka shi**

**Translation**

Shite: (Those painful techniques (of Buddha) **certainly** they must have been for the purpose of saving all creatures?)

The predominance of spoken dialogue in Kan'ami's time may have led to the limited usage of *kakari musubi* and its derivative contrastive particles. As will be evidenced in the observance of contrastive particle usage in the original *Hyakuman kuse*, their performative function was already being exploited in *kusemai* prior to Kan'ami's intervention. Moreover, as Itô points out, the *mondô* segments in several extant versions of *Jinen koji* exhibit substantial variational differences,<sup>18</sup> suggesting that these spoken segments were derived directly from oral deliveries given in several performances by more than a single performer. However, it would seem that Kan'ami, as dramatist and innovator, was aware of the performative possibilities of *kakari musubi* derived particles in spoken dialogue as a conventional literary and performative device.<sup>19</sup> In this light, his nô play, *Jinen koji*, may be viewed as an early attempt (already operative in early *kusemai*) to exploit the performative potential of dramatic language which subsequently both he and Zeami developed further into what became specifically the language of the nô. Beyond dramatic and artistic concerns, through the use of *kyôgen kigo*, Kan'ami endeavoured to heighten the rough spoken language of *sarugaku* through the insertion of

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<sup>18</sup> Itô, vol. 2, 1983, 448.

<sup>19</sup> The most probable reason for the complete absence of contrastive particles in *Jinen koji*'s original *kusemai* is that it is pure *katarimono* 'narrative' chanted in *tsuyogin* (that is, it is not intended to effect any of the lyrical qualities of *utaimono* 'song').

emphatic particles into spoken dialogue (*mondô*) in the *nô* play.<sup>20</sup> As has been mentioned previously, it is notable that this innovation was implemented during a time when *kakari musubi* was beginning to disappear from the written language with the onset of *genbun nito*. The inclusion of *kakari musubi* initially in *nô* dialogue (and increasingly in other *nô* segments) may have been instrumental in raising *sarugaku* as *zoku* 'popular, vulgar' entertainment to the level of *ga* 'elegant, refined' and therefore contributing to the aesthetic of *yûgen* as it became known in *nôgaku*. Thus, delimitational particle usage in the *nô* may initially have been instrumental in raising *nô* to the level of the court aesthetic and merging it with the existing code of *miyabi* 'court aesthetic'.

### **Kan'ami's syncretic *nô*: *Sotoba Komachi***

Kan'ami's *Sotoba Komachi* 'Komachi on the Stupa' is a more obvious example of a *nô* play which exposes the Buddhist intent at that time to legitimize poetry (as well as the performing arts, as previously evidenced in *Eguchi* and later in this chapter in *Hyakuman*) as potential paths to enlightenment.<sup>21</sup> It openly divulges an evolving propensity in *kusemai*,

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<sup>20</sup> See Ochi, 1984, 65-8. She examines the ambiguous reception of *waka* and *kyôgen kigo* 'embellished expressions' within the Buddhist tradition between the twelfth and fifteenth centuries. Her argument pertains directly to Kan'ami's privileging of poetry within a Buddhist context. He does this by elevating the famous poet, Ono no Komachi, to the level of Buddhist monks with whom she discusses and excels in her knowledge of esoteric Buddhist doctrine:

(*W*)*aka* is efficacious on the one hand and *waka* is harmful on the other. The former view accords with, or rather, was shaped by the phenomenological perspective of existence, specifically the Esoteric Buddhist view of the semiotic system, and by the Shintô view of *waka* as a medium of communication with and of Shintô deities. It holds that *waka* is a mental activity upon which to concentrate and by which to recognize Interdependent Origination/ *sûnya/sûnyata*. The latter view conforms to, or rather, was grounded in the Exoteric Buddhist view of the semiotic system, treating *waka* as a falsehood and empty remarks with embellished expressions. This view maintains that literary activities make the mind engage in and be attached to specious words and empty remarks with embellished expressions... The view that *waka* is efficacious became dominant with the prevalence of the phenomenological Buddhist perspective of Interdependent Origination/ *sûnya/sûnyata* and with the development of Shintô-Buddhist syncretism.

<sup>21</sup> As was mentioned earlier in this chapter, the original version of *Sotoba Komachi* entitled *Komachi* is attributed to Kan'ami. However, Zeami is known to have cut significant portions of the former play. The dating of its original composition is unknown. Itô (1983, vol. 2, 470) suggests the possibility that it may

*sarugaku* and early *nô* towards esoteric Buddhist (*shingon* 真言) doctrine. As will be observed in the Chapter Seven analysis of *Semimaru*, Zeami (in his middle to later plays in particular) develops his *nô* increasingly around a *zen* aesthetic based on the philosophy of Dôgen. Kan'ami's syncretic *nô* plays and segments, on the other hand, can generally be characterized as proponents of *Shingon* Buddhist esotericism (a forerunner of *zen*) in that they explore potentialities of enlightenment for all walks of life through a diversity of practices.

*Sotoba Komachi* is set in the outskirts of Kyôto, on a road leading to the capital down which the *waki*-monk is traveling from Mount Kôya, a mountain mandala complex founded by Monk Kûkai<sup>22</sup> to advance his *shingon* practice. The play features as its *shite* the Japanese classical poet, Ono no Komachi, renowned for her passionate poetry, intelligence, numerous love affairs and infamous beauty. In the first half Komachi appears as an old woman who unknowingly sits down to rest on a fallen stupa (a grave marker associated with esoteric Buddhism which symbolizes the Dharma). A dialogue ensues between her and the *waki* & *waki-tsure* (*shingon* monks of Mount Kôya). Although at first they take her for a beggar and urge her to get off the sacred stupa, in conversing with her they realize that she is surprisingly knowledgeable concerning Buddhist and *shingon* doctrine. Through a life of passion she has in fact come along the path of wisdom and enlightenment:

#### **Example 7.1-4: Mondô**

- Attendant: If you aspire to the Buddha-mind,  
you should despise this mundane world.
1. Komachi: It is not through my appearance  
that I renounce the world,  
but in my heart that I renounce it.

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have been an adaption from an older piece. Itô also states that the play is recorded in a treatise by Komparu Zenpô 金春禪鳳 (1454-?) entitled *Hogo ura no sho* 反古裏の書 to have been performed by the Kanze school on March 9, 1465 (approximately ten years after Zeami's death) under the title of *Sotoba Komachi*.

<sup>22</sup> Kûkai and his esoteric Buddhism has already been touched upon in the Introduction.

姿が世をも厭はばこそ、心こそ厭へ。  
Sugata ga yo o mo itowaba koso. Kokoro koso itoe. k.m.

2. Priest: It is because you are heartless  
that perchance you failed to recognize the Buddha's body.

心なき身なればこそ、仏体をば知らざらめ  
kokoro naki mi nareba koso, buttai o ba shirazarurame k.m.

3. Komachi: Indeed, it is because I know it is the Buddha's body  
that I approached the stupa.

仏体と知ればこそ 卒都婆には近づきたれ。  
Buttai to shireba koso sotoba ni wa chikazukitare k.m.

4. Attendant: And though that was the case,  
without a sign of worship, you sat on it!<sup>23</sup>

4. さらばなど礼をば なさで敷きたるぞ。  
Saraba nado rei o ba nasa de shikitaru zo.<sup>24</sup>

Komachi: It is lying here, as it is,  
this (sacred) stupa—  
Is it so distressing that I should also rest?

Priest: That goes against Correct Action!

Komachi: Contradictory Actions may also lead to salvation....

Priest: What we call Passions, too,

Komachi: become Enlightenment.

Attendant: The root of Enlightenment

Komachi: is not that of a planted tree.

Priest: Yet again, a clear mirror

Komachi: is without a stand.

<sup>23</sup> The *Nippon Gakujutsu Shinkôkai, Japanese Noh Drama: Ten Plays Selected and Translated from the Japanese*, vol. 3 (Tokyo: Nippon Gakujutsu Shinkôkai, 1959), 87, renders this passage as: "Why, then, did you sit on it/Without first offering up a word of prayer?" Teele chooses not to translate the word *nado* from the Japanese as "why." Such a reading would seem to render the emphatic *oba* and the particle *zo* as interrogative, whereas Teele reads them as exclamatory, presenting a more literal translation from the Classical Japanese. On the other hand, both *Yôkyoku Taikan*, vol. 3, 1723 and Yokomichi & Omote's *Yôkyokushû*, vol. 1, 84-5 translate *nado* as *naze* 'why' in modern Japanese, rendering the sentence as interrogative.

<sup>24</sup> My own analysis of *Sotoba Komachi* segments are taken from Koyama Hiroshi, Satô Kikuo and Satô Ken'ichirô, ed., *Yôkyokushû, Kan'yaku Nihon no koten*, vol. 47 (Tokyo: Shôgakkai, 1988), 15-27.

Chorus: In truth, when essentially all is one,  
there is no distinction between buddhas and living beings...

"From the first, if to save foolish mortals by any means  
has been the hope of the Earnest Vow,  
then one must be saved, too,  
by wrong actions," she speaks intently.  
"You are an outcast beggar  
who is truly enlightened!"  
say the priests, and touch their heads to the earth three times in reverent  
homage.

Komachi: Now that I have shown my powers;  
I will go further and compose a poem just for fun:  
"If the stupa were within Paradise,  
it would indeed be wicked to sit on it,  
but if it is outside,  
can it be such  
a terrible thing?"

Chorus: How annoying your sermonizing is, priests!  
How annoying your sermonizing is, priests!<sup>25</sup>

That through passionate living Komachi has arrived at viscerally 'correct action' through 'contradictory actions' is consistent with *Shingon* practice in which enlightenment can be achieved in this lifetime by anyone through the three bodily techniques of: *mantra*, *mandala* & *mudra*.<sup>26</sup> Kûkai taught that enlightenment could also be attained through artistic practices such as calligraphy and poetry. As was discussed in the Introduction, there was a growing prevalence of esoteric doctrine during Kan'ami's time which coincided with the elevation of the syncretic arts from *zoku* to *ga*. His play works to legitimize and popularize the notion that Komachi's own path of poetry (*kotoba*) inspired by love and bodily passion (*kokoro*) can in fact lead to enlightenment. Not only that but mention of her Buddhist 'powers' (*chikara* 力) referred

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<sup>25</sup> All translations of *Sotoba Komachi* are taken from Rebecca Teele, in *Ono no Komachi: Poems, Stories, Nô Plays*, trans. Roy E., Nicholas J. & H. Rebecca Teele, New York & London: Garland Publishing, Inc., 1993, 180-90. My parenthetical inserts.

<sup>26</sup> Kûkai's three vehicles (*mantra*, *mandala*, *mudra*) as bodily techniques of attaining enlightenment have already been outlined in the Introduction.

to by Komachi herself in the line cited above, "Now that I have shown my powers," is immediately followed by the 'contradictory act' of poetry composition:

I will go further and compose a poem just for fun:  
"If the stupa were within Paradise,  
it would indeed be wicked to sit on it,  
but if it is outside,  
can it be such  
a terrible thing?"

Komachi is possessed of a potency of words (*kotoba*) from the past imbued with the various associative shades of *kokoro* (as discussed in the previous chapter). Her discursive *power*, procured precisely through the passion of her poetic practice, is being transformed through the course of Kan'ami's *nô* play into a Buddhist influenced syncretically evolved form of *kotodama*.<sup>27</sup>

It is for the purposes of appropriating the past Komachi's power of language/*kotoba* and passion/*kokoro*, as well as to focus attention on the theme of 'contrary action,' that the speech in the above cited passage and throughout the play is brimming with *kakari musubi* and *kakari*-related particles. In particular there are numerous appearances of the particle *koso* both on its own, together with the suffix *-eba*, and in concord with its *kakari musubi* verbal ending. In Example 7.1 spoken by Komachi, the particle is repeated twice: in the first half of the sentence in conjunction with the ending *-eba* attached to the verb *itou* 'to renounce'; and in the second part of the sentence in concord with the same verb *itou* 'to renounce'.

1. 姿が世をも厭はばこそ、心こそ厭へ。  
Sugata ga o mo itowaba koso. Kokoro koso itoe. k.m.

It is not through my appearance  
that I renounce the world,  
but **(it is precisely)** in my **heart** that I **do renounce** it.<sup>28</sup>

<sup>27</sup> For a definition of the term *kotodama* and its manifestation in both early and medieval syncretic culture see the Introduction.

<sup>28</sup> Parenthetical insert and emphases are my own.

Two distinct linguistic trends are being presented and juxtaposed in this sentence: the first is the language of *setsuwa* narrative which reflects the medieval tendency of *genbun nito* to replace the *kakari musubi* verb with the verbal suffix, *-aba/-eba*<sup>29</sup>. Moreover, the particle pair, *o mo* (echoing the verb, *omou*, which as discussed in the previous chapter tends to appear along with Buddhist themes) parallels *kokoro* in the second half. The second part of the sentence, on the other hand, preserves the concord agreement in conjunction with its contrastive particle, *koso*, thus giving prominence to the historical meaning of the word *kokoro* as affective feeling. The obvious parallelism within each of the four examples draws attention to the impact of the *kambun* (Chinese) and Buddhist influence on contemporary medieval language practice. The next sentence (Example 7.2) is delivered by the *waki*-monk:

2.

心なき身なればこそ 仏体をば知らざるらめ。  
kokoro naki mi nareba koso, buttai o ba shirazaru-rame k.m.

It is (**precisely**) **because** you are heartless  
 (your body is without kokoro)  
 that you failed to recognize the Buddha's body.  
 (you likely fail to **really know true** contemplation of the Buddha body)

In this passage the distinction between the apodosis and protasis begins to blur. Ambiguity surrounding the word *kokoro* has now been activated by the *kakari* particle *koso* in conjunction with its *musubi* ending. Once again *-reba koso* is contrasted with *oba*, echoing the particle pair (*o mo*) in the previous sentence and is as such tied to a more Buddhist contemplative *kokoro*. In the past poetic tradition the *koso* of *kakari musubi* has been associated with the *kokoro* of affective feeling which was deeply connected to perceptions and sensations of the physical 'body' (*mi* 身), or 'bodymind' *shin shin* (*shinjin*) 心身. In the present *nô* play the *kotoba-kokoro* connection, already pervasive in *Kokinshû* poetry and represented in the discursive character, Ono no Komachi, is now being employed to empower the 'true Buddha nature' (*buttai* 仏体).

<sup>29</sup> This linguistic evolution is introduced in Chapter One, p. 63-4.

Komachi's reply in the third example (27.3) is a clarification of the preceding ambiguity of the previous line in that a past, purely visceral *kotoba-kokoro* (as represented in the character of Komachi) in fact suffices as knowledge of Buddha. This is reflected in the complete synthesization of the linguistic forms operating as one and containing no inherent divisions: *-reba koso + izen-kei verbal ending (-eba + kakari musubi)*

3.

ワキ：仏体をば知らざるらめ  
Buttai oba shirazarurame

シテ：仏体と知ればこそ      卒都婆には近づきたれ。  
Buttai to shireba koso      sotoba ni wa chikazukitare      k.m.

Indeed, it is because I know it is the Buddha's body  
**It is precisely because** I know the Buddha body  
that I (**did**) approach the stupa.

In the final Example 7.4, *kakari musubi* is done away with entirely, having been incorporated into the emphatic particle *zo* in conjunction with *-raba* and *-oba*. When listening to and learning *nô* chant these particular linguistic utterances become very familiar to the ear as typical phrase endings. The above four passages from Kan'ami's *Sotoba Komachi* demonstrate quite succinctly the formative development of what is considered now to be characteristic *nô* language.

4.

さらばなど礼をば      なさで敷きたるぞ。  
Saraba nado rai o ba      nasa de shikitaru zo.

And though that was the case,  
without a sign of thanks (proper manners/etiquette), you sat on it!

Via *kakari musubi* the process of linguistic syncretism is consummated and the masculine discursive narrative of Buddhist *setsuwa* in the *nô* becomes endowed with past *kotodama* and revitalized within the medieval present. For Kan'ami this early appropriation of feminine discursive power into the masculine *setsuwa* narrative served dual purposes: i ) it opened up

possibilities of creating dramatic tension which led to the evolution of a juxtapositional nô based on *contrary action*; and ii) it was instrumental in elevating the status of *sarugaku* to nô.

### **Kan'ami's acoustic nô: the *kuse***

P.G. O'Neill's statement that "(i)n Kusemai the song was more important than the dance, and the music of the song more important than the words"<sup>30</sup> assists an understanding of the role of the *kuse* within the nô. The focus of previous studies<sup>31</sup> has centred on the rhythms of the *kuse* as primarily a narrative form. Certainly the rhythmic aspects of the *kuse* provide the nô with its main propulsion, even finding their way into textual themes such as those discussed in Chapters Five to Eight surrounding *katarimono* and the significance of the *biwa* as a musical representative of a rapidly growing peripheral culture surrounding the capital. However, due to the function of the *kuse* as the "main (dramatic narrative) account of the subject-matter of the play," little attention has been given to its characteristic lyricism.<sup>32</sup> O'Neill cites Kawase that "the distinctive style of Kusemai... was at first kept apart from the softer, more melodic music traditionally used in Sarugaku, but it gradually infused this with colour and vitality until the music of Nô became a perfect blend of the two styles."<sup>33</sup> The present thesis does not refute, but rather supports this general argument for the gradual tendency towards greater lyricism in the development of the nô. However, that there was already a complex melodic component interacting with the *kuse* song text leading up to and during Kan'ami's time will be evidenced in the following analysis of an original *kusemai* from the nô play, *Hyakuman*. Such prior

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<sup>30</sup> P.G. O'Neill, "The Structure of Kusemai 曲舞," *Bulletin of the School of Oriental and African Studies University of London*, Vol XXI: Part 1, 1958, 100.

<sup>31</sup> O'Neill, Bethe & Brazell, Tamba.

<sup>32</sup> This may in part be due to a pervasive 19-20<sup>th</sup> century scholarly prioritization of all drama (including the nô) as mimetic (plot and character driven) rather than as affective expression. Here I distinguish between 'mimetic' and the Japanese term *monomane*, usually rendered into English as 'imitation' or 'mimesis,' but which perhaps would more appropriately understood as pre- or ur-mimetic. A comparative treatment of these terms in view of socio-cultural differences has not been attempted and would be a topic for further investigation, in important ways shedding light on the current study.

<sup>33</sup> O'Neill, 1958, 53-8. He uses Zeami's writings presented in Kawase Kazuma, ed. (*Tôchû*) *Zeami nijûsambu shû*, 1945 to support his argument, although I have been unable to obtain this material on interlibrary loan. See also Toda Matsusaburô, "Kusemai no kenkyû," *Engekishi kenkyû*, vol. 2, 1932.

established patterns inform later interrelations between voiced melody and text in the *nô* proper (ie. such as those observed in *kuse* by Zeami analyzed in subsequent chapters). This suggestion adds credence to the assertion made in the previous chapter that Kan'ami's purpose of integrating *kusemai* into *sarugaku* may have had motivations beyond simply a desire for new improved, more interesting and exhilarating dramatic narrative. The remainder of this chapter will be devoted to identifying existent musico-poetic interaction in an original *kusemai*, as incorporated into *nô* performance by Kan'ami and subsequently written into the existing *nô* form by Zeami.

Itô challenges the traditionally held notion that the incorporation of *kusemai* into the *nô* was the work of Kan'ami.<sup>34</sup> Although it is stated in the treatise, *Go-on*, that Kan'ami was the one who initially acquired learning in *kusemai*, Itô suggests that in all likelihood it was Zeami's decision to assign the *nô shite* to perform a *kusemai* within an individual *nô* play such as *Hyakuman*. He points out that the original version of the play, *Saga monogurui*, attributed to Kan'ami, did not contain a *kusemai* and that this feature is the most distinctive compositional difference between the two renditions, the larger framework of each being remarkably similar. Itô's interpretation of the particular wording in the mention of *Hyakuman* in the treatise, *Sarugaku dangi*, suggests that this 'new composition' presented a novel style of *nô* precisely due to the fact that it contained a *kusemai*. The earliest of such plays containing *kusemai*, this play known by the title of *Hyakuman* was Zeami's revision of Kan'ami's older version named *Saga monogurui*. Therefore, Itô concludes that even though the associative innovation between *kusemai* and *sarugaku* was Kan'ami's, Zeami was responsible for its establishment into the *nô* form.<sup>35</sup> Itô's arguments are well taken, although they tend toward logocentrism. It is probable that Kan'ami had already incorporated *kusemai* into *sarugaku* performances such as *Saga monogurui*. In this case, Zeami would have been primarily responsible for his appreciation of

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<sup>34</sup> *Yôkyoku Taikan* states that Kan'ami is traditionally attributed for the original authorship of the play, although *Sarugaku dangi* records it as being a new piece by Zeami. *Yôkyoku Taikan*, vol. 4, 1963, 2667.

the novelty and artistic possibilities of his father's innovations and the subsequent written incorporation of the *kusemai* form into these early *nô* texts. According to Itô, *Hyakuman* was an early model for this latest *nô* form.<sup>36</sup>

That Kan'ami's (and Zeami's) integration of *kusemai* led to heightened affective expression in the *nô* can be evidenced in gradual and sudden pitch inclinations (similar to those which will be observed in Zeami's *kuse* segments) within the vocal line. These tonal distentions (indicated in the notation graphs below as sudden rises and drops in the sung melody) tend to coincide with emphatic, emotionally charged, allusive and/or otherwise significant textual words and phrases. (Examples of tonal distention (alternately described throughout as melodic intensification) in the *Hyakuman kuse* can be found in measures 2, 5, 6, 7-9, 19-20, etc..) During the medieval period the main purpose of this kind of affective musico-poetic combination would have been via performance to enhance the power of *kotodama* believed to be inherent within the words themselves. Occasionally in early *kuse* such 'word acts' are signalled to the audience orally through the use of contrastive particles. Although particle utilization is minimal in early *kuse* (as compared to *kuse* found in later plays by Zeami), those that are generally present and aid in the execution of *kotodama* during periods of melodic intensification are *koso*, *ya* and *kana*.

Running counter to the musico-poetic affective expression are both gradual and sudden drops, or melodic declinations, the pitch often pausing or settling for extended measures of time at the middle/lower ground tones. As will be observed in regards to the *Semimaru kuse*, this characteristically horizontal levelling off of the melodic line in *nô* is meditative in that it induces somatic neutralization in the bodymind of both the performer and audience-listener.<sup>37</sup> The contrastive particles which generally make an appearance during these periods of low melodic

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<sup>35</sup> Itô, vol. 3, 1983, 467-8.

<sup>36</sup> Ibid.

<sup>37</sup> This notion was already discussed in the Introduction in connection with Kûkai's esoteric Buddhist practice and its influence on the *nô* through *shômyô* and will be discussed further below.

intensification are *zo* and *mo* (often in combination with *o—o mo*, echoing the verb, *omou*). As a rule, source material is not introduced during these periods of pitch relaxation, though they frequently coincide with more contemplative, emotionally neutral, didactic or Buddhist themes and content within the language text.

### **Hyakuman: An original kusemai:**

Early *kusemai* and *kuse* segments do not approach the degree of refinement developed in the complex interrelational patterns of Zeami's own *kuse* scenes. In general, however, the *Hyakuman kuse* (as a representative example of an early *kusemai*) complies with and can therefore be assumed to be a prototype of the above outlined set of *nô* characteristics. First of all, early *kusemai* are juxtapositional. The very character of Hyakuman (her name meaning 'million')<sup>38</sup> is a contradiction in terms, sharing Sakagami's paradoxical features: in her state of madness over the tragic loss of her son she is 'topsy-turvy'.

In an earlier passage in the play Hyakuman's hair is described as...*yue ni koso midaregami*... "that is **precisely** why my hair is twisted and tangled!", after which she points all around with her *sasa*<sup>39</sup>. In its contrastive use of the particle *koso* this passage belies Zeami's linguistic

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<sup>38</sup> It is believed that Hyakuman may have been the name of a *kusemai* performer which came to refer to *kusemai* performers in general.

<sup>39</sup> Bamboo leaves used in Shintô ritual. *Sasa* leaves are one of the objects used in ritual performance to invoke trance and for this reason are often associated with derangement and madness. The most well known example of their use is in the myth of the sun deity, Amaterasu Ônokami. In the originating myth, in order to draw Amaterasu out of the cave, Ame no uzume performs a shamanistic dance which even now is commonly considered to mark the birth of the *nô* and the Japanese performing arts, and is described in Philippi, Donald L., trans., *Kojiki* (Princeton; Tokyo: Princeton University Press and University of Tokyo Press, 1969), 84-5 as follows:

Ama-terasu-opo-mi-kami (Ama terasu) stood concealed beside the door, while Ame-no-uzume-no-mikoto (Ame no uzume) bound up her sleeves with a cord of heavenly *pi-kage* vine, tied around her head a head-band of the heavenly *ma-saki* vine, bound together bundles of *sasa* leaves to hold in her hands, and overturning a bucket before the heavenly rock-cave door, stamped resoundingly upon it. Then she became divinely possessed, exposed her breasts, and pushed her skirt-band down to her genitals.

Then Takama-no-para shook as the eight-hundred myriad deities laughed at once.

Then Ama-terasu-opo-mi-kami (Ama terasu), thinking this strange, opened a crack in the heavenly rock-cave door, and said from within: "Because I have shut myself in, I thought that

manipulation, though these juxtapositional qualities are consistent with the Sakagami-like character portrayed in the *Hyakuman kusemai*.<sup>40</sup> In measures 20-22 (Example 8) Hyakuman sees an apparition of herself reflected in the waters of the Tamamizu 'Pure or Jewel (Jade) Waters'. The play on the word *tama* is paralleled in the melodic contour which rises suddenly at the word *tama* in m. 20, drops on *mizu* 'water', peaks on *kage utsusu* 'reproducing/a copy of my reflection' in m. 21 and then drops again almost to ground tone on the word *omo kage* 'face mirrored or mask mirror'. Here the melody combines with the word play between *tama* 'jade, jewel' and 'tama' 'empowerment' in order to incite *kotodama*. These factors, combined with the above-mentioned reference to *sasa* (an object used in ancient ritual performance such as the one described in the myth of Amaterasu), point to an indirect association to Ame no uzume's prototypical song-dance performance.<sup>41</sup> In a state of derangement brought on by intense suffering of the most tragic kind imaginable (a mother's loss of her child) it is Hyakuman's chaotic nature through the medium of song and dance to reveal two (or rather, multiple/a million) sides of the same coin. These are simultaneously evoked by the chanted word *tama* and then reflected in the water '*mizu*'. It is a moment in the *nô* when old and new collide in

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Takama-no-para would be dark, and that the Central Land of the Reed Plains would be completely dark. But why is it that Ame-no-uzume sings and dances, and all the eight-hundred myriad deities laugh?"

Then Ame-no-uzume said: "We rejoice and dance because there is here a deity superior to you."

While she was saying this, Ame-no-ko-yane-no-mikoto and Puto-tama-no-mikoto brought out the mirror and showed it to Ama-terasu-opo-mi-kami.

Then Ama-terasu-opo-mi-kami, thinking this more and more strange, gradually came out of the door and approached [the mirror.]

Then the hidden Ame-no-ta-kikara-wo-no-kami took her hand and pulled her out.

<sup>40</sup> Zeami's tampering with an original *kusemai* would seem to be unlikely. It is more probable that he incorporated this contrastive element of *kusemai* into his *nô* which he gradually developed into his own juxtapositional aesthetic.

<sup>41</sup> In Chapter Eight a similar instance is observed in *Semimaru* during Sakagami's *age-uta*. That numerous intertextual and gestural/performative references to this founding myth are alluded to repeatedly in theoretical treatises by both Zeami and Zenchiku as well as several *nô* plays by Kan'ami, Zeami and Zenchiku point to the syncretic function of *nô* to conjoin indigenous Shinto belief with imported Buddhist doctrine. That this is the overriding theme in *Hyakuman* can be evidenced by the proximity of this indirect Shinto and *tama/kotodama* reference with Buddhist intertextual allusions

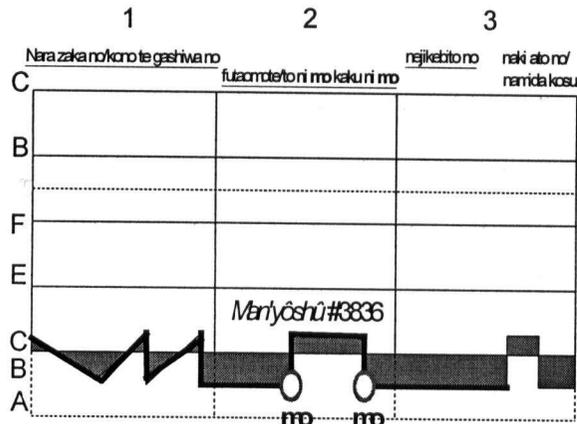
syncretic temporality. The overall statement in m. 20 that the waters do not live up to the powers inherent in their name (*tamamizu wa na nomi shite*) is likewise contradictory in that in the very next line (m. 21) Hyakuman does in fact through the workings of *kotodama* see her own reflection. This demonstrates that whereas words and water alone may lack a conjuring power they once had in the mythological past, when performed within the context of the *kusemai* (in combination with the chanted melody and Hyakuman's rhythmic dance) they do possess the ability to effect *kotodama*. As in *Semimaru* when Sakagami catches sight of her reflection in the clear water of the spring at Ōsaka Pass, Hyakuman also reenacts the mythological moment when the sun goddess Ama terasu is drawn out of her cave through the medium of Ame no uzume's ecstatic ritual dance to see an image of herself as 'other.' In fact the *kuse* segment begins in measures 1-3 with a direct allusion to poem #3836 in the *Man'yōshū* which metaphorically describes this dual perspective. The Nara tree has flat leaves well known for being 'two-sided.' Through the course of the *kusemai* and the play they come to signify both the character of Hyakuman (who in the play is 'masked,' is 'two-faced, over here and over there') as well as the *kusemai* performance medium itself which possesses the power to draw on chaotically deranged aspects of reality and self from the inside out as well as from the outside in. It is in this sense that within the *Hyakuman kusemai* the seemingly irrational madness of the age-old female Hyakuman character merges via the interrelations of language and melody with medieval Buddhist enlightenment ideals.

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occurring later within the *kusemai*. At both points in the play these references are marked by contrastive particles and accompanied by an intensification of the melodic line.

**Example 8: Original *Hyakuman kusemai* (*ni-dan kuse*)<sup>42</sup>**

CHORUS:<sup>43</sup>



M. 1

奈良坂の  
Nara zaka no                      児手柏の  
kono te gashiwa no  
Nara Slope's tree with flat leaves like the palm of a child's hand—

M. 2

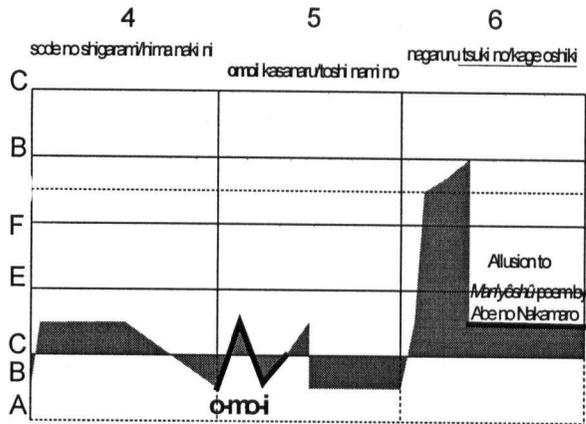
二面  
futaomote                      とにもかくにも  
to ni mo kaku ni mo  
two-faced, here, over there—mask

M. 3

ねじけびとの                      亡き跡の                      涙越す  
nejikebito no                      naki ato no                      namida kosu  
of the smooth-talker, whose dying trace                      (tears to overflow)

<sup>42</sup> All my translations of *Hyakuman* segments are taken from two texts: Koyama Hiroshi, et al. ed., *Yôkyokushû, Kan'yaku Nihon no koten*, vol. 46 (Tokyo: Shogakkan, 1987), 247-59; and Sanari Kentarô, ed., *Yôkyoku taikan*, revised edition, vol. 4 (Tokyo: Meiji shoin, 1963), 2667-82. For Tyler's translation see Appendix 1. See also P.G. O'Neill's translation of the *Hyakuman kusemai* in Appendix 1 of *Early Nô Drama* (1958), 151-2.

<sup>43</sup> Dark lines in the graph indicate allusion to *Manyôshû* poem #3836. Sharp peaks in the contour indicate more sporadic melodic activity, while the squaring off shows a steadier, more neutralized tonalization. Contrastive particles are marked with data points. For an overview of the entire contour graph see Appendix 2-B.



M. 4

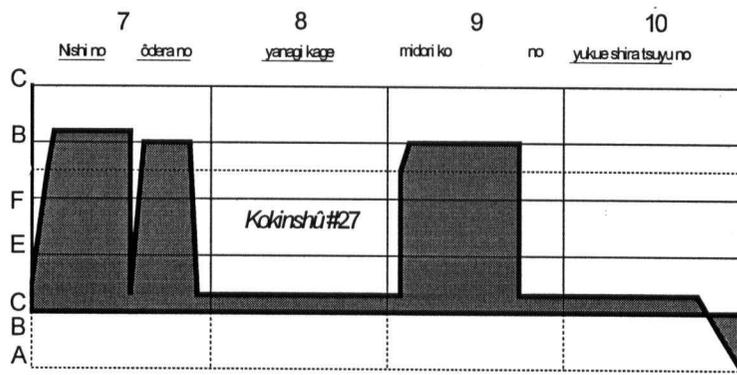
袖のしがらみ                      隙なきに  
 sode no shigarami                hima naki ni  
 cracks open the river dam of (tears to overflow) my sleeves.

M. 5

思い重なる                      年なみの  
 Omoi kasanaru                    toshi nami no  
 Feelings piled up with the accumulated flow of years and tears,

M. 6

流るる月                      の影惜しき  
 nagaruru tsuki no                kage oshiki  
 regretful in the flow of that same moon's<sup>44</sup> reflection



M. 7                      M. 8

西の大寺の                      柳蔭  
 Nishi no ôdera no                yanagi kage<sup>45</sup>  
 in the shadows of the willow at Saidai (Great Western) Temple,<sup>46</sup> where

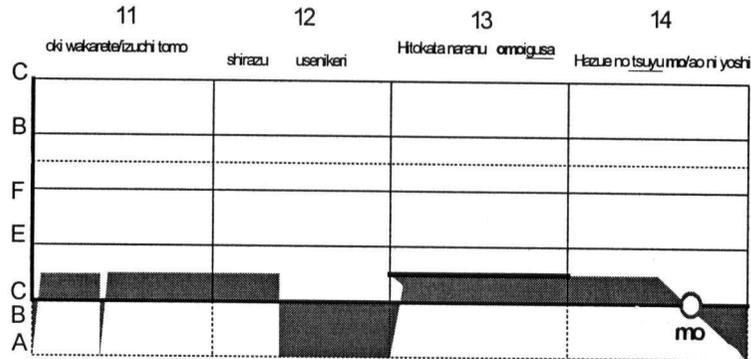
<sup>44</sup> I'm borrowing P.G. O'Neill's translation, *that same moon*, here as it very appropriately alludes to the famous *Man'yōshū* poem by Abe no Nakamaro which the name, *Mikasa yama (Mount Mikasa)* would have conjured in the audience of that time. The underlining and darkening which indicates echoes of this poem in the language text appear within the musical notations as darkened lines on the melodic contour.  
<sup>45</sup> To accentuate this *kuse*'s resemblance to *michiyuki*, place names are underlined throughout. 'Yanagi kage' is also underlined in order to draw attention to its association to 'that same moon.'

M. 9

みどり子の  
midori ko no  
my (own) young willow (child)

M. 10

行く方白露の  
yukue shira tsuyu no  
vanished like a white (transparent) dewdrop.



M. 11

起き別れて  
oki wakarete  
Got up and parted,

M. 12

いづちとも  
izuchi tomo  
知らず失せにけり  
shirazu usenikeri  
I don't even know where, he just vanished!

M. 13

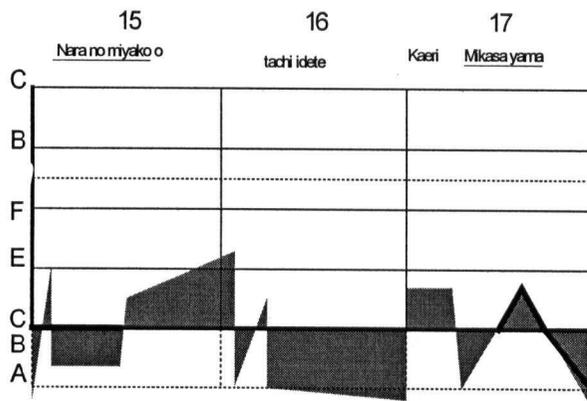
ひとかたならぬ  
Hito kata naranu  
Exceptionally **sorrowful** grasses.

面ひ草  
omoigusa<sup>47</sup>

M. 14

葉末の露も  
Hazue no tsuyu **mo**  
**Though** the dew on the blade tips was brilliant

あをによし  
ao ni yoshi  
on the blue-black earth



<sup>46</sup> Saidai was one of seven 'Great Temples' in the Kasuga complex located in Nara ranked by the government as *daiji* 'Great Temple.' The other six were: Kōfukuji, Gangōji, Hōryūji, Daianji, Yakushiji and Tōdaiji. Grapard (1992), 56.

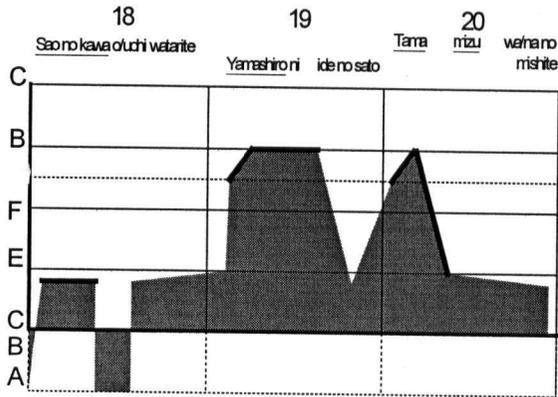
<sup>47</sup> Underlining of text and darkened lines in graph indicate *kakekotoba*.

M. 15  
 奈良の都を  
Nara no miyako o  
 I up and left  
 (the Nara capital)

M. 16  
 立ち出でて  
 tachi idete  
 the Nara capital.  
 I up and left)

M. 17  
 かへり三笠山  
Kaeri Mikasa yama<sup>48</sup>  
 Looking back on Mount Mikasa, I crossed through the Sao River

M. 18  
 佐保の川を  
Sao no kawa o  
 うち渡りて  
 uchi watarite

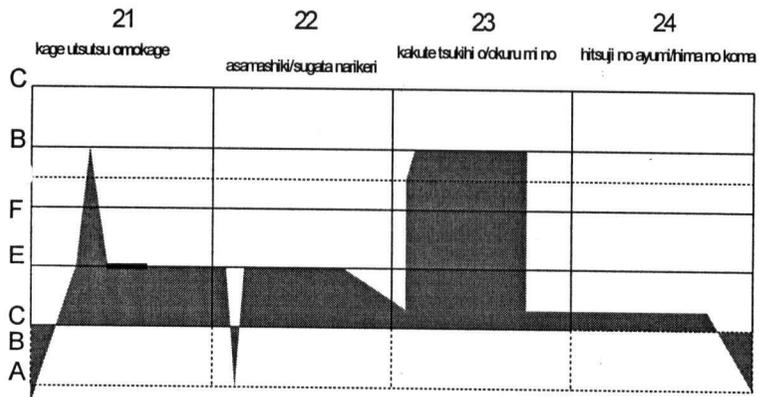


M. 19  
 山城に  
Yamashiro ni  
 to the village of Ide in Yamashiro

M. 19  
 井手の里  
ide no sato

M. 20  
 玉水は  
Tamamizu wa  
 where the waters of Tamamizu are jewelled only in name

M. 20  
 名のみして  
 na nomi shite



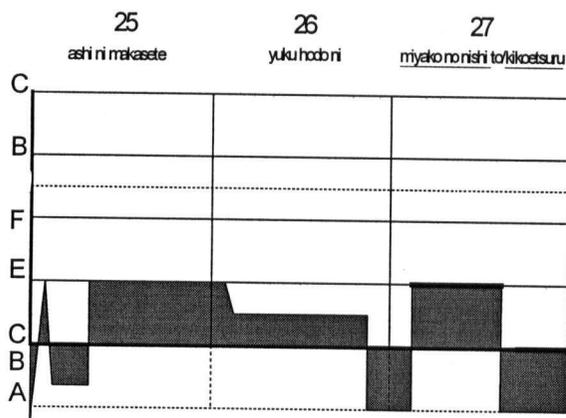
<sup>48</sup> Underlining and darkened lines indicate *kakekoba* (*kaeri miru*); also mountain name (*Mikasa yama*) from Nakamaro's *Man'yōshū* famous poem.

M. 21  
 影映す kage utsusu  
 reproducing my face in their reflection  
 面影 omokage

M. 22  
 あさましき asamashiki  
 What a miserable form!  
 姿なりけり sugata narikeri

M. 23  
 かくて月日を Kakute tsukihi o  
 Thus, for days and months my body pushed on  
 送る身の okuru mi no

M. 24  
 羊の歩み hitsuji no ayumi  
 (at times) with the slow walk of a sheep,  
 隙の駒 hima no koma  
 (at times) a glimpse of a horse speeding by



M. 25  
 足に任せて ashi ni makasete  
 my legs leading me all the way to  
 M. 26  
 行くほどに yuku hodo ni

M. 27  
 都の西と miyako no nishi to  
 what I heard was west of the capital.  
 聞こえつる kikoetsuru

	28 Sagano tera ni mairitsutsu	29 yomo no keshiki o	30 nagamureba
C			
B			
F			
E			
C	■	■	
B	■		■
A	■		■

M. 28

嗟峨野の寺に 参りつつ  
Sagano no tera ni mairitsutsu  
 While praying at Sagano (Saga Plain) Temple

M. 29 四方の景気を M. 30 眺むれば  
 yomo no keshiki o nagamureba<sup>49</sup>  
 As I looked out at the scenery in the four directions:

AGE-HA #1

SHITE:

	31 Hana no ukiki no	32 Kameyama ya
JO		
CHU	■	■
GE	■	■

M. 31 花の浮き木の M. 32 亀山や  
 Hana no ukiki no Kameyama ya  
Kameyama (Turtle Mountain)<sup>50</sup>, with its trees of floating flowers -o.

<sup>49</sup> Underlining and darkened lines indicate a focus in the text on visual perceptual phenomena in contrast with 'blindness' associated with the place name, Turtle Mountain. Ultimately this exchange draws the spectator in visually in order to 'see' through listening more carefully to the sounding of the words.

<sup>50</sup> As in *Semimaru*, the play makes use of the trope association of turtle with blindness.

As has been mentioned in the previous chapter and will again be remarked on in Chapter Eight, in regards to Sakagami's *age-uta* and *Eguchi*, original *kusemai* contain sections which resemble *michiyuki* in their utilization of place names, mythological references and other ritual characteristics reminiscent of ancient *Man'yôshû* poetry and mythological accounts. In fact, the passage described above in which Hyakuman views her reflection occurs within the initial part of this *michiyuki* section (m. 15-30) leading up to the first *age-ha*.<sup>51</sup> Place naming along Hyakuman's toilsome journey from the Nara capital following the loss of her son tends to be accompanied by tonal distention. Examples are: the sharp peaking on the place name Nara (the ancient capital) followed immediately by a drop on Miyako; the melodic contour becomes erratic again at Mikasa yama (a famous poetic place name and sacred mountain in Nara) in m.17; followed by a consecutive chain of place names in m. 18 at Sao no kawa 'Sao River,' Yamashiro 'village' in m. 19, and finally Tama(mizu) 'jewelled waters' in m. 20. This sequence of place names accompanied by sudden rises and erratic drops in the melodic line culminates in Hyakuman's viewing of her own reflection in its waters. In this passage it is clear that *kotodama* of 'language' in the form of progressively frequent place naming is 'lifted up' further through the chanted *yowagin* melody to evoke the sacred image of Amaterasu within the character of Hyakuman who begins at this point in the play to take on divine proportions.

Beyond the first *age-ha* (which itself contains the place name, *Kameyama*), place name identification continues to coincide with melodic intensification from m. 33 until m. 38 when she arrives at her final destination—the Great Western Temple: beginning with a slight rise from upper middle tone (G) on *Ôi* of the place name, *Ôigawa*, the pitch level rises again on *Saga nare ya*, at Yamazakura 'mountain cherry blossoms', at Arashi no kaze ('mountain winds' which associate to Mount Arashi), and finally at Ogura no sato (the last place name mentioned).

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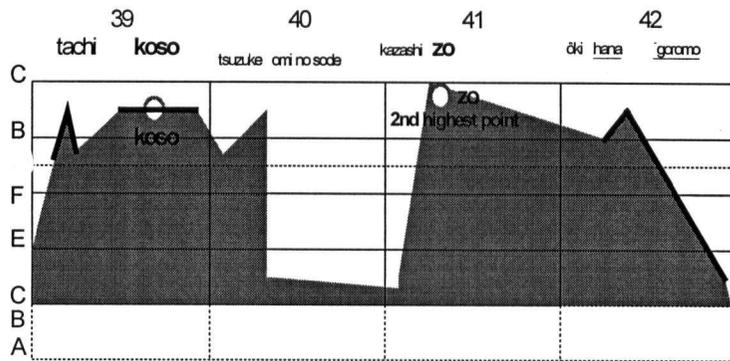
<sup>51</sup> This is no accident. The effects of travel and motion as means of inducing transformed psychological states has been well documented in studies of travel literature. Eric Leed's *The Mind of the Traveler: From Gilgamesh to Global Tourism*, USA: Basic Books, 1991, is an good example of a study which



小倉の里の 夕霞  
 Ōgura no sato no yūgasumi  
 the evening mists of Ogura Village,

The six measures following (m.39-45) are a descriptive account of her arrival at the temple among hoards of low and high ranking worshippers. Immediately at the arrival point, m. 39 contains the first instance of *koso* in the phrase, *tachi koso* 'settle **precisely**', and is accompanied by another rise in pitch intensity. The particle emphasis accompanied by a significant rise in pitch level almost to high C (one of the highest points in the play) here pinpoints (*tachi koso*) 'this particular temple' (*kono tera*) as both the destination of the journey and the focal point of the *kuse*. The immediately following four measures (40-43) contain a series of five tonal peaks which coincide in the text with two *kakekotoba*, the first of which in m.41 is the second highest pitch rise (up to high C)<sup>52</sup> in the piece on *kazashi* and then dropping on the particle *zo*. The melodic contour rises again on *hana*, drops suddenly to the mid-low tonal area (E), rises again on *kunju* 'crowds/flock', dropping all the way down to ground tone, rising slightly on *kono tera* 'this temple' and then settling on the second occurrence of the particle *zo*. It rises again slightly, levelling off for more than a m. in m.45-6 at the mid-low pitch range during *kare yori mo kore yori mo* 'both to him and to his doctrine'. Following this it dips again to ground tone after *kono tera* on the third and last instance of the particle *zo* within the intensification sequence. Melodic intensification in this passage between m. 39-42 can be seen in the notation to be significantly tied to patterns of tension-release associated with the presence of delimitational particles. Together music and words combine in *yowagin* vocal style chant to evoke the actuality of the temple into the experiential and performative present. Dramatically speaking, the temple has been manifested virtually on the *nô* stage in order to be re-experienced and celebrated.

<sup>52</sup> The first highest pitch rise (+C#) occurs in m.55 on *jinriki* (*divine power*).



M. 39

立ちこそ

tachi koso

settle precisely on finely cut sleeves.

M. 40

続け小忌の袖

tsuzuke omi no sode

M. 41

かざしぞ

Kazashi zo

Precisely (on) flowered head pieces of the high and low, rich and poor, multitudes of large blossomed robes!

M. 42

多き花衣

oki hanagoromo<sup>53</sup>

M. 43

貴賤群集する

kisen gunjū suru

43

kisen gunjū suru

44

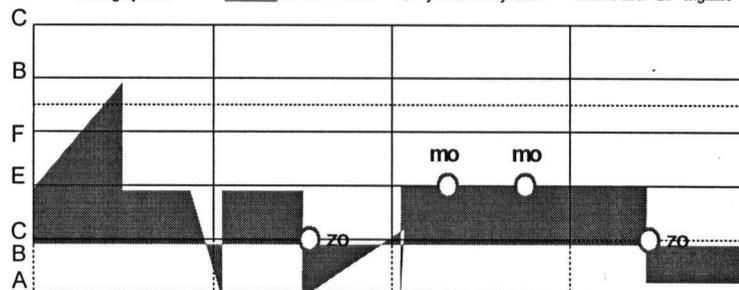
kono tera no/nori zo tattoki

45

kare yori mo/kore yori mo

46

tada no tera zo arigataki



M. 44

この寺の

kono tera no

It is precisely to this temple's elevated (exalted) doctrine—

法ぞ尊き

nori zo tattoki

M. 45

かれよりも

kare yori mo

--More (people) come to it **than** anything else.

これよりも

kore yori mo

M. 46

ただこの寺ぞ

Tada no tera zo

It is **exclusively** to this temple that we give thanks!

ありがたき

arigataki

<sup>53</sup> Underlining indicates *kakekotoba*.

The contrastive particle *koso* followed two m.s later by the first in a sequence of three appearances of the contrastive particle *zo* signals a turning point in the structure of the *Hyakuman kusemai*.<sup>54</sup> Between the two particles the text launches into a highly lyrical description of a courtly image and aesthetic: ‘...settle **precisely** on finely cut sleeves. **Precisely** (on) flowered head pieces, large blossomed robes’. However, immediately following in conjunction with the second instance of the particle *zo* we are told that people come to give thanks to this temple *precisely* because of this particular temple’s elevated Buddhist doctrine (*nori zo...kore yori mo*). Until the singular, highly significant occurrence of *koso* the *kuse* text has remained unmarked.<sup>55</sup> From this point on until the second *age-ha* (m.44-62), however, the musico-poetic text embarks on another journey, this time in the present (here once again *koso* marks the contrast between (in this case) the marked present and the unmarked past). As was mentioned in Chapter Three, Kan’ami’s two-part *kuse* imitates within the early medieval context

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<sup>54</sup> It would be interesting to chart the rhythmic patterns *nori kata* 乗り型 in relation to the particle placement and melodic intensification at this point in the play in particular. Structurally, at this turning point between the first and second *age-ha*—signalled first by *koso* and then by three instances of *zo*—the play is at its height as it moves into the final third of the *kuse*. Due to the unavailability of materials it is impossible to know what rhythmic changes would be occurring in the drum patterns and drummer’s calls at this point. However, based on my understanding of the *nô* musical structure (informed by Tamba, Hoff and Flindt, Bethe and Brazell, Koizumi, Yokomichi) this section would likely be accompanied by subtle changes in rhythmic patterns, the upcoming transition being signalled by *kakegoe* ‘drummer’s calls.’ In discussing the “Rhythm and Language of Noh,” Hoff and Flindt credit Yokomichi for providing a “way of seeing the interconnections between these three large bodies of information: musical rhythms, language, and the *shô-dan* (structural units of *nô*). Yokomichi’s accomplishment rests upon the fact that he conceptualizes the *shô-dan* categories in terms of their relation to these other two axes: rhythm patterns and language.” Frank Hoff and Willi Flindt, “The Life Structure of Noh: An English Version of Yokomichi Mario’s Analysis of the Structure of Noh,” *Concerned Theatre Japan*, excerpt from 2:3-4 (1973), 233. My parenthetical insert. It is interesting to note that Hoff, Flindt and Yokomichi include grammatical features of the language in the mix. Bethe and Brazell also observe numerous points in the *Yamamba kuse* (another original *kuse*) in which the language and musical rhythms of *nô* interact, although again as mentioned earlier, their analysis is limited to *nô* rhythms, whereas I am focussing on the interrelations of language and *yowagin* melody. To include intertextual considerations of rhythm in my analysis at this point would be pure speculation beyond the means and scope of the current investigation.

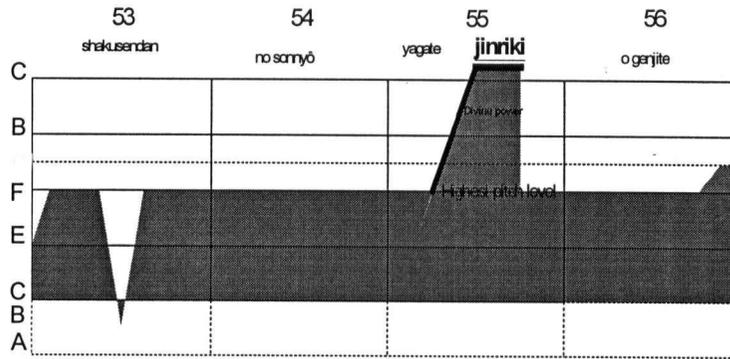
<sup>55</sup> Exceptions are three occurrences of *mo* in the m.2 *Man’yôshû* allusion and in m.14 *tsuyu mo* ‘though the dew’; and one instance of *ya* in m.34 at the first mention of the place name Saga. However, there is not a single appearance of the more strongly contrastive particles, *koso* and *zo*. In fact, *ya* is a preliminary indication of the lyricism of the song/dance tradition personified in the character of

the pattern of ancient *michiyuki* which in the first part engage in the temporal flow of travel, evoking in the second part a transformation of spatio-temporal perception. The *Hyakuman kusemai* follows suit in that it passes from *michiyuki* in the first *dan* to take on the more significantly powerful (again, timeless) characteristics of a Buddhist pilgrimage in the second *dan*, and as such is marked throughout by the strongly emphatic particle *zo* : two instances in m. 39 & 46, in addition to the sequence of three discussed above; three instances of the particle *mo* (m. 64, 65, 68), in addition to two occurrences in m. 45-6 interspersed between the above discussed *zo* sequence; and two instances of the particle *ya* (m. 72 & 81). Names evoked for the purpose of evoking the temple's Buddhist deity are: in m. 49, Nibutsu no chûgen (awaiting the second Buddha) which is accompanied by a prolonged rise in melodic intensity; in m. 52, the pitch rises twice on Bijukatsuma (Visvakarman, Buddhist patron of handiwork); as mentioned above, in m. 55, the highest pitch level (C#) of the entire *kusemai* on *jinriki* 'divine power'; two m.s later (m. 57) on *tenjiku* 'India' and again to the exact same pitch (C, the third highest pitch level) on *shindan* 'China'; dropping to middle tonal center (F) on *wa ga chû* 'our own land of the rising sun'; in m. 59 to the fourth highest pitch (C-) on *sangoku* 'three countries'; after a levelling off extending for two m.s (m. 60-1), the final m. (m. 62) before the second *ageha* rises to the fifth highest point (B++) on the line, 'in this temple (it/he) reveals itself/himself to us' (*kono tera ni genji tamaeri*). Syncretic signification both in the language and melody is at work here as the three Buddhist countries of India, China and Japan are simultaneously being invoked through the combination of music and word into the here and now of 'this temple.'

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Hyakuman; while early instances of *mo* foreshadow the piece's more solemn contemplation associated with her lost child which in the second *dan* evolves into its Buddhist theme.



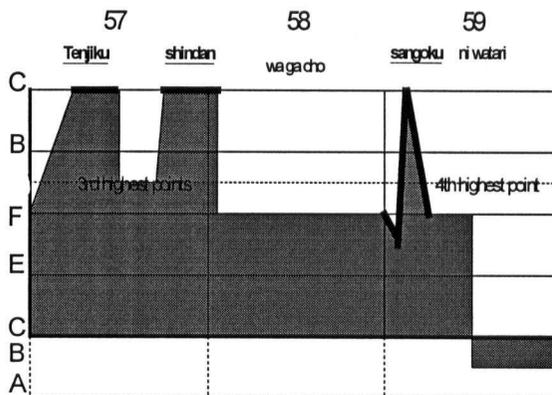


M. 53  
赤せん檀  
shakusendan  
Countenance of red sandalwood

M. 54  
の尊容  
no sonnyô

M. 55  
やがて神力  
yagate jinriki<sup>56</sup>  
soon showed his divine power

M. 56  
を現じて  
o genjite

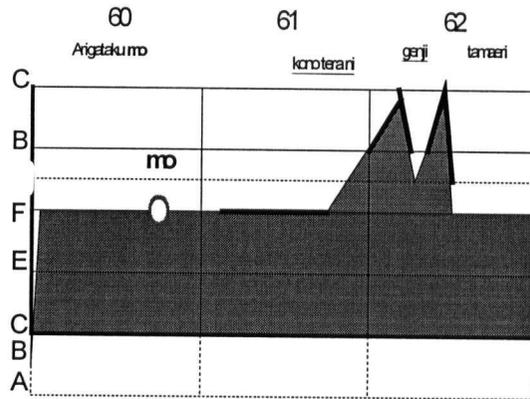


M. 57  
天竺震旦  
Tenjiku shindan  
crossing three countries— India, China,

M. 58  
わが朝  
wa ga chô

M. 59  
三国に渡り  
sangoku ni watari  
and our own (Land of the Rising Sun).

<sup>56</sup> Darkened lines on graph and underlining in text indicate on *jinriki* the point of highest pitch intensity (+C#) in entire *kusemai*.



M. 60  
 ありがたくも  
 Arigataku **mo**  
 We all give thanks.

M. 61  
 この寺に  
 kono tera ni  
 In this temple he/it reveals him/itself to us.

M. 62  
 現じ給へり。  
 genji tamaeri.  
 In this temple he/it reveals him/itself to us.

The journey in the second *dan* of *Hyakuman* continues to be of a syncretic nature in that the 'divine power' residing in this temple's sandalwood carving is a Buddhist deification of a doctrine that has made its way from India through China to Japan. A product of intercultural association which has already occurred it is now through the medium of the *kusemai* and subsequently in Kan'ami's *nô* in the process of being syncretized more deeply. Reference in m.65-6 (*kanashibi tamau/michi zo ka shi*—'found the way **precisely** in feeling sorrow for his mother' to the mother of Buddha pays respect to this temple's doctrine as having an originating feminine component. It is this maternal proclivity that molds the Hyakuman character and forms the contextual framework of both the *kusemai* and its *nô* derivative. Hyakuman's entire characterization extends from her identity as worldly mother. As will be shown in Chapter Eight to be the case with the Sakagami character in *Semimaru*, Hyakuman is a prototypical feminine discursive character (at least under Zeami's hand) who hearkens back via *michiyuki* in a temporal journey of origins through the oral tradition to her first visionary reflection of herself as sun deity, Amaterasu. However, at the point signalled by the particle *koso* at the beginning of the second *dan* her song of lyricism shifts to accommodate a masculine discursive product of importation which (in this play) takes the form of Buddhist like script and doctrine, signalled by the particle *zo*. However, within the context of the *kuse* the conversion is not one of

displacement and domination, but rather of integration. This can be evidenced in the melodic contour of the chanted text which invariably maintains the distinction while simultaneously effecting combination. As will be observed in the *Semimaru kuse*, the second *dan* of the *Hyakuman kusemai* also maintains a downward pull toward somatic neutralization and Buddhist musical signification. The purpose of the *nô* chant in such sections is to neutralize the 'bodymind' 心身 state of both performer and audience to horizon points in the lower-middle and ground tonal regions. In the *nô* tonal grounding at the middle to lower pitch levels consistently serves to tone down passages of emotive tonal distention (observable in the notations as affective-expressive rises in pitch/melodic intensification).

It has been observed that in *kusemai* and *nô* it is the function of particles, *zo*, *mo* with its semantic resounding *omo*, to signal somatic descent and neutralization toward more contemplative *kokoro* slippage. During such periods where the chanted melody more distinctly mimics *shômyô*, allusive material besides Buddhist naming and doctrine is never introduced. However, in the case of *Hyakuman* the highest points of melodic intensification do occur within the second *dan* with its Buddhist orientation towards meditative inducement. Contrary to Zeami's *nô* melodies which tend more toward lyricism and the affective-expressive literary tradition, peaking in Kan'ami's *Hyakuman* consistently occurs at points designed to invoke Buddhist deities and doctrines. In the first *dan* until its marked ending (*koso*) the melodic contour as a whole inclines upwards towards tonal intensification; whereas, in the second *dan* marked by *zo* the chanted melody is characterized by higher peaking for increasingly shorter durations. Climactic pitch levels tend to give in to gravitational force towards declivity, horizontality, and as the *dan* progresses, increasingly lower ground tonal regions. Thus, in *Hyakuman* the syncretic Buddhist message prevails, whereas Zeami's plays tend towards melodic peaking at lyrical moments of poetic/sonic/imagistic 'vision.'







Not only does the *koso-zo* particle sequence accompanied by melodic intensification (m. 39-46) indicate a structural transition between the first and second *dan* of the *Hyakuman ni-dan kuse*, but it also serves to mark the emergence of the Buddhist theme associated with 'this temple' (*kono tera*).<sup>58</sup> Until this point in the *kuse segment* the deranged mother Hyakuman has been on a discursive journey through the peripheral regions of the Nara capital in search of her long lost son. This travel into the past has taken the form of an ancient *michiyuki* (a form derived from the *Man'yôshû* and early mythological accounts) in order to effect *kotodama* and evoke indigenous powers through song and dance. Having arrived at a syncretic juncture between the indigenous and Buddhist traditions, within the context of the immediate story, Hyakuman must now accrue the potency of Buddhist *divine power* in order to procure reunion with her lost child. Ultimately the *Hyakuman kusemai* binds through syncretic means the indigenous and Buddhist traditions through the medium of song and dance. In m. 82-3 it ends: *Hyakuman ga mai o mi-tamae* 'Look at Hyakuman dance!'. Kan'ami's incorporation of the *kusemai* into his *nô* was an attempt to lend credence to a more all inclusive world view (high and low ranking, male and female, courtly, Buddhist and sub-cultural alike) by effecting in performance this syncretic act. Within the course of both the *kusemai* and the *nô* play Hyakuman comes to signify synthesis. Though like Komachi in *Sotoba Komachi*, at the onset of the play she jumbles up her Buddhist incantations, she manages via *kotodama/kotoage* performance to achieve enlightenment just the same. As a prototype of the ways in which the *nô* synthesizes, amidst disarray (*midare*) Hyakuman is able to reside in chaos while continuing to combine multifariously through the combinative effect of language, music and performance. Masked, 'two-faced, here, over there', multidimensional and multifaceted, Hyakuman—through the medium of the *kusemai* executed by her—constitutes the perspectives of *millions*.

Kan'ami's integration of the *kusemai* form into *sarugaku* which shortly thereafter came to be known as *nô* was a syncretic act of conjoining through artistic, poetic and religious means a

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<sup>58</sup> *Kono tera* is repeatedly emphasized with an intensification of the melodic line.

diversity of imported and indigenous realities and viewpoints. These included the lower classes, women prostitutes and entertainers, exiles, itinerant monks, priests and performers, who were already finding artistic expression in the indigenous song-music-dance tradition. An early medieval culmination of this evolving indigenous poetics were the *kusemai* being performed with increasing popularity in the rural areas surrounding the capital. Kan'ami's *nô kuse* began to infiltrate and effect change within the capital poetics until eventually, through Zeami's further establishment of a juxtapositional *nô* aesthetic within the respected literary traditions, it merged with the aristocracy's existing code of *miyabi* 'court aesthetic.'<sup>59</sup> The following two chapters will investigate textual strategies employed by Zeami within a specific *nô* text, *Matsukaze*, in order to further legitimize the *nô* within the existing 'capital' aesthetic.

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<sup>59</sup> Michele Marra's *Representations of Power* discusses the code of *miyabi* within the context of what he refers to as an 'aesthetics of discontent.' He argues that *nô* was instrumental to the aesthetic and political developments being played out in medieval Japan during Kan'ami's and Zeami's time.

## CHAPTER 5

### ZEAMI'S MARKING OF UR-TEXT: *MATSUKAZE*—PART 1

In *Matsukaze*, language merges into lyricism through a complex networking of literary and musical associations which constitute the play's musicopoetic<sup>1</sup> subtext. As Hare suggests,

...there is another, perhaps even more telling sort of evidence spread throughout the treatises in the form of various instructions on how to write noh plays. By reviewing these instructions to see what literary and musical features Zeami himself considered the building blocks of noh, and then examining how he put his theories into practice in individual plays, we can come to an understanding of the characteristics that constitute his "style."<sup>2</sup>

*Matsukaze* is a play which exemplifies Zeami's integration of the textual, vocal and musical considerations introduced in his earliest treatise *Fûshikaden* into performance practice via the nô text.<sup>3</sup>

The precise dating of *Matsukaze* remains uncertain, despite the fact that in the theoretical writings—*Sandô*, *Sarugaku dangi*, *Go-on*—it is the most frequently mentioned play in the nô repertoire. Of the fourteen treatise entries concerning *Matsukaze*, ten appear in *Sarugaku dangi*, a point which according to Tashiro Keiichirô complicates accurate considerations of the play, due to the fact that this particular treatise was not actually written down by Zeami. Rather, it is a recording of Zeami's ongoing oral transmissions "viewed through the screen" of his second son Motoyoshi,<sup>4</sup> whose self-proclaimed 'youth' would necessarily

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<sup>1</sup> H. Richard Okada uses the term "musicopoetics" in his discussion of the 'Akashi Intertexts' which form the basis of what he refers to as the *ura* chapters in the *Tale of Genji*. See *Figures of Resistance: Language, Poetry and Narrating in The Tale of Genji and Other Mid-Heian Texts* (Durham and London: Duke University Press, 1991).

<sup>2</sup> Hare, 1986, 43.

<sup>3</sup> Outlined in Chapter One. Zeami further develops this musicopoetics of nô in his later treatise, *Kakyô* 花鏡 'A Mirror of the Flower' which will be touched upon in Chapter Eight.

<sup>4</sup> The dating of *Sarugaku dangi* is also uncertain, though Japanese scholars (Kôsei 1972, Omote, Itô 1980, Tashiro 1985) agree that the bulk of Zeami's oral transmissions to Motoyoshi recorded in *Sarugaku dangi* probably occurred between 1422-1430.

have prevented him from grasping many of the details and subtleties of Zeami's transmissions.<sup>5</sup> Even so, a treatise entry in *Sandô*<sup>6</sup> attests to the play's popularity prior to 1423, and sections 110 and 180 of *Sarugaku dangi* refer to a performance in 1412 where *Matsukaze* was one of ten plays requested by divine message to be presented by the Kanze troupe at Inari Shrine. Thus, Tashiro calculates that the play was completed no later than and arguably prior to 1412 when Zeami was around fifty years old. Kô sai more broadly estimates Zeami's version of the play to have been written between 1394 and 1423.<sup>7</sup> However, there is no mention of the play in *Fûshikaden*, though *Matsukaze* exhibits observable signs of an incorporation and development of several notions put forward in this early treatise. This may well indicate, as Tashiro suggests, that it was written some years (possibly as many as twelve) after the completion of *Fûshikaden* at a time when his individual style of nô composition had evolved considerably from his earlier period when he was still absorbing the teachings of Kan'ami. Tashiro discusses *Matsukaze* in relation to Zeami's 'new' pattern of 'Woman Nô' which comes to fruition in his later play *Izutsu* (recorded in *Sandô* as having been composed in 1423 when Zeami was sixty one). He suggests that Zeami's achievement of a 'refined style of musical and poetic synthesis' --a notion which first appears in *Fûshikaden*<sup>8</sup>--is already germinating in *Matsukaze*.<sup>9</sup>

### **Matsukaze part one: musicopoetic sources**

That *Matsukaze* is one of several plays by Zeami in which oral and musical textuality is central can be ascertained from its musicopoetic sources. While segments of the play borrow from *Kokinshû* and *Man'yôshû* poetry as well as popular song, its setting and overall themes of exile and musicopoetic counterculture are drawn from the 'Suma' and 'Akashi' chapters of the

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<sup>5</sup> Tashiro Keiichirô, "Yôkyoku *Matsukaze* ni tsuite," Part 1, *Hikaku bungaku kenkyû*, 48, Oct. 1985, 62.

<sup>6</sup> *Sandô* Rimer and Yamazaki, trans., 160-1.

<sup>7</sup> Kô sai Tsutomu, "Sakusha to honzetsu: *Matsukaze*," Chapter 2, *Nôyô shinkô: Zeami ni terasu*, Tokyo: Hinoki shoten, 1972, 130.

<sup>8</sup> *Fûshikaden*, *Zeami Zenchiku*, 20.

*Tale of Genji* and echo even further back to the Chinese poetry of Bai Juyi on the subject of music and musical instruments. Kô sai shares the view of other Japanese scholars that *Matsukaze* does not have a clear *hon zetsu* 'original source'. Its story line does hinge on the historico-fictional character of Yuki hira (818-893) who in real life spent time exiled in Suma. However, Kô sai maintains that while an account of Yuki hira bringing an *ama* 'diver' back with him from his exile in Suma to the capital exists in the *setsuwa* collection, *Senjûshô*<sup>10</sup>, this story contains no mention of the two *ama* sisters as they appear in the play.<sup>11</sup> Tashirô speculates that although *Matsukaze*'s Yuki hira character is modeled after Genji, both his historical and fictional persona must have been known popularly through oral *setsuwa*, documentation of which has since been scattered and lost.<sup>12</sup> Moreover, other than the brief mention of two sisters in the first *dan* of *Ise monogatari*, Tashiro points out that one has to go back to the *Kojiki* which contains several incidents of attractions of men to a set of two or more sisters.<sup>13</sup> From the Heian period onward this trope disappears from the literature, with the singular exception of *Ise monogatari*, although there is no way of knowing if it continued to be transmitted within the popular oral tradition. It is more certain that during the time when *Matsukaze* was composed and performed the story of Yuki hira is thought to have been revitalized and transmitted through the popular folk tradition. At any rate, Tashiro's emphasis on the play's oral (as distinct from written) *hon zetsu* is significant in a consideration of the musicopoetic purport of the play.

In writing and composing *Matsukaze*, Zeami drew on two older versions of the play: one by his father, Kan'ami, entitled *Matsukaze Murasame*; and the original piece, no longer extant, entitled *Shiokumi* 'Gathering Brine', by Kiami. Although the final version is frequently referred to as a 'revision' of the two former works, Tashiro and Itô take the stance that Zeami's

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<sup>9</sup> Tashiro, 63. This point will be returned to in the discussion of Zenchiku's *Nonomiya* which Itô suspects was modeled after Zeami's later achievement of aesthetic refinement in *Izutsu*.

<sup>10</sup> *Eguchi* also draws from this *setsuwa* collection. See Chapter Three.

<sup>11</sup> Kô sai, 1972, 131-2.

<sup>12</sup> Tashiro Keiichirô, "Yôkyoku *Matsukaze* ni tsuite," Part 2, *Hikaku bungaku kenkyû*, 50, Apr. 1986, 54.

<sup>13</sup> *Ibid.*

idiosyncratic handling of his characters and sources (particularly in the second half of the play) warrant that *Matsukaze* be entirely attributable to Zeami.<sup>14</sup> Viewed in this light, *Matsukaze* becomes a tribute to his musicopoetic inheritance, the previous versions becoming interpretive sources in Zeami's rendition. According to *Sarugaku dangi*, Kiami was an accomplished *dengaku* actor whose art centred around the voice, and it is for this quality (one to which Zeami makes repeated reference in his treatises) that Kiami is revered by Zeami as the 'Father of the Chant'.<sup>15</sup> The fact that an earlier play, *Suma Genji* (according to Goff, written before 1381<sup>16</sup>) also draws for its main section on a previous dance segment by Kiami, is not surprising, given its shared source material,<sup>17</sup> and is perhaps evidence of Zeami's already burgeoning preoccupation with developing the musicopoetics of *nô* inherited from his predecessors (Kiami and Kan'ami). Similarly, a later play, *Semimaru*,<sup>18</sup> attests to Zeami's sustained and evolving interest in the preeminence of music and chant over image to create a unity of audio-visual effect. In *Matsukaze*, written and composed in the time between the earlier *Suma* related plays (*Suma Genji*, *Atsumori*, *Tadanori*) and the later *Semimaru*, Zeami summons his collective audience to listen, underneath the stunning poetry and visual illusion, silhouette and surface reflection, to the play's intertextual resonance. The ceaseless sounding and resounding of ocean waves in *Matsukaze* draws the listener gradually deeper into a subtextual sea. This 'sub' or 'ur'-text is made most immediately accessible to the audience/reader by the composer/playwright through the ear via sound in music's relatedness to language.

Essential to the intertextual fabric of *Matsukaze* is its musicopoetic source material.

*Matsukaze* consists of allusions to indigenous sources such as the *Kojiki*, *Kinkafu* 琴歌譜

<sup>14</sup> Itô, vol. 3, 1983, 483-4; Tashiro, Part 2, 1986, 54-5.

<sup>15</sup> Rimer and Yamazaki, 174.

<sup>16</sup> I have been unable to locate Japanese sources to confirm this dating of *Suma Genji*.

<sup>17</sup> Other earlier *Suma*-related plays by Zeami are *Atsumori* and *Tadanori*.

<sup>18</sup> This play draws on some similar source material and will be dealt with in Chapter Eight.

'Songs for the Zither'<sup>19</sup> and *Man'yôshû*, lyrical poetry from the *Kokinshû*, *Shinkokinshû* and other poetry collections, as well as musical representation and Sino-Japanese literary references to music and musical instruments. However, the play derives its location, literary associations and mythico-poetic characters either directly or indirectly from the 'Suma' and 'Akashi' chapters in *The Tale of Genji*. Tyler proposes for *Matsukaze* a two stage borrowing process:<sup>20</sup>

- i) from ancient Chinese and Sino-Japanese sources such as the poetry of Bai Juyi and Sugawara no Michizane, as well as ancient indigenous origins derived from *Kojiki* mythology and the *kagura* song tradition . . . to the formative 'Suma' and 'Akashi' chapters in Murasaki Shikibu's *Genji monogatari* 'The Tale of Genji' of the classical Heian period;
- ii) from the 'Suma' and 'Akashi' chapters of the classical *Genji* tale, through medieval *renga* 'linked verse' and song (ie. *Saigoku kudari*<sup>21</sup>), through earlier Suma-Genji related nô plays (ie. *Suma Genji*, *Atsumori*, *Tadanori*, all possibly attributable to Zeami) . . . to Zeami's *Matsukaze* with segments borrowed from nô and *dengaku* predecessors, Kan'ami and Kiami.

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<sup>19</sup> The authorship and date of this popular Heian musical record are unknown, although one copy is dated 981. It presents the musical notation of nineteen songs for the *wagon* (an indigenous form of the *koto*), as well as twenty-two song texts written in *man'yôgana*.

<sup>20</sup> Royall Tyler, "The Nô Play *Matsukaze* as a Transformation of *Genji monogatari*", *Journal of Japanese Studies*, 20:2, 1994. In this article Tyler investigates allusion, intertextual borrowing and musical representation in the play by way of its Genji source material. This study is remarkable for its rigorous approach to a single nô play by way of its borrowed sources. Tyler persuasively peels layer upon layer from *Matsukaze*'s intertextual surface until he approaches what is arguably Zeami's subtextual musicopoetic intent. Although I disagree with the overall romanticism of his conclusions (shared by Japanese scholars such as Kôsai and Tashiro) I hope that my own subsequent analysis of certain segments of the play may provide additional support to the intrinsic intertextuality of his mythico- and musicopoetic arguments.

<sup>21</sup> See Janet Goff, *Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays*, Princeton, New Jersey: Princeton University Press, 1991, 39, 65-6.

**Figure 1:**

## **TWO STAGE BORROWING PROCESS**

### **STAGE 1:**

CHINA: Bai Juyi, *Go-gen tan*, *Pipayin*

JAPAN:

Sugawara no Michizane

*Kojiki* myth: *Yama sachi hiko* and *Toyotama hime* myth

*Kinkafu* koto (和琴 wagon) and song: *Utai-gaeshi*

*Ise monogatari*

Ariwara no Narihira/Yukihira = Prince Genji

*Kokinshû*, *Shin kokinshû* and other poetry collections

*Genji monogatari*, Murasaki Shikibu

*Suma* and *Akashi* “*ura*” chapters: *Akashi Lady* and *Murasaki*

### **STAGE 2:**

*Kokinshû*, *Shin kokinshû* and other poetry collections

Medieval song (*kuse-mai* in *renga*—linked verse): *Saigoku kudari*

### **Nô Sources:**

*Shiokumi*, Kiami

Segments in part one (*sashi-sageuta-ageuta*), Kan'ami<sup>22</sup>

Previous *suma*-related nô plays attributed to Zeami: *Suma Genji*;  
*Atsumori*; *Tadanori*

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<sup>22</sup> See Itô, vol. 3, 1983, 485.

## Nô play: *Matsukaze*<sup>23</sup>

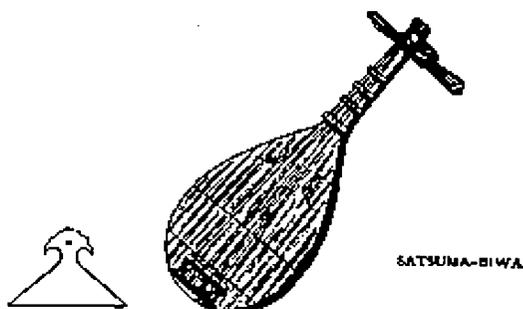
Akashi Lady = *koto* 箏 'Japanese zither' = 松風 *Matsukaze* 'Pining Wind'<sup>24</sup>

Genji = *kin* 琴 'Chinese zither'



KOTO

Murasaki = *biwa* 琵琶 'lute' = 村雨 *Murasame* 'Passing Rain'<sup>25</sup>



SATSUMA-BIWA

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If such a diverse range of sources may be considered to constitute the *Matsukaze* intertext, then the question arises (as it does in the analysis of each individual nô play): why did the playwright choose this combination of character, location and source material for this particular

<sup>23</sup> Diagrams taken from Malm, 1957, 177, 146.

<sup>24</sup> This association of the characters to musical instruments will be explained in more detail in the analysis below. Based on two source poems by Bai Juyi which inform both the Genji 'Suma' 'Akashi' chapters and the nô play, Tyler presents the names of *Matsukaze* and *Murasame* as "voices of music" which throughout the play summon associations to musical instruments, the *koto* 箏 'Japanese zither,' *kin* 琴 'Chinese zither' and *biwa* 琵琶 respectively. See Tyler, 1994, 404-8; 411-20.

<sup>25</sup> The *Matsukaze* sources are simply being introduced here; in the analysis below they will undergo more detailed investigation in relation to Zeami's use of emphatic particles.

<sup>26</sup> Diagrams of the *koto* and *biwa* are taken from Malm, *Japanese Music* (1959), 146, 177.

play? Into what associations and juxtapositions have the various allusions and intertextual references been significantly arranged?

### Zeami's planting of ur-text at *Suma no ura*

The *Matsukaze* nô text draws heavily on the 'Suma' and 'Akashi' chapters in *The Tale of Genji* (the second stage of the borrowing process), while simultaneously tapping into informed associations linked to borrowed materials of the *Genji* source (the first stage).<sup>27</sup> Okada, Shirane and Tyler all refer to the prologue of the *Kakaishô* commentary (1362-8) on *Genji monogatari* in which it states that Murasaki Shikibu initiated her *Genji* novel by writing the 'Suma' and 'Akashi' chapters. The *Kakaishô* entry is cited and translated by Tyler:

...Shikibu accordingly spent a night at Ishiyama-dera, praying for inspiration [*kono koto o inori-môsu*]. The moon of the fifteenth night of the eighth month was then shining from the waters of the lake, and as Shikibu became absorbed in its beauty, the idea for the tale [*monogatari no fuzei*] rose up before her. Before she should forget it, she begged the *honzon* [the Kannon of Ishiyama] for the paper on the altar—paper meant for copying the *Daihannyakyô*—and immediately wrote down the "Suma" and "Akashi" chapters. Presumably that is why the "Suma" chapter has [Genji] "realizing that tonight is the fifteenth night." Later on, in order to expiate her misdeed, Shikibu personally copied out and dedicated [to the Kannon of Ishiyama] the 600 fascicles of the *Daihannya-kyô*. They are said to be there still. In writing ["Suma" and "Akashi"], she appears to have modeled Hikaru Genji on the Minister of the Left and Murasaki-no-ue on herself; to have borne in mind the experiences of Tan, the Duke of Chou and of Po Chû-i; and to have drawn on the example of Sugawara no Michizane. Later on, she gradually added other chapters until she had done 54 in all.<sup>28</sup>

The 'Suma' and 'Akashi' chapters comprise the core of what Okada refers to as the *ura* chapters in *Genji*.<sup>29</sup> The word, *ura*, in the place name *Suma no ura*, refers to an 'inlet' or 'bay,' but also means 'underside,' alluding to what exists beneath the 'surface' (*omote*) of what things seem. In his discussion of *hiragana* writing as a Heian signification of the 'feminine hand' (*onnade*), in contrast with the practice of Chinese writing in Japanese (*kanbun*) which signified the

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<sup>27</sup> Kôsei; Itô, Tashiro, Tyler, Goff, etc., all confirm the *Genji* 'Suma' and 'Akashi' chapters as a central intertextual source for Zeami's *Matsukaze*.

<sup>28</sup> Cited and translated in Tyler, 1994, 377-8.

'masculine hand' (*otoke-de*), Okada remarks that the *Genji* text, written in the feminine hand, "accordingly, is marked by a stance that attends to the 'underside' (*ura*) of life."<sup>30</sup> As Okada points out in his final chapter entitled, "The Akashi Intertexts," the 'Suma' and 'Akashi' chapters in *Genji* centre around characters from the *juryô* 受領 class 'provincial governor class of middle-ranking courtiers and lower nobility,' which also include members of the nobility who, like *Genji*, have lost to Fujiwara dominance. Men (and women), who have been exiled to the provinces are included in the *juryô* class. Suma no ura, with its geo-poetical associations with neighboring Akashi, is a famous historico-fictional site of exile.

Okada poses the relationship between the two place names as follows:

The storm (in the Suma chapter) bridges "Suma" and "Akashi," the latter title reinforcing the crucial toponymic play: a place that will "clear the name" of the exiled figure when he is seduced by the Akashi daughter's poetic and musical skill at the dwelling by the bay (*ura*—also 'underside').<sup>31</sup>

In focussing on these particular poetic place names, Murasaki Shikibu brings to life renowned exiles of the past, such as Japanese poet, Sugawara no Michizane, who himself drew heavily on the work of China's poet and exile, Bai Juyi. Zeami's play makes passing reference to both of these historical figures. However, as Tashiro points out, *Matsukaze* features the famous nobleman and exile, Ariwara no Yukihiro. Yukihiro is the elder brother of Ariwara no Narihira, the hero of *Ise monogatari*--another canonical subtext alluded to indirectly through the phantom presence of Yukihiro in *Matsukaze*.<sup>32</sup> Curiously, it is Yukihiro, rather than Narihira, *Genji*, Michizane or Bai Juyi, who becomes the object of love and obsessive longing of the two sisters (*Matsukaze* and *Murasame*) in the play.

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<sup>29</sup> Okada, *Figures of Resistance*, 1991. See Footnote 1 above.

<sup>30</sup> Okada, 1991, 160.

<sup>31</sup> *Ibid*, 269.

<sup>32</sup> The two sisters in *Matsukaze* parallel the two sisters encountered by Narihira in the beginning of *Ise monogatari*. [See Tashiro, Part 2, 1986, 54; Tyler, 1994; and Okada, 1991.]

The "Suma" *yoriai*<sup>33</sup> in *Matsukaze*, and the play's two poems by Yukihiro that figure also in "Suma," already suggest that Yukihiro's identity in the play includes that of Genji. In fact Genji himself, in "Suma," realizes that he is repeating Yukihiro's exile, which had all the poetic authority of its presence in the *Kokinshū*... All this confusion rather cancels itself out, leaving Yukihiro, historical though he may be, a far less substantial figure than the fictional Genji. Perhaps one might call his name an empty vessel that Zeami, in *Matsukaze*, filled with Genji.<sup>34</sup>

Thus, according to Tyler, through this two-stage network of intertextual associations Yukihiro becomes interchangeable with Prince Genji and Genji with Yukihiro, a blending of historical and fictional middle-ranking nobleman and exiles.<sup>35</sup>

It is no coincidence that the Suma setting captured the imagination of Zeami as a 'poetic place name' (*utamakura*) around which to weave several of his *nō* plays. Konishi defines the term, *utamakura*, as it developed in Japanese travel literature as follows:

Originally signifying any subject frequently appearing in *waka*, *utamakura* later came principally to mean place names often used in *waka*. Eventually the term was confined exclusively to poetic place names. The first documented appearances of the term *utamakura* occur in the early eleventh century... Place names became synonymous with *utamakura*, because certain locations were thought to possess spiritual properties capable of evoking emotion... Because their spiritual properties invigorated literary expression, their names were used in poetry. Spiritual elements also shaped the medieval concept of poetic place names. Consequently, not all place names were considered *utamakura*. An *utamakura* is a place prominent in history or legend, whose rich associations invigorate a *waka*. The stories associated with *utamakura* were well known and could easily be told to anyone unfamiliar with them. Poetic place names in the Middle Ages were, so to speak, condensed myths.<sup>36</sup>

Konishi offers the *nō* as a medieval example in which *utamakura*, specifically within the *michiyuki* segments are working to remind people of specific associations or events related to a particular location. In his discussion of *nō* he states that "(t)he kotodama must be operative, if one is to speak to the spirits of a place. This requires a specific form of speech; ordinary

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<sup>33</sup> In her glossary, Goff defines *yoriai* 'word association' as follows: "Conventional associations used to link verses in *renga*. The material originated in the body of allusions to poetry and prose recognized by the *waka* tradition." Goff, 1991, 282.

<sup>34</sup> Tyler, 1994, 398-400.

<sup>35</sup> See Tyler, 1994, 398-400. Tashiro and Okada confirm this interpretation of a merging of historico-fictional characters.

address is not effective... In the Middle Ages, the specific form with which to address spirits was 7-5 meter (the meter used in *nô* vocal delivery).<sup>37</sup> In *nô* the radical utilization of *utamakura* is not simply a stating of place names for poetic interest. The chanted utterances of place names in the *nô* are intended for the purpose of motivating “the spiritual nature within these places to perform some kind of action.”<sup>38</sup> Even before Zeami’s revisions and certainly in his hands, ‘Suma’ as *utamakura*, with its numerous associations with the sea, *ama* shamanistic culture and predicaments of exile, as well as with its intimate ties to ‘Akashi’, exemplifies what Konishi refers to above as a ‘condensed myth’.

In the *Tale of Genji*, the Suma coast is already metonymic of exile from the capital through a complex process of literary and factual associations.<sup>39</sup> A historico-fictional place set in opposition to *miyako* ‘the capital’, Suma is where non-Fujiwara middle-ranking noblemen are banished for petty transgressions. After suffering the humiliation of being sent off to Suma these culturally or artistically inclined outcasts gain distinction by assuming the artistic pastimes of famous literary and musicopoetic dissidents of the past. They accomplish this in isolation through self-cultivation in the arts of *miyabi*, those being (in the works which are the focus of this chapter) primarily love, music and poetry making.

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<sup>36</sup> Konishi Jin’ichi, *A History of Japanese Literature*, vol.3, 1991, 34-5.

<sup>37</sup> Ibid, 358. My parenthetical insert. *Kotodama* means literally, ‘logo spirit,’ and has its origins in the ancient Japanese animistic world view in which human speech has a spirit just like all other things. For an additional definition and more in-depth discussion of *kotodama* see the Introduction, p. 21-8.

<sup>38</sup> Ibid, 359.

<sup>39</sup> Okada, 1991, describes this kind of rhetorical process as *metonymical*, rather than metaphorical. On the linking of associative words he states, “...The complex time frames add to the indivisibility of the... references: the ‘present’ of the utterance is both ‘today’ and ‘tomorrow’, and the poet surmises a ‘future’ that can exist only hypothetically. Without the lexical base for the metonyms evoked by ‘frost’, the ‘sentiment’, which arises out of (and remains within) the associative-words (we must remember that they participate in a conscious reconstruction and regulation of poetic composition), would not exist... In the *Genji* tale the narrating of crucial moments often leads to a cluster of metonyms that link a whole series of narrating moments.” (p.101-2; 109).

Moreover, both 'Suma' and 'Akashi' are borderline place names.<sup>40</sup> In fact, the mythico-poetic identity of each (one 'dark and hidden' (*ura*); the other 'light' (*akashi*)) is defined by the boundary of its neighbour. One exists by way of the other which is not. Similarly, in the case of the characters, banished to a kind of no man's land, exiles such as Genji and Yukihiro assume a liminal existence<sup>41</sup> in which their previous (middle-ranking) identities no longer fully apply. As in the case of the 'Suma' and 'Akashi' associated place names, history and fiction merge in these misplaced personages. Cut off from the political life, amours and intrigue of the capital, these displaced characters (as not to be in the capital is not to exist in any socially significant way) in Murasaki Shikibu's *Genji* and Zeami's *Matsukaze* are woven into a tapestry of past and present musico-literary involvement, the foundation of which has evolved through *miyabi* in opposition to what Okada terms a 'capital poetics'.<sup>42</sup> As a location of exile and bordering on Akashi, with nothing but ocean void flowing in and out with the tide in the other direction, Suma is a liminal space, a location of inbetweenness. Viewed in this light such a no-man's land as Suma (and one can see in this existential *nô* play why it is Suma and not Akashi which, although markedly alluded to, remains unstated) would seem to be a formidable location for Zeami to set his musicopoetically resounding *nô* plays. At its onset, *Matsukaze* is already firmly entrenched in the initial stage of *miyabi*, represented by the phantom presence of middle-ranking nobleman, Yukihiro. However, the *code of miyabi*, having been cultivated prior to the play's beginning, has in the simultaneously forgotten (Murasame) and remembered past

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<sup>40</sup> The place name, 'Suma', without its 'Akashi' counterpart is featured in Zeami's 'Suma' related *nô* plays. Nevertheless, Kôsai considers the Akashi lady to be present through the common association of these two places. Kôsai, 1972, 132. Tyler takes up the argument that the 'Akashi' connection is more directly apparent than Kôsai implies in the association of *Matsukaze* with the Akashi Lady. States Tyler, "Suma and Akashi are therefore so closely connected that the apparent absence of 'Akashi' from *Matsukaze* (except for the *shidai*...) is surprising." Tyler, 1994, 403.

<sup>41</sup> As per the argument which follows, liminality is a key point in Marra's discussion of the socio-political origins of *nô*, as actors (like beggars, people who handled meat and death, and similar outcasts) were viewed by society as representing defilement. They occupied annexed areas and liminal spaces. See Michele Marra, *Representations of Power: The Literary Politics of Medieval Japan*, Honolulu: University of Hawaii Press, 1993.

<sup>42</sup> Okada, 1991.

(Matsukaze) run its emotional course. Structurally, it is at the level of musical form that Zeami plants his *ura* (his sub-text); by the shore of Suma no Ura, with each receding wave the 'underside' of romantic yearning is voided. What remains is utter emptiness of feeling. At the end of the play, from the points of view of the two sisters, Yukihiro (object of romantic yearning and representative of *miyabi*), is both there and not there. The ability or inability to grasp oppositions such as past and present, remembering and forgetting, love and emotional emptiness simultaneously (linguistically delineated by the presence of *koso* in Zeami's plays) depends on the character's, and by extension the audience-reader's, state of 'no mind' (*mushin*). In Zeami's musicopoetical *nô*, this state is achieved ultimately in the chant. For Zeami, *ura* is the musicopoetically liminal place from which correct *nô* (and his in particular) originates and resounds continuously.

### Subtextual undertones

Concerning the source material in the *Matsukaze* text, it is significant that Zeami chooses the earlier Heian figure, Yukihiro, over Genji to summon the code of courtliness. The fact is, however, that in the *nô* play Yukihiro never actually appears. His death prior to the onset of the play is mentioned right in the *nô* text, as Tyler has pointed out:

**WIND:** Then Yukihiro went up to Miyako

**RAIN:** and, not long after, came the news

**BOTH:** that he, so young, had passed away.<sup>43</sup>

Yukihiro is seen only at the end of the play by Matsukaze, whose name Tyler argues is linked musically and poetically with the *koto*:

The *Genji* often associates *matsukaze* with koto music.... Wind in the pines and the music of the koto are in fact constant companions in poetry, and while the "Suma"

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<sup>43</sup> Tyler's translation, *Japanese Nô Dramas*, 1992, 200.

chapter associates wind and the koto with waves rather than pines, "Akashi" often touches on this theme (of wind in the pines and the music of the *koto*).<sup>44</sup>

The Heian *koto/kin* as it appears in *Genji* is a court instrument traditionally associated with the *miyabi* court aesthetic which in the *Genji* 'Suma' 'Akashi' chapters comes to represent illusions of the past.

**RAIN** (Murasame) How awful! This state you are in is exactly what drowns you in the sin of clinging! You have not yet forgotten the mad passion you felt when we still belonged to the world. That is a pine tree. Yukihiro is not there.

**WIND** (Matsukaze) You are too cruel, to talk that way! That pine *is* Yukihiro! Though for a time we may say goodbye, should I hear you pine, I will return: so said his poem, did it not?<sup>45</sup>

Murasame, on the other hand, cannot acknowledge Matsukaze's perceived illusion of Yukihiro. She sees only the pine tree standing before them. Tyler metonymically links the naming of her character to the *biwa* (also through the poetry of Bai Juyi), an instrument with intimate ties to the Buddhist *setsuwa* tradition.

The parallel with *Matsukaze* is striking. *Matsukaze* having reached such a pitch of longing that she sees Yukihiro standing before her, Murasame "dashes cold water" on her exaltation. Murasame therefore seems to owe her name and nature ultimately to that line from *P' i-p' a-yin*:

The great string is loud like autumn rain.

And if she does, *Matsukaze* must owe hers to the line that follows:

The little string murmurs like intimate whisperings.

This couplet explains why, in *renga*, Ichijō Kanera allowed *matsukaze* only to follow *murasame*, and why *Tsunemasa*, too, follows this order.<sup>46</sup>

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<sup>44</sup> Tyler, 1994, 413. My parenthetical insert. As will be observed in the following Chapter Six, several of the Chinese poems by Bai Juyi on which *Genji* (and through allusion, the *Matsukaze nô*) derives its own musicopoetic themes associate the *kin no koto* 'Chinese zither' 琴 with *matsukaze* 'wind in the pines'.

<sup>45</sup> Tyler, 1992, 202.

<sup>46</sup> Tyler, 1994, 416.

Murasame's admonition of Matsukaze's clinging—to a romantic aesthetics of the past, represented by a phantom Yukihiro—underscores her own medieval, Buddhist-like detachment in her acceptance of the illusive transience of courtly love and romantic yearning. In this respect her viewpoint matches the transitory aesthetic of the *biwa*. The strength of Tyler's argument rides precisely on the fact that this invisible musicopoetic connection between the *nô* characters of Matsukaze and Murasame is established at the deepest level of play's hidden sonic source. Hare reiterates from Zeami's *Fûshikaden* that "the best *nô* plays are faithful to their original source"<sup>47</sup>; and from his later treatise, *Sandô*, that "(t)he source must contain a "seed." That seed is to be a character, not a plot, and it must be a character that can be appropriately treated with music and dance."<sup>48</sup> The intimate relations of language and music expressed with such poignancy in the poetry of Bo Juyi are brought to light in the *Genji* intertextual source and metonymically reflected through Zeami's pair of characters in *Matsukaze*.

Throughout his article Tyler grapples with the conspicuous reverse ordering in the play of the *murasame-matsukaze* traditional *renga* pair:

The words *matsukaze* and *murasame* figure in *renga*, too, as a pair. But although Ichijô Kanera in *Renju gappeki shû* listed *matsukaze* as suitable to follow a mention of *murasame*, the *renga* pairing is not really convincing. *Renju gappeki shû* lists seven other images that may follow *murasame*, and fails to sanction the reverse order (*murasame* placed after *matsukaze*). A closer, more precise poetic tie between *matsukaze* and *murasame*, that is to say between the sisters, has to do with music.<sup>49</sup>

However, he fails to take into account Dômoto's consideration of *katari* as an "inversion of reality" in which the character or personality of the actor or narrator is transformed by means of narrative invocation. Through the process of *katari* in Japanese theatrical expression, two contrastive aspects of a person or character are revealed, so that "(t)he opposite of what

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<sup>47</sup> Hare, 1986, 48.

<sup>48</sup> *Ibid*, 50.

<sup>49</sup> Tyler, 413.

appears on the surface is suddenly forced up from underneath.”<sup>50</sup> Although neither Tashiro nor Kôsai take issue with Zeami’s marked inversion of the *matsukaze-murasame renga* pair, they do remark on the characters’ exceptional poetic naming.<sup>51</sup> Although the play is currently known as *Matsukaze*, Kan’ami’s title for his earlier version was *Matsukaze Murasame*, attesting to the probability that originally the two sisters were assigned a more equal role. The former title also indicates that the irregular ordering of the *renga* named pair was originally Kan’ami’s, most likely the result of his unfamiliarity with *renga* rules.<sup>52</sup> On the other hand, based on extant portions of *Shiokumi* within the *Matsukaze* text, Tashiro speculates that the sisters were featured as an equal pair in the original version as well.<sup>53</sup> He argues that the degree to which Zeami’s final version exhibits a conscious and skillful manipulation of this traditional poetic pair establishes *Matsukaze* as Zeami’s ‘creation’ rather than as a mere ‘revision’.<sup>54</sup> Unlike Tyler, Tashiro makes no comment on the re-ordering of the poetic pairing. Rather, he connects Zeami’s ‘striking character separation’, which begins to come into focus in the salt-house encounter with Yukihiro, to a changing temporal awareness.<sup>55</sup> In his own version of the play Zeami takes the possibilities of the already conversely marked poetic pair to their medieval conclusion. The set(s) of sisters who once appeared as “one-minded doppelgangers” in past *Kojiki* mythology become(s) submerged in the Heian classical literary texts. The sisters then reemerge as equals in the *nô* of Kan’ami (and possibly Kiami) within the medieval context; and subsequently they become independently minded female characters under Zeami’s hand. Tashiro observes that in Zeami’s version the *Matsukaze* character is the voice of a lost yet still powerfully felt past, articulated in a phrase which is centrally located in the *kuse*: *katami koso*

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<sup>50</sup> Dômoto “Dentô engeki no gihô to gendai engeki,” *Bungaku*, vol. 31, no. 12, 1963, 11.

<sup>51</sup> Kôsai, 1972, 131; Tashiro, Part 2, 1986, 53-6.

<sup>52</sup> Matisoff suggests that Zeami may have simply dropped *Murasame* from the title rather than going so far as to invert the terms. She suggests that as the story exists in *Muromachi jidai monogatari* collections under the title “*Matsukaze Murasame monogatari*,” it may have been widely known and difficult to invert.

<sup>53</sup> Tashiro, Part 2, 1986, 55.

<sup>54</sup> *Ibid.*

'precisely this keepsake'.<sup>56</sup> As signifier of the nostalgic past, it is decidedly marked by the contrastive particle *koso*; while Murasame reflects a more current, Zen-like reasoning, in her willingness to accept the transience of things of this world as they are born, live and die.<sup>57</sup> Tashiro claims that Matsukaze's "madness"—a trait which Kôsai associates with the Sakagami character in *Semimaru*<sup>58</sup>—becomes fused with Murasame's medieval "reasoning power."<sup>59</sup> On the other hand, given the play's obscure ending it would seem rather that the two characters—as voices of both 'past' *mukashi* and 'present' *ima*—are left unreconciled. While partly fused, at the same time they remain markedly at odds. By Zeami's hand, Matsukaze and Murasame are evoked in the play as complementary and contradictory musicopoetic voices, presumably for the purpose of juxtaposing two conflicting traditions (courtly and *setsuwa*). The play with its setting of exile at Suma no ura sheds light on a changing 'code of *miyabi*,' one which during the medieval period becomes extended to include the cultures burgeoning within the peripheries.

### Zeami's marking of ur-text

It must be assumed (based on his advice on 'how to write a nô play' in his treatise, *Sandô* 三道) that Zeami chose his sources carefully and that to grasp the underlying meanings of his plays (particularly the *ura* plays, as the semantic web of the play exists literally under its surface), we must examine his choice of materials as carefully. Zeami emphasizes in his theoretical treatises the necessity of attaining perfect form in all areas of the nô, and this includes the highly systematic method of constructing a nô play outlined in *Sandô* 'How to Write a Nô Play'. As Hare points out, Zeami was a formalist in his approach to the art of nô and to the development of the nô repertoire. "Zeami's concern for form and structure had thematic

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55 Ibid.

56 Ibid. For an analysis of the *kuse* segment which contains this passage, see Chapter Six.

57 Ibid.

58 Kôsai Tsutomu, "Sakusha to honzetsu: *Semimaru*," Chapter 2, *Nôyô shinkô: Zeami ni terasu*. Tokyo: Enoki shoten, 1972, 167.

59 Tashiro, Part 2, 1986, 61.

consequences of great importance; it could hardly be otherwise since form and content are ultimately inseparable.”<sup>60</sup> In citing a passage in *Sandô* outlining the structure of a nô play, he comments, “Zeami presents us here with a highly systematized structural “grammar” of noh”<sup>61</sup>; and elsewhere in connection to the gradual development of Zeami’s formalistic tendencies, Hare comments:

For the (nô) playwright this lofty aesthetic ideal is achieved through an increased formalism—through the creation of an abstract beauty apprehended and appreciated much as one appreciates the formal beauty of, say, a well-written classical sonata. This is the primary sense in which Zeami’s style can be called “classical.” Beauty comes from the balance and grace of the form itself, rather than from the imitation of external reality.<sup>62</sup>

It follows that in the process of examining and interpreting nô plays (Zeami’s in particular) the nô analyst does best to work initially through the forms inherent to the plays toward understanding, or an acquiring of meaning.

The highly complex source material in *Matsukaze* is gradually introduced into the play via Zeami’s systematic and extensive use of contrastive particles whose function (as was suggested in Chapter One) is to link language and performance texts, as well as past with present literary and musical texts through the mediation of the voice. It is important to observe here that the entire literary text is delivered in *yowagin* ‘melodic’ vocal style and *kotoba* ‘spoken language’. That is, musically speaking, *Matsukaze* is an intensely lyrical play without any designated *tsuyogin* ‘rhythmic’ vocal segments. In his Chapter Two, “Vocal Part” of *The Musical Structure of Nô*, Akira Tamba points out that in Zeami’s time the nô *tsuyogin* ‘dynamic, rhythmic’ vocal style had not yet evolved.<sup>63</sup> He traces the tonal system of the nô song, concluding that *tsuyogin* developed later out of the *yowagin* ‘melodic, lyrical’ vocal style. Moreover, Tamba

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<sup>60</sup> Hare, 1986, 236.

<sup>61</sup> Ibid, 51.

<sup>62</sup> Ibid, 231. My parenthetical insert.

<sup>63</sup> Akira Tamba, *The Musical Structure of Nô*, trans. from the French by Patricia Matore, Tokyo: Tokai University Press, 1981, 33-73.

points out that the *tsuyogin* vocal style was not a sudden but rather a gradual development, conspicuously paralleling the linguistic decline of *kakari musubi*.<sup>64</sup>

That the decline of *kakari musubi* was well underway during the time when *nô* was developing as an art form and can best be evidenced in the *nô* texts of Kan'ami, Zeami and Zenchiku<sup>65</sup> in which contrastive particles such as *koso* appear with and without the concord agreement. This indicates the transitional state of *genbun nito* when *nô* was developing. In the case of the particle, *koso*, it doesn't usually make its first occurrence until the plays are well underway. In *Matsukaze* the first instance of *koso* + *izenkei* appears in the second *age-uta* 'song in high voice' immediately following the *kakeai*, at the point where the play is beginning to become more lyrical.<sup>66</sup>

### The function of *koso* in Part One of *Matsukaze*: poetry sources

#### Example 9: *Age-uta*

寄せては帰る                      かたを波、  
あしべの田鶴こそは      立ち騒げ  
四方の嵐も      音そえて              夜寒何と              過ぎさん。

<sup>64</sup> See Chapter One, p. 49. This latter point that the gradual development of the *tsuyogin* vocal styles parallels the linguistic decline of *kakari musubi* is my own hypothesis which, if possible to substantiate, would require access to library and field resources currently unavailable. Nevertheless, the two historical processes (linguistic—the decline of *kakari musubi*—and musical—the gradual extension of the *nô* tonal system to include the more rhythmic *tsuyogin* vocal style) do seem to run parallel.

<sup>65</sup> In the case of Zenchiku's plays, the writing style would seem more accurately to reflect the current stage of the language spoken and written at the time during which all three playwrights were composing their *nô* plays. Kan'ami and Zeami preserved and put to use for performative purposes what would have then been a somewhat outdated use of *kakari musubi* as it appeared in the performance repertoire passed down through the oral tradition and in the lexicon of poetry and prose literature of the time. Zenchiku, on the other hand, seems to have preferred a more current, sinified writing style, choosing to ignore the performative utilization of *kakari musubi* and delimitational particles (brought to the *nô* directly from the oral tradition by Kan'ami and systemized into the style of *nô* performative language by Zeami).

<sup>66</sup> In Tyler's 1992 translation, beginning on pages 195-6.

### Romanization

Yosete wa kaeru                      kata ô nami  
Ashibe no tazu **koso** wa              **tachi sawage**  
yomo no arashi **mo**      oto soete      yosamu nani to      sugosan

### Translation

Single waves, first advancing, they then retreat

None other than Field cranes on the reedy shore **stir and cry out!**

(Here and now in the performative present, as in past poetry)

as howling tempest winds **also** join in (with their sounds). How can one get through the cold nights?<sup>67</sup>

This passage contains the first allusion in the play so far to an early Japanese source, the

*Man'yôshû* (600-759).<sup>68</sup>

**Example 9.1:** 万葉集 (*Man'yôshû*) bk 6, 919 山部の赤人 (Yamabe no Akahito)

若      の浦に                      潮満ち来れば  
(和歌)                      潟を無み

葦辺をさして                      鶴鳴き渡る

### Romanization

Waka no ura ni  
shio michi-**kureba**  
kata o nami  
ashibe o sashite  
tazu naki wataru

### Translation

Japanese poetry, a weakened inlet  
**due to** incoming salt-water tides;

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<sup>67</sup> Unless otherwise indicated all the translations of *Matsukaze* segments are my own, taken from two texts: Koyama Hiroshi, et al. ed., *Yôkyokushû, Kan'yaku Nihon no koten*, vol. 46 (Tokyo: Shogakkan, 1987), 217-31; and Sanari Kentarô, ed., *Yôkyoku taikan*, revised edition, vol. 5 (Tokyo: Meiji shoin, 1963), 2821-40. For Tyler's translation see Appendix 1. As has been the case with previous translations, mine differ from Tyler's primarily in that they attempt to adhere as much as possible to the Japanese, in particular with regards to contrastive particle delineation and signification.

<sup>68</sup> See Figure 2.3 (Allusion 5 'koso') at the end of this chapter. This is the first allusion to *Man'yôshû* poetry which appears in connection to the particle *koso*. However, three allusions do occur prior to this point in the play and will be discussed later in relation to the particles, *ka*, *ya* and *kana*.

Reedy shoreline disappearing beneath the waves,  
field cranes head toward the wetlands,  
crying as they cross<sup>69</sup>

**Nô allusion: Field cranes on the reedy shore stir and cry out!**

The first five syllable line in this poem by Nara court poet, Yamabe no Akahito (724-737), is a play on *waka*, linking the place name, *Waka no ura*, to Japanese poetry and song. Writing extensively on this particular *Man'yôshû* poem, Kamens argues that "(t)he place described here, Waka Bay, lends itself to many later poems that are not "about" that place so much as they are about *waka* (Japanese poetry) itself; and it is able to do so because of the same aural (as well as scriptorial and hence visual) plasticity that is to be found in many other place-names and that is, therefore, a fundamental aspect of their poetic utility and usage."<sup>70</sup> Originally *Waka no ura* 若の浦 'Poetry/Song/Young Inlet' was known as (*Yo*) *waka no hama* 弱浜 'Weakened Beach', due to the incoming tides constantly washing up over the shoreline. Subsequently the name was changed to *Aka no ura* 明の浦 'Shining Inlet'; and is now referred to as *Waka ura* 和歌浦. 'Young Inlet',<sup>71</sup> Yamabe's *waka* poem is an envoy to a *chôka* 'long song/poem' in the *Man'yôshû*. However, most certainly within the context of Zeami's *Matsukaze*, the place name, *waka no ura* 'Japanese poetry, a weakened inlet', is associatively linked to *Suma no ura*. The allusion to this particular *utamakura* is significant to the play, as it is geographically situated on the tip of Wakayama directly across the bay from and perpendicular to *Suma no ura*.

In this preliminary allusion the play's undercurrents (present literally beneath the flowing tides) are being established, calling attention to the weakened status of Japanese poetry, which 'due to incoming tides... (is) disappearing beneath the waves'. However, in contrast to the

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<sup>69</sup> Nakanishi, 440-1. Throughout this investigation my translations of *Man'yôshû* poetry are taken from Nakanishi Susumu, *Ma'nyôshû: Zenyakuchû genbunfu* (Tokyo: Kôdansha, 1984). For Nippon Gakujutsu Shinkôkai translation see Appendix 1. *The Man'yôshû* (New York and London: Columbia University Press, 1965), #580, 191.

<sup>70</sup> Kamens, Edward, *Utamakura, Allusion, and Intertextuality in Traditional Japanese Poetry* (New Haven and London: Yale University Press, 1997), 47.

*Man'yôshû* poem, Zeami's 'single waves' advance and retreat powerfully with a fresh immediacy marked by the presence of *koso* and the grammatical 'concord' agreement. The field cranes that were once crossing over the inlet in Yamabe no Akahito's time are still here now at the time of Zeami's *Matsukaze*. In the medieval present, however, they are not just 'crying as they cross' over (this is *michiyuki* passage), but rather, are 'standing right here on the submerged shore **stirring and crying out** (yosete wa kaeru/kata o nami)!' Whereas in the *Man'yôshû* poem they are characterized by the temporality of motion, in the play they are revitalized with fresh immediacy, their sound presence externally frozen in time. In effect, the listener of the *nô* play is directed to hear the immediate sound of their motion or 'stirring,' rather than the sound of their passing. The presence of the particle, *koso*, produces the effect of thrusting the image from a ritualistic past poetic memory into the resounding and performative present. Kamens writes extensively with regards to this famous *Man'yôshû* poem with particular reference to its temporal significance even without Zeami's incorporation of *kakari musubi*:

...if Akahito intended any overt play with the possible double meanings of this place-name, to be perceived either aurally, when the poem was sung, or visually, when it was seen in script (one way or another), it would certainly have been the play between this meaning of *waka* as young and the association of the cranes with great age (they are symbols of eternity in both China and Japan) that he had in mind. And even if he did not, we may, as readers, see this play in the poem,<sup>72</sup> and consider how it works for us (them, the medieval audience): it may, among other things, appear to involve the poem, at least in part, with a dialectic between all that which appears to be young, fresh, and situated in the now (the medieval present), and that which is aged, wizened, and situated in the past (*Man'yôshû* times). As a result, one might say, the poem itself is simultaneously in these dual realms, or in some vague temporal territory in between. Likewise, *waka* in general, as well as this poem, may be said to be situated in both past and present, or at least to appear to do so from our perspective<sup>73</sup> when we, as its readers, try to stand where poets stand and see what they see, hear what they hear, and remember what they remember...<sup>74</sup>

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<sup>71</sup> Nakanishi in footnoted commentary on poem, 1984, 441. For additional information on the significance and literary usage of the *utamakura*, *waka no ura*, see also Katagiri Yôichi, *Utamakura utakotoba jiten* (Tokyo: Kadokawa shoten, 1983), 441-2.

<sup>72</sup> In any case, medieval audiences (both literate and illiterate) most certainly would have.

<sup>73</sup> Or from the perspective of the medieval present.

<sup>74</sup> Kamens, 1997, 47. My parenthetical inserts.

In this way within the *nô*, *waka* 'song/poetry' is being revitalized, endowed with fresh significance. 'Right now, here on the reedy shore field **cranes stir and cry out!**'. The linking *musubi* verbal suffix renders 'these crane's' immediate action(s) of 'stirring and crying' instantaneous to the time and place of the 'reedy shore disappearing beneath the tide and the wave(s)' (*shio michi kureba/kata o nami*), creating an urgency of performative expression right in the midst of poetic submersion. Immediately following, is a chain of poetic sound imagery (in contrast with the visual imagery of the initial two lines), 'as howling tempest winds join in' (*yomo no arashi mo/oto soete*) with the 'sound' of the cries of the cranes. The *nô* play emphatically alludes to and echoes the poetic sounding of the last line of the *Man'yôshû* poem, 'crying as they cross' (*tazu naki wataru*). Ultimately, it is by means of the allusive power of *koso* that the meaning of the original poem is enhanced, deepened and even altered (acquiring current medieval significance) as it becomes again open and subject to reader-listener interpretation.

The next instance of *koso* + *izenkei* occurs in the very next sentence of the same *age-uta* segment. This time the passage evokes the moon in relation to the two sisters, in *renga*, *matsukaze* 'pining wind' and the moon being conventionally linked. Indeed, *koso* follows *tsuki* 'moon', rendering it from past poetic reflection to immediate lived experience within the context of the play.

### **Example 10: Age-uta**

更けゆく月こそ            さやかなれ  
                                  汲むは影なれや

### **Romanization**

Fuke-yuku tsuki **koso**            sayaka **nare**  
                                  kumu wa kage nare **ya**







### Example 11.1

松島や

雄島の磯に

あさりせし

海人の袖こそ

かくはぬれしか

### Romanization

Matsushima ya

Ojima<sup>84</sup> no iso ni

asari-seshi (the past tense verbal suffix continues to be echoed in subsequent allusions—below)

ama no sode koso

kaku wa nureshi ka

### Translation

Pining Island -o

at Ojima Beach

fishing for short-necked clams

the ama's sleeves! (**hers as mine**)

**Are** they the same as my own, *soaked* right through?

That Zeami is calling listener attention to this particular poem containing the particle, *koso*, is indicated in its repetition in the *nô* passage. Moreover, the presence of the particles *ya* (and *ka* in the *Gôshûishû* poem) in both the *nô* and the allusion, coupled with the repetition itself affects a breaking into song. It is no surprise then that the above allusion resonates back to an earlier song/poem #1167 from the *Man'yôshû*<sup>85</sup>

### Example 11.2

漁りすと

磯にわが見し

菜告藻を

いずれの島の

白水郎か刈るらむ

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<sup>84</sup> It is interesting here to note that 尾島 Ojima 'Tail Island' and 雄島 Ojima 'Male Island' are pronounced the same; similarly, 海女 *ama* 'woman divers' 海人 *ama* 'sea folk' are pronounced the same.

<sup>85</sup> See Figure 2.3 (Allusion 5.2 '*koso*').

## Romanization

Asari su to  
iso ni wa ga mishi  
nanoriso o  
izure no shima no  
amarô ka karu-ramu

[Note the presence of the particle *ka* in the *Man'yôshû* song.]

## Translation

Hearing they were fishing for short-necked clams  
on the beach  
I saw seaweed  
**Which** fisherman on the island  
will cut it?<sup>86</sup>

At this relatively early point in the play the function of the particle *koso* repeated twice in the *nô* passage above is to evoke the essence of *ama* in their coastal atmosphere and to relocate this essence within the *nô* Suma setting. States Tyler:

As *ama*, Matsukaze and Murasame belong to a community that lives from the sea by fishing, diving for shellfish or seaweed, or making salt. Men, too, were *ama* (as in the *Man'yôshû* example), but the literary *ama* is usually a young woman. Many poets evoked her romantic yearnings or used her persona to express their own.<sup>87</sup>

In both *Genji* and *Matsukaze* the culture of *ama* is situated in the *ura* realm, where it forms a counter-culture to the political centre of the capital. It is a place where middle ranking noblement such as Yukihiro and Genji find themselves exiled. Tyler aligns the *ama* who 'inhabits a lowly, marginal realm' of society with the Akashi Lady in *Genji* and relates her qualities to the *shite* character, *Matsukaze*, in the *nô*. In so doing, he distinguishes between the authentic and poetic *ama*:

Yukihiro, Genji, and Rokujô are only poetic *ama*, whereas the Akashi lady has no escape from her condition. Like the sisters in the play, she is a woman of the sea and can rightly be compared to Hikohohodemi's sea-bride.<sup>88</sup>

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<sup>86</sup> Nakanishi, 1984, 521. For H. H. Honda's translation see Appendix 1.

<sup>87</sup> Tyler, 1994, 393. My parenthetical insert. *Kôgo jiten* offers two definitions of *ama*: i) People doing work related to fishing; fishermen; ii) Women divers for shellfish and fish.

<sup>88</sup> Ibid, 404-5. Tyler's reference to the *Kojiki* will be returned to later on.

Moreover, the 'ama of poetry' is tied to the *koto* and song tradition, signified by the presence of the particle *ka*, and in particular, *ya*. Zeami's evocation of the native song and poetry tradition into his *ura* setting is activated linguistically by means of the allusive power of *koso*. Thus, the function of *koso* at this early stage in the *nô* play is, via the concord agreement, to actuate the verb's action from a musical and performative past, which are the denigrated roots of the *nô* into the here and now of the *nô* stage. The result of this process is a performative 'actualization', rather than mimetic 'representation', of the *ama* in her connection to the native song tradition, to the musical divination of the *koto*<sup>89</sup> and to the island coastal environment and culture of the sea.

### **Matsukaze's rongi segment**

The following *rongi* segment begins with a reference to Michinoku for which, as mentioned in Example 3-4 above, *Matsushima* is a *makurakotoba*. In the first line of the *rongi*, *Hakobu wa tôki Michinoku no sono na ya chika no Shiogama* 'The hauling is in distant Michinoku, though by name, oh, it is close!', the place name is marked by the particle, *ya*, preceding *chika*, meaning 'close'. The first instance of *koso* (which doesn't occur until well into the *rongi*) involves further place naming and continues to evoke an *ama* environment and culture.

### **Example 12: Rongi.**

地：それは鳴海潟           ここは鳴尾の  
           松蔭に       月こそ障れ       あしの屋  
 シテ：灘の汐汲む       憂き身ぞと       人にや  
                           誰もつげの櫛

<sup>89</sup> The connection of the *koto* to maritime divination will be discussed later in this chapter and in Chapter Six in relation to the play's mythological source material.

### Romanization

Ji: Sore wa Narumi-gata                      koko wa Naruo no

Matsukage ni      tsuki **koso saware**      ashi no ya

Shite: Nada no shio-kumu      uki mi zo to      hito ni ya<sup>90</sup>      tare mo tsuge no kushi

### Translation

Chorus: That was Narumi Lagoon.  
This is Naruo (where) in the shadows of the pines,  
**it is precisely** the moon that **is hindered (from)**  
the reed-thatched huts at Ashi no ya

Shite: We draw Nada brine,  
pathetic as we are!  
Tell no one  
Of the boxwood combs (that we have not had time to put in our hair).<sup>91</sup>

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<sup>90</sup> This instance of the particle *ya* is likely a phonetic change from は.

<sup>91</sup> For Tyler's and Yasuda's translations see Appendix 1. Koyama, et al., p. 223, footnote #15 indicates that *tsuge* is a *kakekotoba*. Likewise, Tyler interprets the passage with a pun on *tsuge* meaning both 'boxwood' and '(none) will tell.' Yasuda makes the same connection his translation, 'can tell no one of our boxwood combs'. I prefer to leave the question as to who is not to do the telling open to both Tyler's and Yasuda's interpretations by omitting the subject of the statement, 'Tell no one, oh!'. My parenthetical insert explaining the reference to 'boxwood combs' is based on information from the source poem #278 in the *Man'yōshū*:

志賀の海人は                      藻刈塩焼  
暇なみ  
くじらの小櫛                      取りも見なくに

### Romanization

Shiga no ama wa  
mokari shioyaki  
itoma nami  
kushira no ogushi  
tori mo minaku ni

### Translation

The fisherwomen of Shiga,  
cutting seaweed  
and burning salt,  
have no time to take combs  
to their hair.

Ian Hideo Levy's translation, *The Ten Thousand Leaves* (Princeton, New Jersey: Princeton University Press, 1981), 166. This passage may also be alluding to a passage in Bai Juyi's poem *Pipayin*, which reads, "Mother-of-pearl

This nô passage introduces into the literary maze of *Matsukaze* a poem by Ariwara no Narihira from *Ise monogatari* (Example 12.1), in addition to related poems in the *Man'yôshû* (Example 12.2) and *Kokinshû* (Example 12.3).<sup>92</sup> Various ocean settings are mentioned<sup>93</sup>, each evoking the practice of salt-making by the sea, as in Example 12.1:

### **Example 12.1**

(*Ise monogatari*, Dan 87; *Shinkokinshû* #1588, by Ariwara no Narihira)<sup>94</sup>

芦の屋の                      灘の塩焼き  
いとまなみ  
黄櫨の小櫨も                ささず来にけり

### **Romanization**

Ashi no ya no  
Nado no shioyaki  
itoma nami    [See Example 11: *Man'yôshû* (*kata o nami*: shoreline disappearing beneath the waves)]  
tsuge no o-gushi mo  
sasazu kinikeri

### **Translation**

Burning brine<sup>95</sup>  
by the open sea at Nada  
(with) no time to spare  
(not) even to put  
small boxwood combs to their hair

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inlaid/silver hairpins/broken as music clappers..." Howard Levy's translation, "Lute Song," *Literature East & West*, September, 1967, 233.

<sup>92</sup> See Figure 2.3.

<sup>93</sup> For an explanation of the place names mentioned in the *rongi* segment, see Tyler, 1992, 196-7 (footnotes). As Kôsai points out, Zeami has lifted the *rongi* passage along with the place names from another nô play entitled, *Tôei* 藤栄. Kôsai, 1972, 130.

<sup>94</sup> Minemura, vol. 36, 304-5. Throughout this investigation my translations of *Shinkokinshû* poetry are taken from Minemura Fumito *Shinkokin wakashû*. *Kan'yaku Nihon no koten*, vol. 35-6. Tokyo: Shogakkan, 1983. See Figure 2.3 (Allusion 6.1 'zo').

<sup>95</sup> Saltmakers (*ama*) cut seaweed and gathered it from the beach. After pouring brine over it they burned it (the brine with the seaweed).

Although the place names in the *rongi* are not Suma related, each summons an ocean environment. Following an evocation of the *ama* salt making tradition in the first allusion (Example 12.1), further allusions (Examples 12.2 and 12.3) provide poetic foundation for an emerging double dimension in the play. On the salt-making beaches of poetic history, among the seaweed and the shells, Zeami plants his *futami no ura* 'double-sided inlet', first with poem #544 in the *Kin'yô wakashû*: the outside of the inlaid box is 'overgrown with shells' while inside the transparency of the gold/silver inlaid lacquer stand 'groves of pines'.<sup>96</sup>

**Example 12.2** : *Kin'yô wakashû* #544, by Daichûshin Hoku

Composed at Futami Inlet in Ise Province

たまくしげ          二見の浦の  
かひしげみ  
蒔絵にみゆる      松のむら立

**Romanization**

Tamakushige  
Futami no ura no  
kai shigemi  
makie ni miyuru  
matsu no muradachi

**Translation**

Overgrown with shells  
Double-sided Inlet, on the outside  
is like (a closed) inlaid box<sup>97</sup>  
within the lacquer inlay can be seen  
standing groves of pines<sup>98</sup>

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<sup>96</sup> See Figure 2.3 (Allusion 5.4 '*koso*'). This table records the number of instances in *Dan 3* of *Matsukaze* where the contrastive particles, *koso*, *zo*, *kana* and *ya* appear and below lists their corresponding allusions to previously extant poems. Allusion 5.4 is *Kin'yô wakashû* #544, by Daichûshin Hoku—listed under the particle *koso*.

<sup>97</sup> Once again, this passage would seem to echo the passage in Bai Juyi's poem *Pipayin*, which reads, "Mother-of-pearl inlaid/silver hairpins/broken as music clappers..." Levy's translation, "Lute Song," *Literature East & West*, September, 1967, 233.

<sup>98</sup> Kawamura Teruo, Kashiwagi Yoshio, Kudo Shigenori, ed., *Kin'yô wakashû, Shika wakashû, Shin Nihon koten bungaku taikei*, vol. 9 (Tokyo: Iwanami shoten, 1989).

In the later *Kokinshû* poem (Example 12.3) a dual reality inherent to the inlaid box is subtly revealed. By means of unstated allusion, what so far in Zeami's nô play has remained hidden to the eye, becomes apparent as the dawning light in the poem parallels the reflection of the night moon on the water in the play (though as has been argued, from the onset of the appearance of the particle, *koso*, the play's undercurrents have gradually been made audible to the listener). Phenomenologically speaking, it is in the *ronji* segment that the reader-listener of *Matsukaze* begins to 'see' in the text's imagery what so far has been predominantly 'heard'. The seashell-laden *ura*'s transparency discloses what is contained within: no longer a 'grove of standing pines' (*matsu muradachi*) as in the court poetry, but rather a lone pine tree, an apparition of Yukihiro. This residual trace left by an older aesthetic of *miyabi* is being replaced in *Matsukaze* by the medieval development of a dual and more reclusive *miyabi* culture personified by the two *ama* sisters (one who pines for that which is gone forever; the other who forgets that which is past and accepts the transience of things). Furthermore, to extend Tyler's argument, in their associative connection to musical instruments (*koto* and *biwa*) these nô characters perform the roles of two complementary and juxtaposing musico-literary traditions (courtly and *setsuwa*). Repetitions of this musicopoetic juxtapositioning will be observed in subsequent analyses of nô plays by Zeami (*Suma Genji*, *Tadanori*, *Atsumori*, *Semimaru*).<sup>99</sup> How these traditions are interrelated and juxtaposed in the nô will continue to be investigated in subsequent chapters. The function of *koso* in the above nô passage, which echoes the presence of *koso* in the *Kokinshû* allusion, marks a string of merging delineational pairs (epitomized in the characters of the two sisters) which has been building in *Matsukaze*, while simultaneously serving to emphasize that the play's audio-visual workings are a matter of perception. Finally, it is here and there (*koso*), that the play's stunning imagery play is revealed, like an antique inlaid box, from the past through the present. Past temporality is revealed with

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<sup>99</sup> Moreover, Tyler gleans much of his argument for the musically associative naming of the *Matsukaze* characters from a comparison of this play with *Tsunemasa* and *Genjô* (both works which contain mention

fresh immediacy from the inside out. The power of *koso* to convey timelessness is invariably connected to the presence of allusive material being invoked. When allusive (intertextual) sources are not present then the focussing particles tend to revert back to their more conventional 'ordinary' function of minimally marking and emphasizing contrasts.

**Example 12.3** (*Kokinshû* #417, by Fujiwara Kanetsune)

夕づく夜                      おぼつかなきを  
                                    玉くしげ  
ふたみの浦は                あけてこそみめ

**Romanization**

Yūzuku yo  
obotsukanaki o  
tamakūshige  
futami no ura wa  
akete **KOSO** mime

**Translation**

As dusk gathers with the evening moon  
One can no longer make out        (these first two lines allude to various poems in the *Man'yōshū*)  
Two-sided Inlet, (its outside) overgrown with shells  
(Like a closed) inlaid box  
With dawn, **outside-inlet (what was inside is now outside, if only one opens the inlaid box)** opened  
to the eye<sup>100</sup>

Adjacent to a heightening of visual perception, from this point on in the play an inherent duality emerges, defined by the dichotomy between dawn's light and dusk's darkness (in the poem) which becomes fused into one (in the *nō* play) in a luminous image of the night moon's reflection being drawn into pails by the two sisters. Nevertheless, the distinctions in *Matsukaze*

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of the *biwa* and *murasame*). Tyler, 1994, 415-17.

<sup>100</sup> See Figure 2.3 (Allusion 5.5 '*koso*'). As mentioned above in Footnote 92, this table records the number of instances in *Dan 3* of *Matsukaze* where the contrastive particles, *koso*, *zo*, *kana* and *ya* appear, and below lists their corresponding allusions to previously extant poems. Allusion 5.5 is *Kokinshû* #417, by Fujiwara Kanetsune—also listed under the particle *koso*.

For Rodd's translation see Appendix 1.

have been drawn through a maze of allusions marked by corresponding delimitational particles: between light and darkness, *koto* and *biwa*, Matsukaze and Murasame, outside and inside, and (most significantly for the purposes of this investigation) sight and sound perception. The various pairs of oppositions have been summoned by the playwright via a consistent and highly specific utilization of the particle *koso* in correlation with the concord agreement.

Immediately following are a set of highly lyrical lines sung by the chorus which once again contain the particle *koso*:

### Example 13

地：人にや誰もつげの櫛 さし来る汐を  
汲む分けて 見れば月こそ 桶にあれ

### Romanization

Ji: (Hito ni ya<sup>101</sup> tare mo tsuge no kushi)  
sashi-kuru shio o  
kumu-wakete  
mireba tsuki koso (echoes Nakamaro's poem)  
oke ni are

### Translation

Chorus: (No one tell anyone of the boxwood combs...) Parting the incoming tide as we draw brine  
When we look **that same moon (that was there then) is** reflected (**here now**) in (**these**) pails!

The visual imagery in these lines of text is immediate and striking, appealing simultaneously both to the ear and the eye. The reader-listener witnesses the repeated allusion to the 'same moon' as before, as the line containing *koso--mireba tsuki koso--* alludes back to Nakamaro's poem cited above in Example 10.1. This time 'when we look' (*mireba*) we also listen to the linking of the moon with the verb, *ni aru* 'to be here', which echoes poetic moons of the distant Sino-Japanese past (ie. Nakamaro) into the medieval performative present. At this point in the play, which marks the end of the *rongi* segment, the text has presumably lured the reader-

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<sup>101</sup> In this instance the particle *ya* is clearly shown to be a phonetic change from は.

listener into a phenomenological mode of perception which Heidegger has termed 'just looking',<sup>102</sup> and which Merleau-Ponty elsewhere refers to as 'true vision'.

It (true vision, such as that of the artist or painter) gives visible existence to what profane vision believes to be invisible; thanks to it we do not need a "muscular sense" in order to possess the voluminosity of the world. This voracious vision, reaching beyond the "visual givens," opens upon a texture of Being of which the discrete sensorial messages are only the punctuations or the caesurae. The eye lives in this texture as a man lives in his house.<sup>103</sup>

For the reader-listener who through the course of the play has begun to achieve a heightened state of visual perception usually attributed to the artist's 'vision' (but which in the *nô* is evoked acoustically through the conduit of the chant), the dichotomy between subject who 'sees' and object which is 'seen' becomes obscured and (to borrow Merleau-Ponty's phrase) the eyes begin to "wander among the objects."<sup>104</sup> It is at such a point in a given *nô* performance (when all the elements are successfully working) that the audience experiences a spatio-temporal shift into the here and now; suddenly what once 'was' in the text now 'is': such is the joint semantic (linguistic) and phenomenological (performative) function of *koso*, as utilized by Zeami in his *nô* plays.

### **Matsukaze's kakaru segment**

There is a lengthy *mondô* section dividing the above instance of *koso* from its next appearance in the *kakaru* segment. From here on the heightened performative function of *koso* begins to diminish as the dramatic focus of the play shifts from language to performance. However, its role as marker of source material being introduced into the context of the play

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<sup>102</sup> In German *nur noch hinsehen*. See Martin Heidegger, *Sein und Zeit* 'Being and Time'.

<sup>103</sup> Maurice Merleau-Ponty, "Eye and Mind," *The Primacy of Perception*, 1964, 166. My parenthetical insert. The line, "The eye lives in this texture as a man lives in his house," resembles Heidegger's well known maxim with regards to language and gesture and his concept of 'in-dwelling' (*zuhause sein*), "Language is the House of Being" (see Heidegger's *Unterwegs zur Sprache* 'On the Way to Language').

remains consistent. In the following example, *koso* marks the play's first allusion to a prose passage from the 'Suma' chapter of *The Tale of Genji*<sup>105</sup>:

**Example 15:** *Kakaru*

よしよしかかる            海人の家            松の木柱に  
竹の垣            夜寒さこそと            思へども  
あし火にあたりて            お泊りあれと            申し候へ

**Romanization**

Yoshi yoshi kakaru  
ama no ie  
matsu no kibashira ni  
take no kaki  
yosamusa **koso** to omoe domo  
ashibi ni atarite  
o-tomari **are** to moshi-sôrae

**Translation**

This night, never mind that (from the previous line, 'one who has renounced the world') **this** is a fisher-hut (like **that** one in *Genji*, 'Suma' chapter) with its pine-wood pillars and bamboo fence; **though I know how cold the nights are**, tell him he can **stay overnight** by the reed fire.<sup>106</sup>

This point in the play marks the introduction of allusions to a prose work--in the case of *Matsukaze*, it is *The Tale of Genji*--and to the ancient Chinese borrowed materials of that source. Dramatically, as travelling monk the *waki* takes on the role as travelling monk of the exiled Yukihiro. As mentioned above, famous exiles of the past such as the fictional Genji, Sugawara no Michizane and Bai Juyi are by association evoked (through allusion to the *Genji* source). In regards to the above passage, the persona of Yukihiro, with the assistance of the

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<sup>104</sup> Ibid. The entire phrase reads, "the mind goes out through the eyes to wander among the objects," another way of expounding on his phenomenological concept of vision wherein "to see is *to have at a distance*."

<sup>105</sup> The first allusion to the 'Suma' chapter in *Genji* occurs towards the beginning of the play in the second *sashi* segment sung first by Matsukaze and then by both the two sisters. For Tyler's translation of this passage see Appendix 1, Example 14.

allusive power of *koso*, is transported from the *Suma* of 'then' to the *Suma no ura* of the *Genji* text, to the *Suma no ura* in the performative 'now'. This is accomplished through the power of allusion activated by the presence of *kakari musubi* and delimitational particles.

### The introduction of prose and Chinese source material

The following passage immediately precedes a central allusion of the play to a poem by Ariwara no Yukihiro—which is also alluded to in the 'Suma' chapter of *Genji monogatari*.

#### Example 16: Mondô (delivered by waki in kotoba)

わき：その上この須磨の浦に、心あらん人は  
わざともわびてこそ、住むべけれ。

#### Romanization

Waki: Sono ue kono Suma no Ura ni kokoro aran hito wa  
Waza tomo wabite **koso, sumu-bekere**.

#### Translation

Waki: Moreover, any person who feels an affinity to Suma Inlet  
**should** intend to live **precisely** (in such a state of) **melancholy sadness**.<sup>107</sup>

Appropriate to the theme of *Matsukaze* it is a poem by Yukihiro from the *Kokinshû* #962 which is cited in the *nô* play rather uncharacteristically word for word. It contains no delimitational particles.<sup>108</sup> Its delivery by the *waki* in *yowagin* melodic chant is to be echoed in later passages.

#### Example 16.1

わき：わくらばに                      問ふ人あらば

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<sup>106</sup> For Yasuda's translation see Appendix 1.

<sup>107</sup> For Yasuda's and Tyler's translations see Appendix 1.

<sup>108</sup> See Figure 2.4 (Allusion 8 '*koso*'). This table records the number of instances in *Dan 4* of *Matsukaze* where the contrastive particles, *koso*, *zo* and *ya* appear and below lists their corresponding allusions to previously extant poems. Allusion 8 is *Kokinshû* #962 by Yukihiro—listed under the particle *koso*.

須磨の浦に

藻塩たれつつ

わぶと答へよ

Romanization

Waki: **Wakuraba ni**  
tou hito **araba**  
Suma no ura ni  
moshio tare-tsutsu  
wabu to kotae yo

Translation

Waki: **If** on occasion  
there is an inquiring person, answer that  
at Suma Inlet  
I grieve  
salt seaweed dripping with tears<sup>109</sup>

Immediately following Yukihiro's poem is a rare instance of *koso* + *izenkei* delivered by the *waki* in *kotoba* (normally *koso* appears in the *yowagin* chanted segments). However, its usage as transporter of borrowed material remains consistent, couched between allusions to Yukihiro and the Chinese classics. Furthermore, it retains its contrastiveness in the temporally discrepant predicament of the monk who, not bound to the sisters **then** in the past is **now** in a position to pay his respects.

**Example 16.2:** (delivered by the *waki* in *kotoba*)

。。。逆縁ながら弔ひてこそ、通り候ひつれ  
あら不思議や。。。。

Romanization

Gyakuen nagara tomuraite **koso**,  
**touri-sôroi-tsure!**  
Ara fushigi **ya**<sup>110</sup>...

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<sup>109</sup> For Tyler's translation see Appendix 1.

<sup>110</sup> In this instance the particle *ya* would seem to be functioning as a 'softener' rather than being emphatic.

### Translation

It is somewhat strange that though not bound to them (*Matsukaze and Murasame*), through some irony of fate, it is precisely now in passing that I offer my respects!<sup>111</sup>

Not surprisingly, due to a slight shift in *Matsukaze* towards Stage One borrowed sources, soon follows the play's only direct Chinese allusion to a Chinese Classic, the *Mencius*. Immediately below (Example 17) is the allusion as stated in the *nô*, followed by the passage in the *Mencius* (Example 17.1; Figure 2.4.):

### Example 17: Matsukaze

シテ、ツレ：げにや 思ひ内にあれば、 色外に現れさむらふぞや

### Romanization

Shite, Tsure: Geni **ya**, **omoi** uchi ni **areba**,  
(this construction of plays on *araba* (*mizenkei + ba*) within the Yukihiro poem, as well as on the grammatical rendering in *kanbun* of the passage alluded to in the *Mencius*.)

iro hoka ni araware samurau **zo ya**

### Translation

Shite and Tsure: Really it's true-**o!** (what is written in Mencius)  
**When feelings** inside are manifested in one's outward colour, **surely** it is true -**o!**<sup>112</sup>

The grammatical construct in Example 17--*areba* (*izenkei + ba*)--echoes the *araba* (*mizenkei + ba*) of the Yukihiro poem (example 16.1); and plays on the *nareba* (*izenkei + ba*) of the *kanbun* interpretation of the classical Chinese (example 17.1 below). As is reflected in several previous examples, this symptom of *genbun nito* is consistent with a growing trend in *monogatari* dialogues beginning in the mid-Heian period and continuing on throughout the medieval period to substitute *izenkei + ba* for *kakari musubi koso + izenkei*. "This is considered as a sign of the weakening of *kakari musubi*, and its eventual loss affected the spoken language."<sup>113</sup>

<sup>111</sup> For Yasuda's translation see Appendix 1.

<sup>112</sup> For Yasuda's translation see Appendix 1.

<sup>113</sup> Habein, 1984, 34.

**Example 17.1: *The Mencius*<sup>114</sup>**

**Classical Chinese**

曰、志壹則動氣、                    氣壹則動志也。

**Kambun**

曰はく、志壹らなれば則ち氣を動かし、  
                    氣壹らなれば則ち志を動かせば也。

**Romanization**

Iwaku, kokorozashi moppara **nareba** sunawachi ki o ugokashi,  
ki moppara **nareba** sunawachi kokorozashi o ugokaseba nari.

**Translation**

**When** there is a single intent of mind (within), then it motivates the outward spirit;  
and **when** there is a single outward spirit, **then** it motivates the intent of mind (within).

The relevance of this passage from the *Mencius* is best understood within the context of *Matsukaze* in accordance with the dual nature of *ura*. Its position immediately following the direct mentioning of *Suma no ura* in Yukihiro source poem (itself surrounded by *koso* markers) would suggest that this is so. However, in the case of a Chinese allusion, the particle *koso* has been replaced by *zo*, typically a marker of intertextual prose sources.<sup>115</sup>

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<sup>114</sup> See Figure 2.4 (Allusion 9 'zo').

<sup>115</sup> The presence of the particle, *ya*, in an allusion to a Chinese or prose source is irregular, as in the *nô* it will be observed in subsequent chapters that the *ya* particle is commonly situated in the proximity of indigenous Japanese sources. Its purpose here is likely to be an appeal for reader-listener attention to the oral transmission (as opposed to written) of the source rather than originating directly from Chinese literary sources. This fact may underscore Zeami's intent that the passage be heard in the oral/aural dimension and understood in connection with the sonic (*ura*) dimension of the play.

### Concluding remarks on the transition to the *kuse*

Until this point in the play the primary function of *koso* + *izenkei* as it has appeared in the *age-uta*, *sage-uta*, *rongi* and *kakaru* segments leading up to the *kuse* scene has been to mark and summon literary sources from the past and thrust them forward linguistically into the performative 'now'. The borrowed material for this particular *nô* play has thus far been derived primarily from the *nô* itself as well as ancient and classical Japanese poetry collections, though the *kakaru* segment signals a shift to *Genji* prose and Chinese source material which begin to be introduced in proximity to the central poetic allusion in *Matsukaze* by Yukihiro and become more prevalent in the latter half of the play. Between the end of the *kakaru* segment and the beginning of the *kuse* scene, as is typical in *kotoba* sections, there are no instances of the particle, *koso*. Instead, the spoken segment preceding the *kuse* scene is marked with an occasional *ya*, *ka* or *kana*. From the *kuse* scene on, however, there is a resurgence of immoderate *koso* usage. Although the proximity of *koso* to points of allusion remains consistent within sections of the play preceding the *kuse* scene, the particle's performative function to incite past allusions into the present becomes diminished as through the course of the play the necessity to evoke spatio-temporal transformation by means of *kotodama* weakens (due to the fact that it has already previously been evoked through language and is now being activated in performance). In other words, '*koso*' retreats into more conventional 'ordinary' usage as its function to elicit allusive and intertextual sources from the past diminishes. This change parallels a slight slackening adherence to the concord agreement in the instances of *koso* within the *kuse* scene. As the primary thematic threads of allusive and intertextual source material by this point in the play have already been woven into the fabric of *Matsukaze* there is less need to activate the linking verb at the end of a sentence as the evocation has now progressed through the poetic hierarchy to expression in performance (song, rhythm, movement and gesture). That is, at this point the emphasis has shifted from the predominance

of language text to performance text. Even so, as the urgency of its active performative role is reduced, with the onset of the *kuse* scene melodic interaction of *koso* within the musical dimension of the *yowagin* chant becomes more pronounced.

## Figures 2.1-6:

The following figures 2.1-6 chart the frequency of contrastive particles in the six *dan* 'sections' of the *Matsukaze* intertext in relation to their corresponding allusive/intertextual source material:

Figure 2.1: In *Dan 1*, the widest variety of particles (*ka*, *kana*, *ka*, *ya*, *zo*, *ya*) is used, though interrogative particles, *ka* (3x) and *ya*, predominate. Two allusions to poetry occur, both in proximity to the particle *kana* (1x).

Figure 2.2: In *Dan 2*, *kana* appears three times, and again is the host of three poetic allusions (two taken from the 'Suma' chapter of *Genji monogatari*. In this section *ya* again predominates, appearing 7 times.

Figure 2.3: In *Dan 3*, nine poems are featured, six of which occur in proximity to the particle *koso* (4 x appearing as *kakari musubi*). Two poetic allusions (6.2 is allusion to the early *Man'yōshū*) occur along with the particle *ya* (which appears in this section a record of 9x). *Kana* appears once in relation to a poetic allusion to *Ise monogatari*; and *zo* appears for the second time in the play so far.

Figure 2.4: In *Dan 4*, *koso* (*kakari musubi*) occurs three times accompanying one poetic Allusion 8 to the *Kokinshū* and the first prose passage from the 'Suma' chapter of *Genji*. This time *zo* makes an equal three appearances, once in connection with the first intertextual Allusion 9 to a Chinese source (*The Mencius*). As *zo* begins to appear more frequently, *ya* begins to appear somewhat less.

Figure 2.5: *Dan 5*, which leads into the *kuse*, contains no allusions and a shortage of particles (*ka*—1x; *kana*—1x; *ya*—4x).

Figure 2.6: Although in the previous *Dan 5*, *koso* did not appear, in *Dan 6*, it appears 7x (5x with *kakari musubi*). I evokes two allusions: Allusion 10 from *Ise monogatari*; and the *age-ha* is an allusion to *Kokinshū* #593. *Zo* also appears in connection with one poetic allusion and an indirect intertextual allusion to the Chinese poet, Bai Juyi. The particle *ya* appears 15x, twice in proximity to poetic allusions (one being a musicopoetic allusion to a song with *koto* accompaniment in the *Kinkafu*).

It is apparent that individual particles tend to appear in clusters with greater frequency in some *dan* than others. *Koso* evokes the largest number of allusions, all poetic with one exception to a *Genji* prose source, thus serving to signify Zeami's intention to use it toward affecting lyricism in his play. *Zo* tends more to signalling prose and Chinese poetry sources, although it does also occur occasionally in connection to poetic allusions. In *nô* texts *ya* would seem to function primarily as an interjectory particle and appears most often in proximity to oral and indigenous poetry and song sources. Whereas interrogative particles predominate at the onset of the text, by the end their frequency of appearance has diminished considerably. *Koso* appears wherever there are poetic allusions; *zo* somewhat less consistently appears wherever there are intertextual allusions; and *ya* appears throughout, becoming more frequent during sections and passages containing high degrees of lyricism and/or evocation. All particles tend to revert to their more conventional 'ordinary' functions in the absence of allusive/intertextual source material which typically. This typically occurs once the play's themes and characters have been evoked and developed into performance.

Figure 2.1:

Matsukaze  
松風  
Nô Intertext

Surface Text:  
DAN 1

ka  
3x

ka ya  
(2x)

ya  
6x

kana  
1x

zo  
1x

Matsukaze  
松風

Nô  
"Subsurface"  
Urtext

ALLUSIONS

Allusion 1

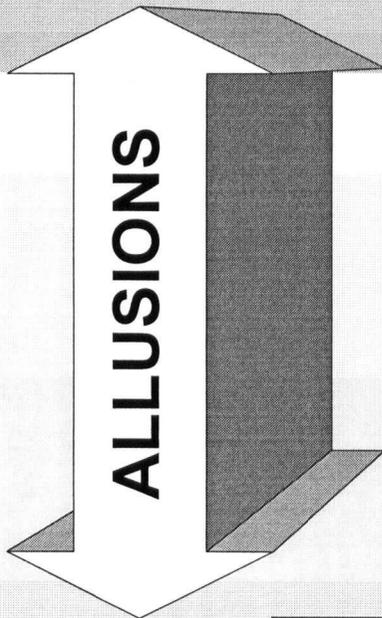
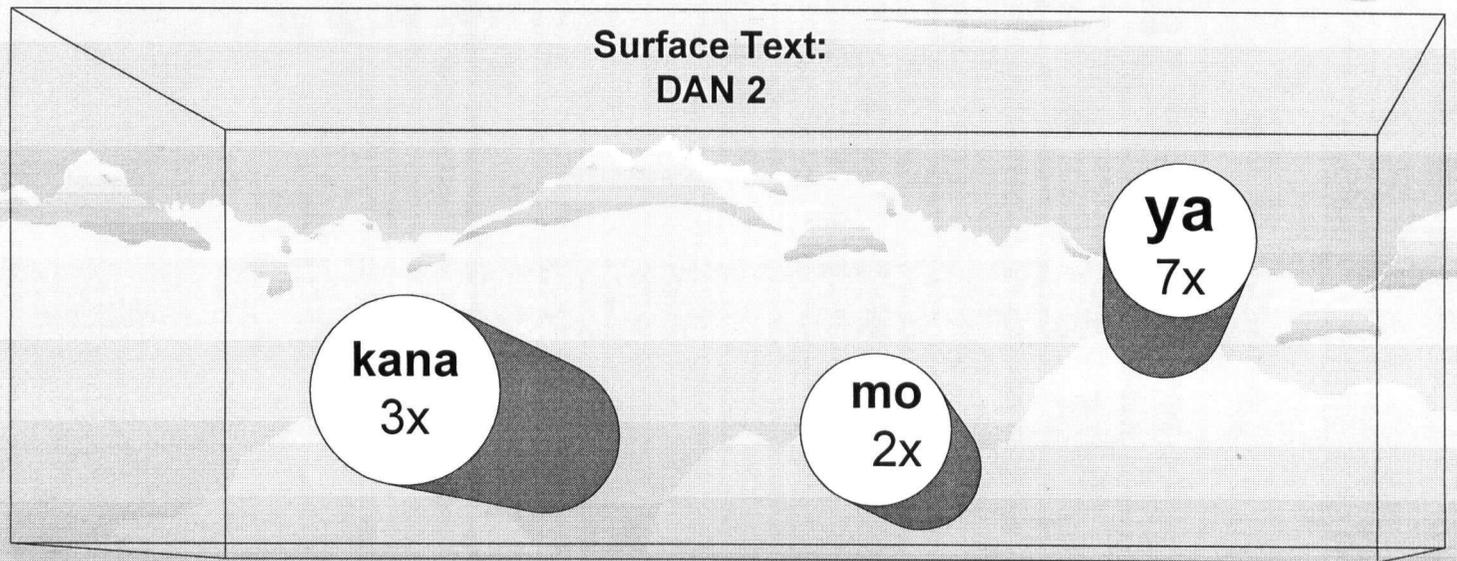
Zokukokinshû  
#1265  
by Yukihiro

Allusion 2

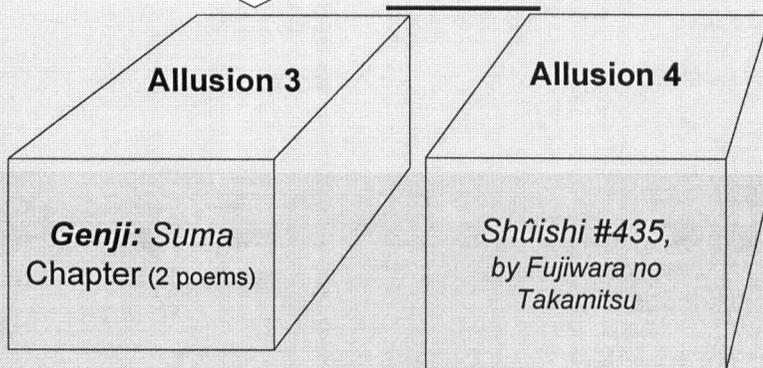
Kinyôshû #1127

PATTERNS OF PARTICLE USAGE  
IN ZEAMI'S MATSUKAZE

Figure 2.2:



Nô  
"Subsurface"  
Urtext



**PATTERNS OF PARTICLE USAGE  
IN ZEAMI'S *MATSUKAZE***

Figure 2.3:

Surface Text:  
DAN 3

**koso**  
6x  
(4 k.m.)

**ya**  
9x

**zo**  
1x

**kana**  
2x

ALLUSIONS

ALLUSIONS

ALLUSIONS

Nô  
"Subsurface"  
Urtext

**Allusion 5.2**

*Goshuishû* #827,  
by Minamoto  
Shigeyuki;  
*Man'yôshû* #1167

**Allusion 5.1**

*Kokinshû* #406, by  
Abe no Nakamaro;  
*Man'yôshû* #994,

**Allusion 6.1**

*Ise monogatari*  
Dan 87,  
*Shinkokinshû*  
#588,  
by Ariwara no  
Narihira

**Allusion 6.2**

*Man'yôshû* #278,  
by Ishikawa

**Allusion 5.3**

*Gempei  
seisuiiki*,  
by Saigyô

**Allusion 5.5**

*Kokinshû* #417,  
by Fujiwara Kanesuke

**Allusion 6.3**

*Shinkokinshû*  
#1649

**Allusion  
5.4**

*Kinyô wakashû*  
#544,  
by Daichûshin Hoku

**Allusion 5**

*Man'yôshû*, #919,  
by Yamabe no  
Akahito

Figure 2.4:

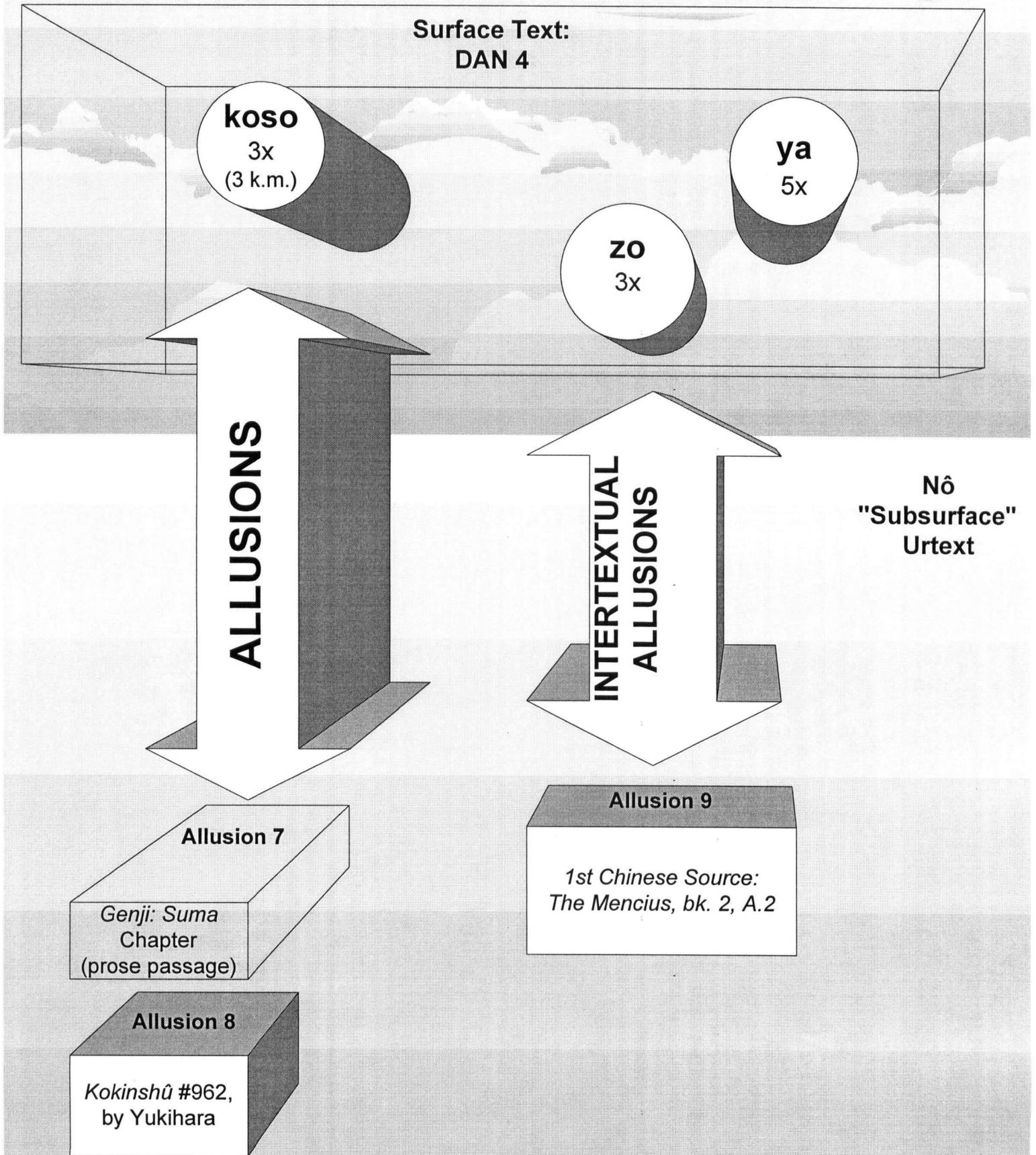
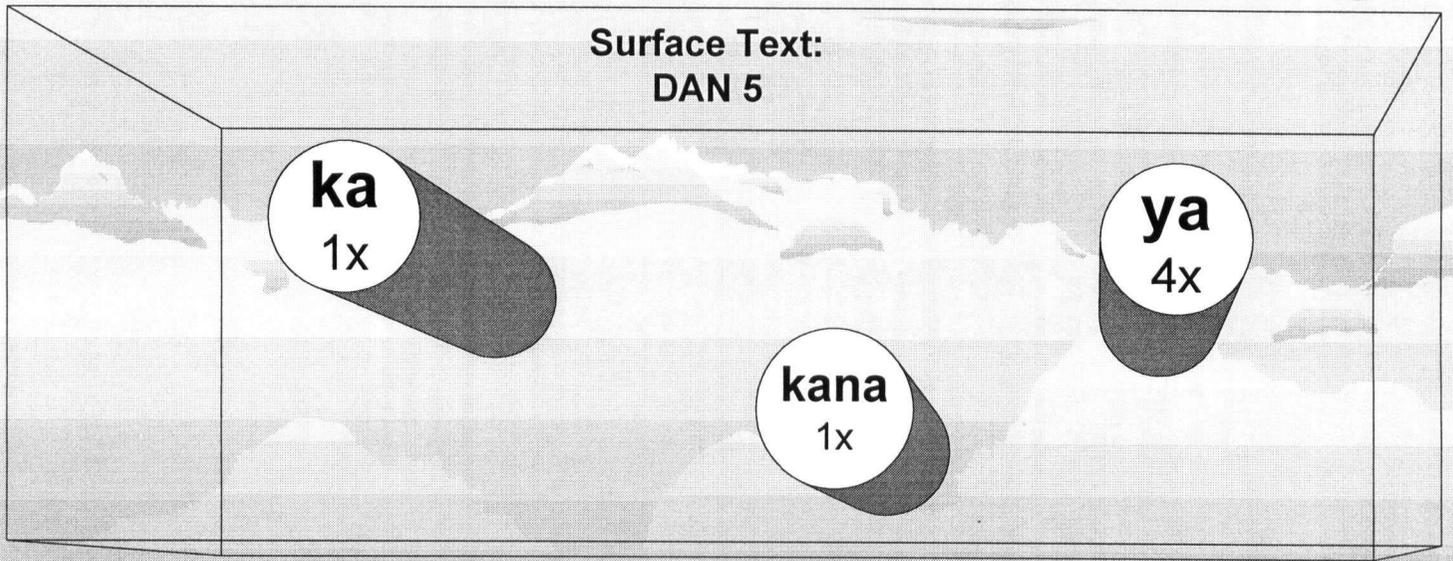
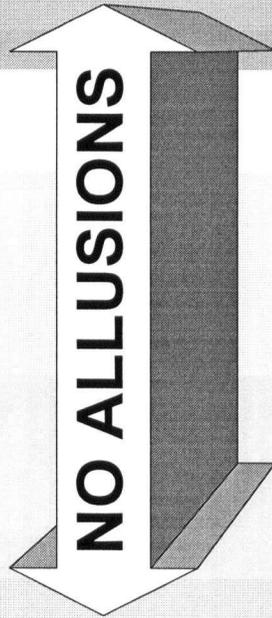


Figure 2.5:



Matsukaze  
松風

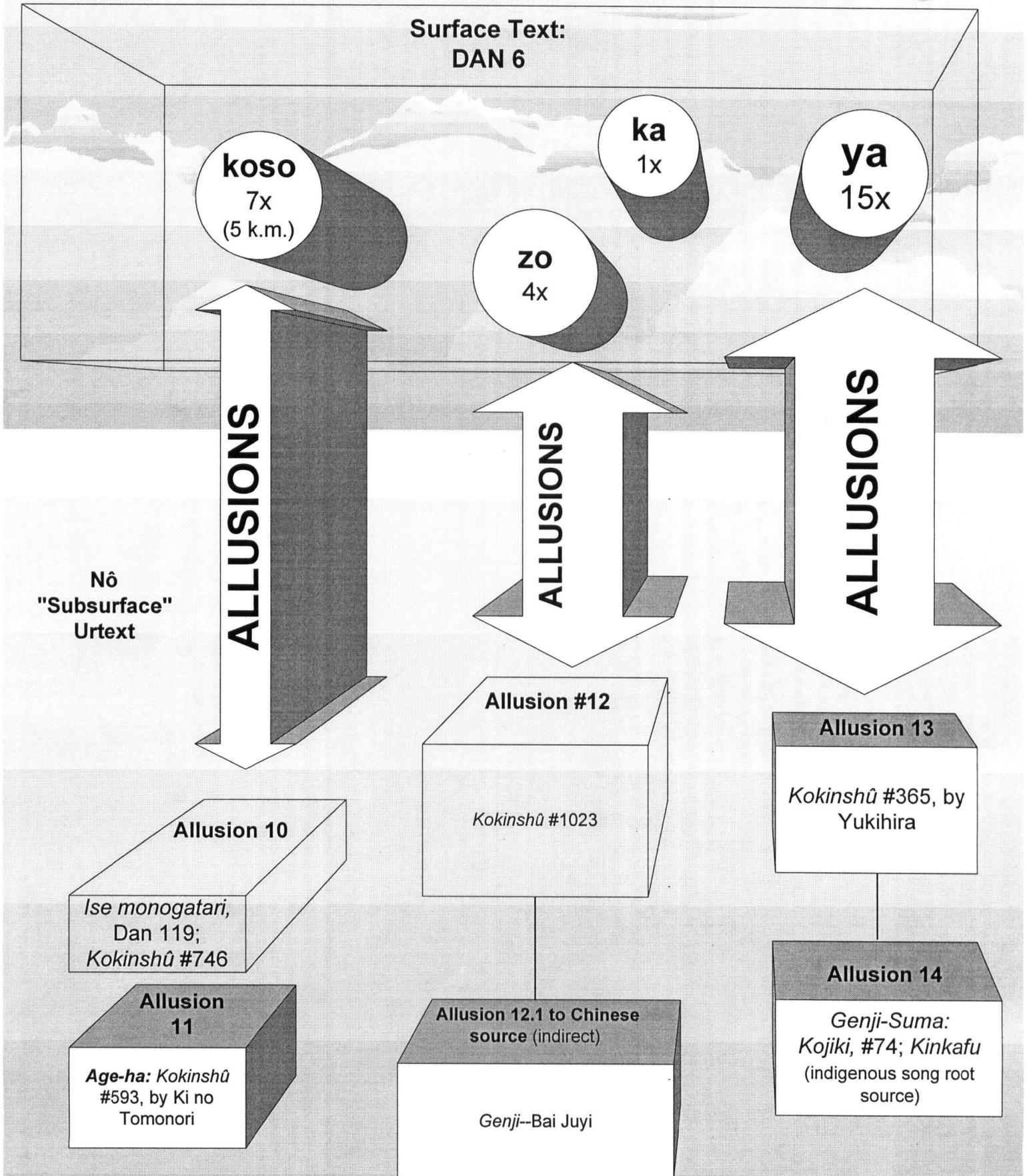
Nô  
"Subsurface"  
Urtext



Leading into  
*kuse*

**PATTERNS OF PARTICLE USAGE  
IN ZEAMI'S *MATSUKAZE***

Figure 2.6:



## CHAPTER 6

### SONIC VISIONS IN *MATSUKAZE*—PART 2

#### *Matsukaze* Part Two: The *kuse* scene

Chapter Five traced the allusive particle, *koso*, through Part One of *Matsukaze*, to observe an intertextual complexity growing concurrently with the introduction of successive allusions, a heightening of melodic intensification and a juxtapositioning of intrasensory modes. Consequently, what is narrated in the *kuse* scene of Part Two of *Matsukaze* has already been germinating discursively in the segments leading up to its culminative expression. The setting, the characters, the theme(s) and semantic kernel(s) of the *nô* text have already been evoked through allusion and sung/spoken text. At this stage in the play intertextual references from the past and emotive-melodic intensification have risen to the point where it can no longer find expression exclusively in spoken and chanted utterance. And it is primarily in the *kuse* scene that the transition from text to performance is executed. As stated in the Chinese *Book of Songs* and *Book of Rites* (cited and discussed in Chapter One), when poetry and song are no longer sufficient, when they have exhausted themselves, then naturally of their own accord the arms begin to dance and the legs begin to stamp.

Within the *kuse* scene—which is by definition a culmination of chanted narration, music and movement—*koso*, having exhausted its evocative, motive role in language, now verges on performance, taking on an affective-expressive, integrally melodic function within the chant. The initial *age-uta* and *sage-uta* segments of the *kuse* scene do not contain any instances of the particle, *koso*; just as they do not contain any corresponding allusions to supplementary source material. With the onset of the *kuse* segment, however, as borrowed material is once again introduced into the lines leading up to the *age-ha* (single line spoken by the *shite*), correspondingly, *koso* also begins to recur.



This is the first instance in the play where *koso* occurs without its *musubi* ending, rather being accompanied by the evolved unconventional form, *wasurareba koso*.<sup>2</sup> This would seem partially to be an indicator that the *musubi*-performative has already been evoked prior to the onset of the *kuse* scene (as suggested in the previous chapter). The activating role of the particles is weakening due to the fact that the play's allusive material has already been evoked fully into the *nô* language text and performance. Thus, the necessity to evoke the *nô kotoage* performative by means of 'the power of words' *kotodama* diminishes as this performative is already coming into effect. During the *kuse* scene the sequential progression from words, to inarticulation, to song/chant, to music, to gesture and movement (described in Chapter One) is moving into its final stages. As this occurs activating particle usage begins to wane (although still at its height of affective-expression during the *kuse* in its invocation of poetic allusion). Immediately following the *kuse* scene, however, particle usage falls suddenly into ordinary medieval usage. Observance of this pattern which is evident in several of Zeami's plays would seem to suggest that particle usage in the *nô*, particularly at points intended to activate chanted and spoken words into the 'here and now' of performance, is distinctive from the ordinary particle usage found in passages not containing allusive/intertextual references and other medieval texts (including Zenchiku's *nô* plays<sup>3</sup>). This can be understood from the fact that once

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<sup>2</sup> See Chapter One, p. 54-4 in which the *izenkei + ba* suffix is listed as one of the evolving substitutions of *kakari musubi koso*. In this case it precedes the particle.

<sup>3</sup> As mentioned earlier it would be unrealistic to argue here for a historical progression of particle usage among the three playwrights (Kan'ami, Zeami and Zenchiku). Rather, their characteristic particle usage is the result of stylistic and artistic differences. Whereas Zeami inherited the *nô* directly from Kan'ami, whose transmission was entirely oral/aural, he would have picked up on the particle usage from earlier *sarugaku/dengaku/kusemai* forms. Zenchiku, on the other hand, was descended through a separate lineage and school, receiving Zeami's *nô* primarily through written transmissions. There is evidence in Zenchiku's plays—in rare instances where he adopts Zeami's activating particle usage with the introduction of source material—that he was aware of Zeami's style of preserving, revitalizing and utilizing *kakari musubi* and delimitational particles for performative purposes. However, the norm seems to be that he preferred adopting out of stylistic choice the more current, sinified writing style, perhaps finding Zeami's protrusion of particles outdated and excessive, and thus raising further the level of the *nô* aesthetic and corresponding audience response from *zoku* to *ga*.

the *shite*'s character has been evoked completely, and the *nô* performance (in the form of music and danced action) is fully in effect, the activating power of 'words' and allusive thematic and character building material are no longer necessary. Beyond Zeami's *kuse* scenes, performance moves beyond words and allusion into pure performance. Zeami's more systematic particle utilization is an attempt to preserve a past 'power of words' (the *kotodama* effect) passed down through the oral tradition by Kan'ami for the purpose of reactivating *kotoage* on the stage into a new aesthetics of *nô* performance. This felt necessity to evoke the *nô* sonically through chanted 'words' brought to fruition through the evocation of past sources would have been inherited from Kan'ami and performative forms such as *kusemai* within the oral tradition; Zeami's characteristic style of systematic particle usage is evidence of his conviction that superior *nô* performance simply could not come about any other way.

In Example 18, the neutralizing tendency of the particle *mo* in conjunction with *omoi* and *tsuyu no ma* (as has been discussed previously in the Kan'ami chapters) is accompanied by a drop in the melodic line to ground tone and a rise to the middle tonal centre, where it levels off again. This gravitational pull toward the more contemplative lower tonal regions is juxtaposed in the very next line with a sudden rise in melodic intensification (or affective expression), coinciding with the emotively charged *wasurareba koso*, and followed by the interjectory particle, *ya*,<sup>4</sup> the softening effect of which signals a melodic drop to the syncretic middle tonal centre. *Wasurareba koso* anticipates the *wasururu* of the very next line:

### **Example 18.1**

形見こそ 今は徒なれ

これなくは            忘るるひまもありなんと

---

<sup>4</sup> As will be observed in the following Chapter Seven, the particle *ya* tends to appear frequently around the introduction or presence of indigenous Japanese song sources (prior to any discernible continental influences).





neutralizing particle *mo*, levelling off at the lower tonal region on the final phrase of the allusion, *ariran to*. Significantly, the *nô* passage (Examples 18 and 18.1) which alludes to the above poem from the *Kokinshû* and *Ise monogatari* (Example 18.2) immediately precedes the poetic kernel of the play in the *age-ha* 'open-fan' sung by the *shite*.<sup>8</sup> The line sung by the chorus just before the *age-ha* anticipates the allusion by means of the marker, *koso* + *izenkei*:

**Example 19:** (line preceding *age-ha*, sung by chorus)

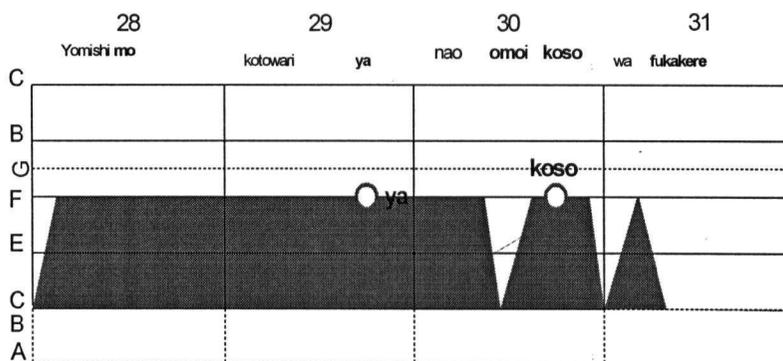
詠みしも 理や なほ思ひこそ は深けれ

**Romanization**

Yomishi **mo** kotowari **ya** nao **omoi koso** wa *fukakere*

**Translation**

As some poet wrote -o, **though still my feelings** are (just) *deepening!*"



The *age-ha* follows. It consists entirely of an allusion to *Kokinshû* poem #593 by Ki no Tomonori.<sup>9</sup> Example 19.1 states the passage as it appears in the *nô* play:

**Example 19.1** (*Kokinshû* #593, Ki no Tomonori)

シテ：宵宵に 脱ぎて我が寝る 狩衣

<sup>8</sup> As mentioned in Chapter Three, footnote 59, the *age-ha* of a *nô* play is considered to contain the semantic kernel.

<sup>9</sup> See Figure 2.6 (Allusion 11).

地：(かけてぞ)頼む 同じ世に  
 住むかひあらばこそ 忘れ形見も よしなしと  
 捨てても置かれず 取れば面影に 立ち増り

**Romanization**

**Age-ha (shite):** Yoi yoi ni nugite wa ga nuru karigoromo

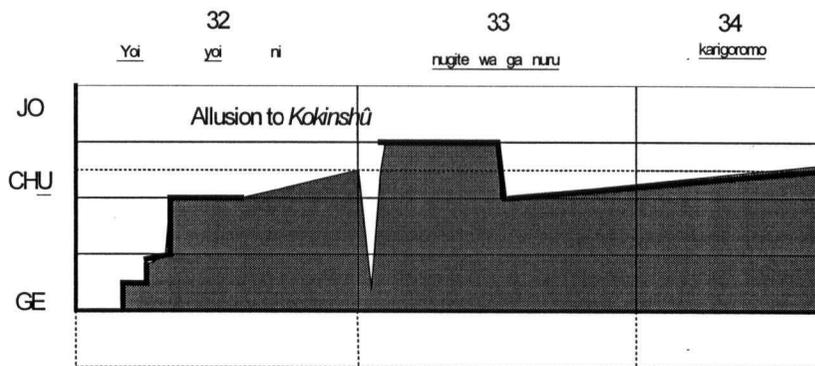
**(Chorus):** (kakete zo) tanomu onaji yo ni

[Sumu kai **araba koso** wasure gatami mo yoshi nashi to  
 sutete **mo** okarezu **Toreba omokage ni** tachi masari]

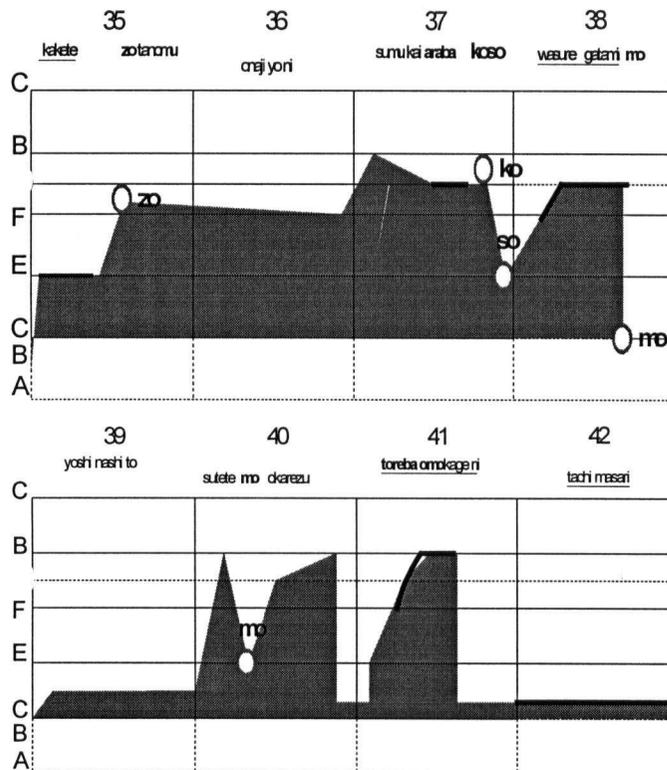
**Translation**

In the evenings, before going to sleep, I take off the hunting robe,  
 (hanging it up) (**indeed I do!**) with my **thoughts**

**AGE HA: Shite**



[in the hopes that in this same world—  
 if (only) this were that (past) world—we *could live* together! I would forget them.  
 though forgotten keepsakes, she knows they are worthless,  
 yet though she casts them away, she does not part with them.  
**When she takes them, an image of his face appears... intensifying...**]



In the culminating virtual image of Yukihiro's face appearing here Zeami unleashes a chain of theatrical, intertextual and (as outlined by Levin) phenomenological possibilities:

...the presence of the other as face carries both the significance of pregnant silence and of a call to speech and listening. The silent call of the face may give way to spoken word which then presents itself with all the surrounding, penetrating power of sound in a call which insists that I *obey* by responding... The other exceeds the silent presence of the face in the aura which has been cast and which places both of us in the midst of mutually penetrating sound.<sup>10</sup>

At this point in the play an intrasensory dynamic becomes fully activated. In such sections Zeami's idiosyncratic juxtapositioning of aesthetic and discursive modes is at once linguistic and performative.

The original poem from the *Kokinshû* alluded to in the above *nô* passage reads as follows:

<sup>10</sup> Levin, *The Opening of Vision*, 1988, 182.



Akashi chapter of *Genji* the Akashi Lady and Genji become integrally bound to music and musical instruments (namely, the *koto/kin* 箏/琴 and *biwa* 琵琶).<sup>12</sup> Moreover, in his comparison of the *Genji* “Matsukaze,” “Suma” and “Akashi” chapters with Bai Juyi’s long poem, *Biwa-in ‘The Lute Plays’ (Pipayin)*, he emphasizes the association of musical instruments with circumstances and feelings surrounding asceticism and exile. In this light, he focusses his discussion not on the robe as Genji’s ‘memento’ *katami* to the Akashi Lady, but rather on the Chinese *kin* which he brought with him from the capital and which he promises she can keep until she is able to visit him there herself.<sup>13</sup> Nakanishi uses this as one of numerous examples in the “Suma,” “Akashi,” “Matsukaze,” “Yokobue,” etc., chapters of *Genji* in which musical instruments are featured within the desolate, incongruous interspaces between the capital and environments of exile. He interprets the various references in the Akashi chapter to “old *koto*” *kokin* 古琴 --which the author of *Genji* (Murasaki Shikibu) frequently contrasts with playing in the ‘modern’ style—as being reminiscent of the splendour and cultured life of the capital.<sup>14</sup> Moreover, works such as *Pipayin*, *Genji monogatari* and subtly through intertextual association, *Matsukaze*, all connect music with the material hardship, humility of demotion, cultural impoverishment, melancholy and yearning (for life in the capital) felt and discursively expressed by renowned historico-fictional exiles such as Bai Juyi,<sup>15</sup> Sugawara no Michizane, Yukihiro, Genji<sup>16</sup>—all personages who come to be mentioned or featured in several of Zeami’s *nô* plays.

David Pollack also takes issue with the significance of the *koto* and *biwa* in *Genji* as cherished ‘things’ brought from the capital to become associated with exile.

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<sup>12</sup> Nakanishi Susumu, *Genji monogatari to Hakurakuten* (Tokyo: Iwanami shoten, 1997), 173.

<sup>13</sup> *Ibid*, 172.

<sup>14</sup> *Ibid*, 168.

<sup>15</sup> In his preface to his poem *Pipayin*, Bai Juyi states on hearing someone in a boat playing the lute, “Listening to its tone, I could detect a note of the capital in its clear twanging.” Burton Watson, trans., “Song of the Lute: Preface and Poem,” *Po Chû i: Selected Poems* (New York: Columbia University Press, 2000), 80.

<sup>16</sup> Nakanishi, 166-70.

When Genji sets out for Suma... the things he takes along, "only the simplest essentials for a rustic life, among them a bookchest, *The Collected Poems of Po Chû-i* and the like, and a seven-stringed Chinese koto [*kin*], are clearly modeled on the description of the contents of Po's house in exile..., which included "a lacquered lute and a few scrolls of Confucian, Taoist and Buddhist writings... so much of Murasaki's description in this chapter echoes Po Chû-i that it is impossible to limit the sources of her manifold references to a few poems...."<sup>17</sup>

Pollack connects this Sino-Japanese musicopoetics of displacement to the Japanese propensity for Chinese poetry and literature as sources of intertextual allusion toward a syncretic objective.

China in *Genji*, like the pine-tree backdrop of the medieval nô stage, stands in this earlier age as the incorruptible image against which action and plot assume formal significance, a symbol of the immutable and eternal that endows the characters of *Genji* with their most human dimensions.<sup>18</sup>

He describes the *Genji* "Suma" chapter as "a patchwork of allusions," remarking on Murasaki's "particular method" as,

a sort of chiaroscuro technique (not unlike Zeami's) by which she imparted to her figures greater depth and dimensionality, and made them and their actions stand out more clearly against the complexly interwoven designs of plot, place, time, and the working out of karmic destiny. She gave, as it were, Chinese shadows to her events and characters, in contrast to which they stand out all the more strikingly as distinctly Japanese."<sup>19</sup>

Like Nakanishi and Tyler, Pollack makes the point that allusions to China were not limited to literature, but also included references to 'things' (bookchest, robe, instruments) and music, although he remarks that "(n)ot everyone mediated between China and Japan as successfully as Genji did,"

and not everyone could, like Genji, look perfectly at ease in a Chinese robe...; ...or sound brilliantly talented playing the difficult Chinese seven-stringed koto (or *kin*). Genji

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<sup>17</sup> Pollack, David, *The Fracture of Meaning: Japan's Synthesis of China from the Eighth through the Eighteenth Centuries* (Princeton, New Jersey: Princeton University Press, 1986), 68.

<sup>18</sup> Ibid, 76.

<sup>19</sup> Ibid, 71. My parenthetical insert.

himself is permanently identified throughout the tale with this instrument; whenever he reaches for an instrument to play, it is almost invariably this Chinese koto. Entire chapters ("Akashi," for example,...) seem to be built upon the playing of koto music, and koto music always seems to crop up whenever we are to learn of great and mysterious depths of character....<sup>20</sup>

Indeed, the composite Genji character becomes "multidimensional" and intrasensory within the Suma-Akashi environment. "Genji's own fame... is compounded of *all* the senses, part music, part scent, part radiance. Even in music he demonstrates his multidimensionality by playing, just once, the Japanese koto (*wagon*)..."<sup>21</sup> Likewise, particularly during the Suma-Akashi chapters, reader-listener involvement in the musicopoetics of Genji's intrasensory character acquires phenomenological (intrasensory) dimensions. Moreover, it would seem that Zeami studied carefully the 'chiaroscuro' techniques employed in the *Genji* source, as a similar mode of intrasensory juxtaposition is being activated musicopoetically and performatively in *nô* segments such as the *Matsukaze kuse*.

Just as Nakanishi emphasizes the significance of musical instruments in the "Akashi" chapter,<sup>22</sup> Pollack notes that "(t)he koto is the single thread that holds the long and rambling *Hollow Tree* (chapter) together:"

its discovery in a foreign land after Toshikage's shipwreck en route to China, its journey back to Japan and secret transmission there through several generations, and its final emergence after years of secret teachings as an entirely Japanese miracle of music. This story of a foreign Ur-koto is the very model for Genji, anxious to transmit his own store of esoteric musical knowledge to his children and grandchildren...<sup>23</sup>

It is worth noting that in *Genji* (following early song and mythology) the syncretic *koto* frequently appears in connection with ships and boats, perhaps hearkening back to its origins as an instrument of divination carved from wooden vessels shipwrecked at sea.<sup>24</sup> Nakanishi

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<sup>20</sup> Ibid, 72.

<sup>21</sup> Ibid. The characters for *wagon* are 和琴.

<sup>22</sup> Nakanishi, 173.

<sup>23</sup> Pollack, 74.

<sup>24</sup> This will be discussed again in the following chapter.



b.

げんげん えんよく せいせい おもい あ  
絃絃 掩抑 して声声 思 有り

へいぜい こころざし え うった に  
平生 志 を得ざるを訴 ふるに似たり

まゆ た て まか ぞくぞく ひ  
眉 を低れ手に信 せて続続 と弾き

と つ しんじゅう かぎ な こと  
説くき尽くす心 中 限り無ききの事

Strum, strum

pressing down on the strings and  
sounding, sounding of thoughts

incessantly,  
like complaints of unattained aspirations.

Lowering her eyebrows and

trusting in her hands,

she continues to play,  
expounding unendingly, limitlessly,  
on things/matters of the heart-mind.<sup>27</sup>

In the first five lines of this musicopoetic segment (“Strum, strum... unattained aspirations”) the reader-listener is intended to ‘hear’ the *biwa*’s music through the poetic sounding of words. However, in the last five lines this sonic articulation in turn evokes the reader’s first visual and then tactile perceptions. “Lowering her eyebrows” conjures an image of face (much as the passage from Zeami’s *Matsukaze kuse* cited above in which the image of Yukihiro’s face appears), which immediately gives way to an image of hands and the exceptional concentration and dexterity of the woman’s playing. Finally, it is through the immediacy of touch (sonically mediated through words and music) that the reader-listener enters deeply into “things/matters (*koto* 事) of the heart-mind.”

c.

たいげん きゅうう  
大 絃 はそうそうとして急雨 のごとく

しょうげん せつせつ しご ごと  
小 絃 は切切として私語の如し

せつせつ さくざつ ひ

<sup>27</sup> Kondô, 189-90. For Levy’s English translation from the Chinese see Appendix 1.

そうそう切切 錯雑して弾けば  
 たいしゅしょうしゅ ぎよくばん お  
 大珠小珠 玉盤に落つ  
 かんかん おうご かてい なめら  
 間関たる鶯語 花庭に滑かに  
 ゆうえつ せんりゆう ひょうか なや  
 幽咽せる泉流 氷下に難む  
 ひょうせんれいじゅうげん ぎょうぜつ  
 氷泉冷洩絃 凝絶し  
 ぎょうぜつ つうこえ しばら  
 凝絶して通ぜず声 暫くやむ  
 べつ ゆうしゅうあんこん しょうあ  
 別に幽愁 暗恨の生ずる有り  
 ことき こえな こえあ まさ  
 此の時 声無きは声有るに勝れり  
 ぎん やぶ すい  
 銀べい たちまち破れて水しょうほとぼしり

Its thick strings clattering, clamoring like sudden rains;  
its thin strings severed and disconnected like secret words.<sup>28</sup>  
 Clattering, clamoring, severed, disconnected,  
 as it/she intricately plays,  
large gems, small gems dropping onto a jade dish.  
 At times in the spaces between the blossoms  
 the soft cries of a nightingale, smoothly;  
 indistinctly voiced flowing streams  
 smothered underneath the ice;  
 icy streams, chilling hesitations,  
strings, frozen, suppressed beyond words  
suppressed beyond words, no voice passes through,  
and after a while it stops.  
Especially dark-rooted, deep contemplation has been spontaneously created.  
This time, soundlessness surpasses sound,  
a silver vial suddenly breaks, its water gushing out...<sup>29</sup>

Some of the sonic imagery in this long passage situated at the heart of the poem surfaces in Zeami's plays: in *Matsukaze*, the equation of the *biwa*'s sound to "passing rains," and the chilling isolation, loneliness and desolation of the exiled Suma environment; in *Semimaru* the

<sup>28</sup> It is generally the case with stringed instruments such as the *biwa* and *koto* that the thicker the string the lower the sound and the thinner the string the higher the sound.

<sup>29</sup> Ibid, 190. For Levy's English translation from the Chinese see Appendix 1.

incessant harshness (“clattering, clamoring”) of the *biwa*’s sound, its power to evoke soundlessness beyond sound, conducive to clarity of thought and deep contemplation, out of which derive ‘true’ or “secret words.”

d.

とう せん せい  
東 船 西 ほう

しょう として 言 げん な 無く

ただ み こう しん  
唯 見る 江 心

しゅう げつ しろ  
秋 月 の 白 き を

Ships east, moorings west,  
no anxiety, wordless;  
only viewing the heart-mind of the river  
in the autumn moon’s whiteness.<sup>30</sup>

Throughout the poem the reader-listener is repeatedly reminded that it is the *biwa*’s ‘words’ (in the passage cited below, “the words/language of the *biwa*”), rather than (or in combination with) its music, that are the conduits of its communicative power. This is because the *biwa*’s musical ‘language’ is capable of evoking wordlessness, and thus of articulating, in “severed disconnected... secret words,” certain ‘things/matters of the heart-mind’ and the hidden significance of mute objects which can only be conveyed within the phenomenological realm beyond poetical and/or musical language. The musicopoetic sounding of Bai Juyi’s *biwa* conveys a profundity to evoke perceptual thought, or ‘thinking’ (in the Heideggerean meaning, ‘thinking’ through the senses, as opposed to every day, causal thinking;).<sup>31</sup> Ultimately, the poem’s musicopoetic affective expression gives way to mute vision (“wordless,/Only viewing the heart-mind of the river/in the autumn moon’s whiteness”).

Nakanishi singles out a revealing line toward the end of the Chinese source poem to illuminate his comparative treatment of *Pipayin* and the *Genji* “Akashi” chapter. He discusses

<sup>30</sup> Ibid. For Burton Watson’s English translation from the Chinese see Appendix 1.

<sup>31</sup> See Martin Heidegger, *Was Heisst Denken?* ‘What is Called Thinking?’ Tübingen: Niemeyer, 1954.

the passage in relation to a clarity of experience brought about through the musical expression of exile<sup>32</sup>:

e.  
こんや きみ びわ ご き せんがく き ごと みみしばら あきら  
今夜 君が 琵琶の語を聞き 仙樂を聴くが如く耳暫く明かなり

- This evening I listen to the words/language of the/your biwa;  
like concentrating intently<sup>33</sup> on the immortal hermit's music,  
my ears open on a moment of clarity<sup>34</sup>

Once again in this passage “words/language” are equated with the *biwa*. Murasaki takes up this connection within her own text in the numerous instances throughout the novel in which the word *koto* is intended to refer simultaneously to word(s), music and/or musical instrument(s): in the Akashi Lady’s poetic response to Genji’s offering his *koto* as a memento, “One heedless word, one koto, to set me at rest./In the sound of it the sound of my weeping, forever”<sup>35</sup>; and in “The Flute” chapter, which also centrally features music and musical instruments involving an exchange between Genji and the Third Princess, “There is a shyness which is more affecting/Than any sound of word or sound of koto.” In a footnote to this poem Seidensticker notes that “*Koto* also means “word.”<sup>36</sup> Miller notes that for the Old Japanese scribes, *koto* ‘word’ 言 and *koto* ‘thing, matter, affair’ 事 were related and were the same linguistic form: the “thing” was the “word,” and the “word” was the “thing.”<sup>37</sup>

<sup>32</sup> Nakanishi, 324.

<sup>33</sup> I translate the second appearance of *kiku* differently from the first in order to reflect the subtle meanings suggested by the two ideographs.

<sup>34</sup> Kondô, 195. For Watson’s English translation from the Chinese see Appendix 1.

<sup>35</sup> Seidensticker, 266.

<sup>36</sup> Ibid, 661.

<sup>37</sup> The affinity between *koto* 事 ‘thing, matter, affair’ and *koto* 言 ‘word’ is considered in a conversation between modern philosopher, Martin Heidegger and Japanese Germanist, Tesuka Tomio:

He (Heidegger)... asked me: “In Japanese there is presumably a word for language so-called: what is the original meaning of this word?”

I (Tesuka) replied: “The word you are asking about is *kotoba*. Since I am not a specialist in this area, I cannot offer a precise account, but I think that the *koto* is connected with *koto* [meaning “matter”] of *kotogara* [meaning “event” or “affair” (*Sache*)]. The *ba* is a sound-transformation of *ha* and has connotations of “many” or “dense”, as with leaves (*ha*) on a tree. If this is right, then the *koto* of “language” and the *koto* of “matter” are two sides of the same coin:

This “etymological” association of the two *koto* morphemes, which we find thus documented in the orthography of the Old Japanese text-corpus, itself grew out of the *kotodama* concept; at the same time, the etymological implementation of the concept in this fashion within the resources of the orthography provided a concrete, overt vehicle for the perpetuation of traces of the *kotodama* beliefs as a part of the tradition of the culture, even after these beliefs had ceased to represent a fully active cluster of overtly held socio-linguistic values.<sup>38</sup>

In *Genji monogatari* (and through intertextual association, *Matsukaze*) “moments of clarity” and depth of feeling frequently occur surrounding the playing and discussion of musical instruments and musicopoetic exchanges. At such times the *koto* signifier slips ambiguously between ‘language’, ‘music’ and a variety of ‘musical instruments’ in their capacity as ‘things’ with the ability of expressing—through the acoustic evocation of interacting perceptual modes—sonic visions and profound ‘matters’ of the heart-mind.

Although intertextual references to Bai Juyi’s *Pipayin* abound in the Akashi chapter, the most well-documented and direct allusion occurs within a musical session and related conversation between Genji and the Akashi Lady’s priest-father: “There was once a poet, you will remember, who was much pleased at the lute of a tradesman’s wife. While we are on the subject of lutes, there were not many even in the old days who could bring out the best in the

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things happen and become language (*kotoba*). The “*kotoba*” may have its roots in ideas of this kind”.

This explanation seemed to fit well with Heidegger’s ideas. Taking notes on a piece of paper that was to hand, he said: “Very interesting! In that case, Herr Tezuka, the Japanese word for “language”, *kotoba*, can mean *Ding* [thing].

There was perhaps an element here of forcing the word into a preconceived idea, but I was not in a position to contradict this interpretation. “Perhaps one can say that”, I replied. “In my opinion it could mean thing [Ding] as well as affair [Sache]”.

According to Miller’s argument, Heidegger is correct in surmising a correlation between *koto* (word) and *koto* (*thing* or *matter*). Thus, *koto* 琴 (musical instruments) as material objects and as accompaniment to words and song could in certain contexts bridge both meanings. Moreover, as an instrument of divination attendant at numerous ancient ritual ceremonies *koto* may also hold the larger meaning of *affair* or *matter*, being the word-medium or *thing* (musical instrument as material object) through which *things* (events) are evoked, happen and come to pass;

<sup>38</sup> Miller, 1977, 12-3.

instrument.”<sup>39</sup> Murasaki’s interpretation of the epiphanic significance of the above cited passage from the poem is reflected in the chapter’s naming— “Akashi.” Suggestive of ‘brightness’ and an ‘opening up’ of Suma’s suppressed exile experience and related themes, the latter more musically textured chapter serves to further clarify or illuminate that which in the previous “Suma” chapter was expressed as submerged and hidden. Moreover, there is evidence in the sonic imagery (water-moon-waves-music) and intertextual fabric of *Matsukaze* that Zeami was not impervious to Murasaki’s own clarity of vision in the Akashi chapter. However, the fact remains that Zeami (and presumably Kiami and Kan’ami before him) chose as his nō setting the dark underside over the open clearing of the double-sided Suma (obscure/dark)—Akashi (open/bright) coin.

In his article under the heading, “The Robe and Kin,” Tyler further extends the intertextual associations (outlined above) in the Chinese and *Genji* sources to the characters and props (virtual and material) in the nō play :

The world of *Matsukaze* is not one of commonly visible realities.... It is a world of essences imagined in consonance with *waka* and *renga* practice, and with the material offered by the *Genji* itself. In this world, the Akashi lady is an *ama* like the sisters. But the sisters have a “hunting cloak” (*kariginu*) and a hat (*eboshi*) left them by their lover. Does anything in the *Genji* correspond to Yukihiro’s parting gifts?

*Matsukaze* has Yukihiro’s hunting cloak, and sometimes, when she misses him, she takes it out and handles it fondly as though it were he. The Akashi lady has Genji’s hunting cloak, since he gave it to her just as he was leaving. However, his cloak is never mentioned again. Does the Akashi lady, too, take it out and fondle it? She can be imagined doing so if only because in “Suma” Genji fondles a counterpart robe.

The Akashi lady also has Genji’s *kin* (a seven-stringed Chinese koto), since he gave it to her shortly before he left. *Matsukaze* certainly has nothing like it. However, Genji’s *kin*, too, appears in the “Suma” chapter, where Genji plays it himself. In fact, both the robe and the *kin* figure in the scene (described in footnote 6 below) of Genji under the full moon...<sup>40</sup>

In the *Genji* text, immediately following the allusion to Sugawara no Michizane’s poem concerning the robe, “(t)he sound of a koto came faint from the distance, the sadness of it

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<sup>39</sup> Seidensticker, 256.

joined to a sad setting and sad memories. The more sensitive members of the party were in tears."<sup>41</sup> As source material for Zeami's nô play, both importations (the robe and the *kin*) are from the Chinese tradition, and become an associative link—via the Chinese poetry of Sugawara no Michizane and Bai Juyi—between the nô play, *Matsukaze*, and its primary intertextual/allusive source, *The Tale of Genji*.

### 'The middle robe' *naka no koromo*

A robe can be turned inside out to reveal its underside—that which normally remains concealed. Moreover, inherent to the robe is its ability to be taken off and put on by another—a means of symbolic remembrance (in the case of Genji's, through sonic echo and lingering scent) and transfer—not unrelated to the transformational role played by costume in theatre. Zeami utilizes the theatrical convertibility of the robe—established through the Sino-Japanese literary tradition (ie. *Genji*, Michizane's Chinese poetry)—within his nô text to blur the distinction between the characters featured in *The Tale of Genji* and *Matsukaze*, as well as to merge the subtexts (*underside*, or *ura*) of the two works. That Zeami intends this syncretic transmutation from *Genji* prose—via the Chinese musical and literary tradition—to the nô is signalled by the particle, *zo*, placed immediately following the *shite's age-ha* in the line from Example 19.1, (*kari-goromo*) *kakete zo tanomu*. The presence of *zo* at this structurally and semantically significant juncture in the play—the *age-ha* segment—supports the above-mentioned connection between the robe and the *kin* in *Matsukaze* put forward by Tyler. Of Genji's parting with the Akashi Lady in the *Akashi* chapter of *The Tale of Genji* where he leaves her his *koto* as a memento, asking her not to change the middle string, as well as his robe which still carries his scent, Tyler recounts:

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<sup>40</sup> Tyler, "The Nô Play *Matsukaze* as a Transformation of *Genji monogatari*", *Journal of Japanese Studies*, 20:2, 1994, 406. My parenthetical insert.

<sup>41</sup> Seidensticker, 239.

As his departure nears, he (Genji) gives her the *kin* he had played at Suma, together with a poem asking her not to retune the *naka no o* (middle string) until they meet again. Then, on the morning when he leaves, she sends him a new hunting cloak she has made him. He answers by sending her his old one, still fragrant with his scent, and speaks in his accompanying poem of the *naka no koromo* (middle robe) that will now be between them for so long. The *naka* in *naka no koromo* and *naka no o* alludes both to their separation and to the deeper bond that joins them.<sup>42</sup>

He appends this passage with a footnote which is useful to cite here:

*Naka* (middle) puns on the word that means “relationship [between two people].” According to *Kakaishô*..., the *naka no o* is the “tuning string” (*chôshi no gen*) or “plectrum string” (*bashi no o*). In poetry, a *naka no koromo* comes between the bodies of lovers who have lain down together, although the thin cloth that separates them also attests to their closeness.<sup>43</sup>

In phenomenological and ontological terms, Michizane-Genji's robe acts as a medium between self and other within the *Matsukaze* text, evoking tactile intimacy (as discussed above, much like Bai Juyi does in his poem) while simultaneously maintaining separateness. In the *nô* play it is conveyed to us through sonic means.

After Husserl, Ihde equates sound with temporality and movement.<sup>44</sup> A sonic object is experienced transiently—moving through our bodies at each and every moment, fading into memory, and eventually falling into oblivion as time passes for that particular sound phenomenon to be forgotten. We see inanimate objects (such as a table, picture or stationary fly) at a distance and over a time duration, not spatially but temporally. The auditory realm likewise shares spatio-temporal properties, although what we ‘hear’ is animate. The sound object passes in, by, around and through us. Always the listening subject is at the centre of

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<sup>42</sup> Tyler, 1994, 408.

<sup>43</sup> Ibid, 408, footnote 124.

<sup>44</sup> Ihde challenges traditional theoretical notions, however, of a fixed dichotomy existing between sound's temporality and vision's spatiality. For instance, a visual object is stationary over a period of time; when it moves its shape definition becomes blurred as it begins to take on the dynamic qualities of sound. Similarly, the auditory dimension possesses spatial properties which have in theoretical terms largely been ignored. He speaks of “hearing surfaces,” of “sound objects” and “shapes”, as well as “directionality” and “spatiality” of sound, “echo-location” and “omnidirectionality.” The concept of spatiality can most certainly be applied to the ascent-descent patterns of *nô yowagin* melodies in their relation to language and image.

sonic perception. The sound phenomenon is heard either coming from the right or from the left, from far away or near, above, below, and even from within. It goes in one ear and out the other, its traces either lingering in memory or eventually forgotten... One might, however, perceive its echo. In the case of hearing an echo, states Ihde, "the sense of distance as well as surface is present."<sup>45</sup>

*With the experience of echo, auditory space is opened up... And again surface significations anticipate the hearing of interiors. Nor, in the phenomenon of echo, is the lurking temporality of sound far away. The space of sound is "in" its timefulness.*<sup>46</sup>

Through our visual perception we 'see' exteriors; whereas in the case of sound phenomena in general, and particularly in the *nô*, we 'hear' interiors.

Applying Ihde's theory of the interrelations of sound and visual perception to Zeami's *Matsukaze kuse*, listener attention is directed to the underside of Genji's 'middle robe' which within the acoustic dimension transmutes to his *kin*'s 'middle string'. Thus, the robe in *Matsukaze* is 'mute object' for the duration of its presentation to the eye of the listener through the chanted language text. After the *kuse*, however, the robe is donned and worn, its status as mute object becoming blurred as it takes on the motion of the dancing gesturing performer. However, although the *koto* (as combined musico-linguistic phenomenon) does not materially appear on the stage in any of the *nô* plays, it makes itself present within the auditory realm where it interacts with the text as visible sound (poetically conveyed on the 'wind in the pines'). The robe's muteness and the invisibility of *koto* as 'sound object' or 'sounding thing' merge in the *kuse*. Animated in the second part of the play, they become the media through which complex interrelations between the exterior visual surface and interior audio subsurface of *Matsukaze* are played out. Juxtaposed throughout the play each constitutes its own complementing and contrasting signification system.

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<sup>45</sup> Ihde, 1976, 68.

<sup>46</sup> Ibid.

The fact that the visual objects/images of the play, in addition to the robe as mediator between visual and tactile perceptual modes, are introduced through chanted text during the *age-ha* enables them to be perceived through listening before actually being seen on the stage. In the case of the robe it is not until after the *kuse* scene that it along with Yukihiro's hat become props and are donned by the *shite*, thus being transmitted visually from performer to spectator. In performance the robe's intimacy—*naka no koromo*—is conveyed to the audience initially during the *kuse* scene exclusively through the literary subtext (the play's *ura*) via the medium of sound. That this is so is symbolized in the *Matsukaze ur-text* by a literary allusion to the *kin* whose middle string—*naka no o*—Tyler has suggested to be associatively linked to the robe's provocation of touch awareness.

Merleau-Ponty defines touch perception to be the body's most intimate 'con-tact' with the phenomenal world, presenting in his critique of Descartes—whose "concept of vision, he argues, is modeled after the sense of touch"<sup>47</sup>—an analogy of the blind man who experiences the world through the medium of his cane.

...it is best to think of light as an action by contact—not unlike the action of things upon the blind man's cane. The blind, says Descartes, "see with their hands." The Cartesian concept of vision is modeled after the sense of touch.<sup>48</sup>

Ihde extends Merleau-Ponty's analogy of the cane to the act of writing on the blackboard with a piece of chalk where one enters into a tactile relationship with the board through the medium of the chalk.<sup>49</sup> Also inherent to touch perception, however, is that there is a felt barrier between the hand that touches and the object which is touched, a point made by Tyler concerning the tactility of Genji's robe and which in a more general sense with regards to the *nô* can also be applied to the *nô fan*. With the sense of touch there is always a felt difference—an inevitable

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<sup>47</sup> See Maurice Merleau-Ponty, "Eye and Mind," *The Primacy of Perception*, Evanston: Northwestern University Press, 1964, 170.

<sup>48</sup> Ibid.

<sup>49</sup> Don Ihde, "The Experience of Technology," *Cultural Hermeneutics* 2 (1974), 271.

awareness of the subject-object relation which in its relation to vision, requires mediation. Interestingly, whereas the very nature of touch elicits closeness, it is also a distal sense.<sup>50</sup> In Bai Juyi's poem the *biwa* is the palpable medium between the player and the poet's 'vision', just as in the *nô*, the fan acts as mediator between the tactile body of the performer and the virtual vision and soundscape of the chanted text. Other minimal props featured in the various *nô* plays also perform this mediating function. In *Matsukaze* the robe becomes the mediating virtual and material object between the perceptual fields, as nowhere is the *kin/koto* overtly mentioned, nor does it at any time appear on the stage as a concrete object. However, in *Matsukaze* Zeami evokes its musicopoetics intertextually, palpably and sonically, while during the *kuse* the convertible robe mediates between the visual-tactile planes and auditory subtextual fabric of the play. Levin explores such an "interweaving of sensory textures" in a section entitled, "Vision in Touch":

As the intertwining of radiant energies in the field of sheer lucency begins to take the shape of a pre-personal field of light belonging to the body-subject, it manifests in the interweaving of sensory textures, and as the vectorial crisscrossing of fields of sensibility. Thus, it is true that, as Merleau-Ponty says, "each organ of sense explores the object in its own way...." But focal object (*Gegen-stand*), standing out from the field of sensory exploration in the manner of a pattern of interference, always presences as a *polarity* around which, simultaneously, all five of our senses pivot: "The senses intercommunicate by *opening* onto the structure of the thing".<sup>51</sup>

In the case of *Matsukaze* the transmutable structure of the robe, which is conveyed allusively and musicopoetically, opens onto an intersubjectivity between the entire Sino-Japanese host of props and characters comprising the *Matsukaze-Genji* intertext, as well as between audience and performers. It is precisely through this interchangeability—between on the one hand, the male personae, Bai Juyi-Michizane-Genji-Yukihira; and on the other hand, the female characters, *Matsukaze*-the Akashi Lady-the Chinese woman *biwa* player-Murasame-

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<sup>50</sup> Don Ihde, *Experimental Phenomenology: An Introduction*, New York: Capricorn Books, G.P. Putnam's Sons, 1977, 139.

Murasaki—that during the *kuse* audience awareness opens onto four modes of perception (hearing, vision, touch, smell), all of which come to interact in creating an intrasensory perceptual experience.

Another characteristic of touch is that it is limited to objects of relative proximity; this stands in contrast to sight perception, another distance sense which (unlike touch) enables the viewer to experience objects further away. As Merleau-Ponty aptly puts it, “to see is *to have at a distance*.”<sup>52</sup>

The painter, whatever he is, *while he is painting* practices a magical theory of vision. He is obliged to admit that objects before him pass into him or else that, ... the mind goes out through the eyes to wander among objects; for the painter never ceases adjusting his clairvoyance to them.<sup>53</sup>

As already mentioned in Chapter Four, an enhanced visual moment in the play occurs in the *rongi* segment during the chanted poetic gesture of the two sisters drawing into pails the moon's reflection. In this luminous scene subject-object dichotomies such as that between the audience and the performance dissolve into transparency as the spectator's vision is drawn literally onto the Suma stage “to wander among” the salty brine and ocean debris. It is important to note, however, that in this strikingly visual *rongi* segment the spectator is drawn in, as are the sisters under the eye's eternal gaze. As spectatorial-subject and stage-object merge each becomes a reflection of the other, yet as a mirror image they remain alienated. Such imagery of visual estrangement is initiated in the *rongi* segment and becomes a recurrent visual motif in *Matsukaze*. An instance of this has already been mentioned with regards to Example 19.1 in the lines immediately following the *age-ha* when it is narrated that Matsukaze holds up her mementos and the chorus chants, “an image of his face appears... intensifying...” In these lines delivered by the chorus the sense of touch is given over to vision; vision replaces tactility,

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<sup>51</sup> David Levin, *The Opening of Vision: Nihilism and the Postmodern Situation*, New York and London: Routledge, 1988, 253.

<sup>52</sup> Merleau-Ponty, *Eye and Mind*, 166.

leaving only memory and a feeling of utter emptiness. The most poignant example of visual-tactile displacement occurs during the final scene in the situation of the two lovers—Matsukaze and Yukihiro—where one sees and the other is seen as an intertextual figment of her imagination, in this virtual experience the two never actually meeting or touching. And their meeting remains eternally and temporally skewed. Visual estrangement in *Matsukaze* serves to emphasize that touch perception, even though it is partially a distal sense, lacks the extreme distancing capability of vision; on the other hand, sight perception, though enabling the eye to “wander among the (distant) objects,” is wanting in touch’s intimacy. However, there is also an affinity between touch and vision. Levin inquires further into the interrelationship between tactility and image:

...”... the palpation of the eye is [to be understood as] a remarkable variant [of tactile palpation]”. For we cannot deny, if we have attended closely to our experience of vision, that the look “envelopes, palpates, espouses the visible things”. ... Touch is “the way” to “true vision” because the field’s primordial *hold* on our gaze yields the lesson of *tact*, and this is an essential development in our capacity for “true vision”. The response-ability of vision is already made possible through the inherent tactfulness, often seriously disturbed, of our visionary being. ... it is only a beginning to recognize that “every vision takes place somewhere in the tactile space”.<sup>54</sup>

Having established affinities between the senses of touch and vision, the larger question to be raised in a phenomenological treatment of *Matsukaze* (as has already been attempted with the Chinese source poem) is how these combined senses compare and differ from sound perception, which happens in, through and all around us.

### **Sounds of silence and sites of the Invisible**

The *nô* deixis in *Matsukaze* directs reader-listener attention consistently towards an ocean soundscape burgeoning beneath the play’s palpably textured visual surface—at its *ura*. This sonorous dimension of the *nô*, resounding within the combined rhythms and melodies of

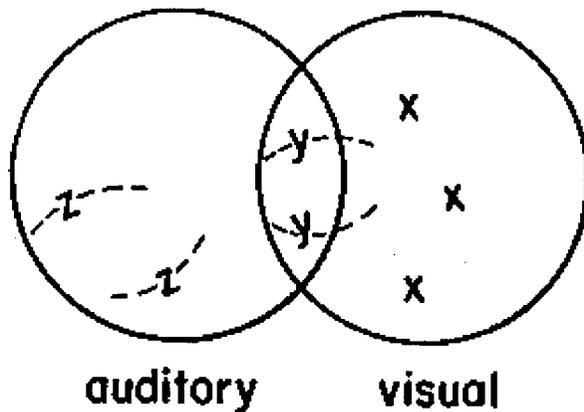
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<sup>53</sup> Ibid.

the *nô hayashi* 'percussion ensemble' and chanted text, both complements and contradicts what occurs visually on the stage and virtually in the text. Ihde explores the interrelations between hearing and vision towards his positing of a phenomenology of sound by first defining a "horizon of sound" in terms of a "horizon of sight."

**Figure 3.1-3 Interrelations between the auditory and visual fields<sup>55</sup>**

.1



In Figure 3.1, the visual realm is represented as x, the auditory as z, and the interrelations between image and sound as y. Merging x and z into y necessitates motion: that is, as a mute visual object, existing motionless in space, approaches sound it takes on a temporal dynamic; and likewise, as continuously (temporally) moving sound approaches the spatiality of vision its visual properties become sonically activated.

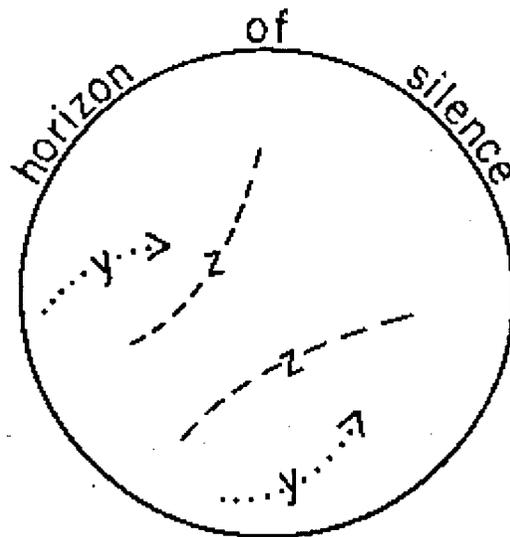
In Figure 3.2 and 3.3, Ihde's term 'horizon of silence' refers to his notion that silence is present at the "horizon of sound"; whereas his term 'horizon of invisibility' refers to invisibility as existing at the boundaries of the "horizon of sight" which contains within itself the potentiality of invisible sound. In Figure 3.2, the introduction of sound (z) (e.g. a fly's buzzing) into the mute

<sup>54</sup> David Levin, *The Opening of Vision*, 253-4.

<sup>55</sup> Images taken from Don Ihde, *Listening and Voice: A Phenomenology of Sound*, Athens, Ohio: Ohio University Press, 1976, 52-4.

object/image's 'silent' domain (e.g. where stands a stationary fly) introduces a dynamic which breaks the static property of the object (z—in this case the stationary fly). In the overlapping between the muteness of sight and sound's invisibility, Ihde identifies the "mute object" within the visual field: the "mute object" (such as a landed fly) "is silently *present*." Thus, he concludes, "(s)ilence seems revealed at first through a visual category."<sup>56</sup>

.2



On the other hand, just as an image is silent, sound is invisible. As he illustrates in Figure 3.3, within the auditory realm exists the "invisible sound." However, with the introduction of object/image (eg. a stationary fly) into sound's invisible horizon, sound gains the clarity of vision as the visual realm (x) merges (y) with the auditory realm (the boundaries of which exist a 'horizon of invisibility. Ihde extends his illustration of the stationary fly as 'mute object' into his theoretical investigation of sound perception:

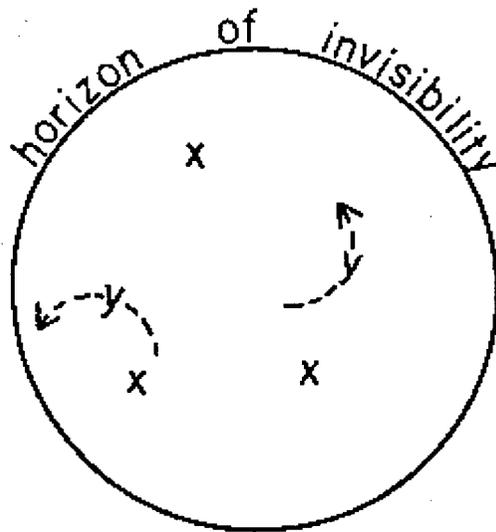
...with the fly and the introduction of motion there is the presentation of a buzzing,... Of both animate and inanimate beings, motion and sound, when paired, belong together. "Visualistically" sound "overlaps" with moving beings.<sup>57</sup>

<sup>56</sup> Ibid, 50.

<sup>57</sup> Ibid, 51.

This is precisely the phenomenal process which occurs in the *nô*, an art form which has often been referred to as 'moving sculpture.' During the course of a *nô* play the *shite*'s mute and motionless sculptural image gradually becomes mobilized by means of complex interactions between sound (words and music) and motion (music, gesture and movement).

.3



On one hand, Ihde observes that in the case of a 'mute object' there is always an "excess of sight over sound." However, he continues, "(l)istening makes the invisible *present* in a way similar to the presence of the mute in vision." He offers the wind's invisibility as an example of sound's influence over sight:

What is the wind? It belongs, with motion, to the realm of the verb. The wind is "seen" in its *effects*, less than a verb, its visible being is what it has done in passing by.<sup>58</sup>

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<sup>58</sup> Ibid, 51. W.O. Mitchell is a Canadian novelist (1914-1998) who develops his famous story entitled, *Who Has Seen the Wind?*, about a boy and the wind, around the sound phenomenon of wind on the Saskatchewan prairies. The book is prefaced with a poem by Christina Rossetti and a passage from Psalms CIII: 16-16. The poem reads:

Who has seen the wind?  
Neither you nor I.  
But when the trees bow down their heads,

The *koto*'s unstated presence in *Matsukaze* remains obscured precisely due to the fact that sound by its very nature is invisible, unlike the robe which is at once tactile and visible. As musico-linguistic sound signifier *koto* makes its sonically invisible utterances throughout *Matsukaze* in its contiguousness to 'words' and 'things', as well as by means of intertextual and allusive association—beginning with the play's title and the naming of its *shite*, and continuing in its thematic references to another poem featuring a musical instrument (this time the *kin* or *koto*) by Bai Juyi.<sup>59</sup> In this next poem (to which the entire play's naming, conception and *Matsukaze* character alludes) the sound of the *koto* is carried literally on the musically intoned words of the 'autumn wind' (*matsukaze*) sweeping through the pines.

**Example 21: Go-gen tan 'The Five-string Plays'**<sup>60</sup>

第一第二の弦は索索たり	秋の風松を払って疎韻落つ
第三第四の絃は冷冷たり	夜の鶴子を憶うて籠の中に鳴く
第五の絃の声はもつとも掩抑せり	ろうすい <sup>61</sup> 凍り咽んで流ること得ず
五絃たん	

**Romanization**

Dai ichi dai ni no gen wa sakusaku tari  
aki no kaze matsu o haratte soin otsu

---

The wind is passing by.

The psalm follows:

As for man, his days are as grass: as a flower of the field,  
so he flourisheth.  
For the wind passeth over it, and it is gone; and the place  
thereof shall know it no more.

Cited from W.O. Mitchell, *Who Has Seen the Wind*, illustr. William Kurelek, Toronto, Ontario: McClelland and Stuart, 1947.

<sup>59</sup> The first four lines of this poem also appear in Zeami's *Semimaru* and *Tsunemasa*.

<sup>60</sup> Kawaguchi Hisao and Shida Nobuyoshi, *Wakan rōeishū, Nihon koten bungaku taikei*, vol. 73 (Tokyo: Iwanami shoten, 1965), 167.

<sup>61</sup> In their commentary Kawaguchi and Shida render the character (which is not available in my computer) as *ro* (the character 龍 preceded by the *kozato-hen* radical 冫) + *-sui* 水, meaning 'flowing water,' or 'waterfall.' Ibid.

dai san dai yon no gen wa reirei tari  
yoru no tsuru ko o omôte ko no uchi ni naku  
dai go no gen no koe wa mottomo enyoku seri  
rôsui kôri musen de nagaruru koto ezu

go gen tan

### Translation

The first and second strings are deep and die out,  
Autumn wind brushes through the pines and the discordant tones fade.  
The third and fourth strings are high-pitched and piercing,  
From a bamboo casket she cries, wondering after her baby cranes in the night.  
The voice of the fifth string is the most muted and compelling,  
The waterfall freezes over, dampened and unable to flow.

Five-stringed instrument (or, as Rimer and Chaves aptly translate it, “The Five-String Plays”)<sup>62</sup>

In this poem, as in *Pipayin* (cited previously), the poet distinguishes among the sound qualities of the different strings of the *koto* (or *biwa*) instrument. Tyler comments on this aspect of the poems, pinpointing in another play by Zeami, *Tsunemasa*, a passage in which it is directly alluded to:

SHITE [*kakeai*]: The dead man draws near, though still unseen in the lamplight, and tunes the *biwa* presented in offering.

WAKI: In these depths of the night, when Midnight Music awakens the sleeper,

SHITE: how strange! The clear sky clouds over, and there comes the noise of rain suddenly falling:

WAKI a hard rain, tossing the grasses and trees. What, then, of the hour's proper tuning?

SHITE: No, no not rain! Look there, at the edge of the clouds,

CHORUS [*uta*]: where wind from the pines (*Matsukaze*) on moonlit Narabi-no-oka sweeps down on us, sounding like *murasame*—a lovely moment! The great string is loud like autumn rain; the little string is urgent like the whisperings of lovers.<sup>63</sup>

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<sup>62</sup> For the translation by Rimer and Chaves, see Appendix I. In their note attached to the end of the poem, they write: “Bai Juyi is arguably the greatest describer of music in Chinese poetry and one of the greatest in world literature. In this, one of his magnificent series of fifty protest poems, he is lamenting the fact that the brilliant “five-string” instrument has supplanted the classic *ch'in* zither—which in turn becomes a virtual symbol of Confucian civilization—but in characteristic fashion, before revealing his polemical point, he empathetically describes the five-string’s seductive beauty.” J. Thomas Rimer and Jonathan Chaves, trans., *Japanese and Chinese Poems to Sing: The Wakan rôei shû* (New York: Columbia University Press, 1997), 141-2. It may be that in referring to this poem both Murasaki Shikibu and Zeami may be discursively ‘supplanting’ the Chinese zither (*kin*) with the Japanese *koto* toward the syncretization of a Sino-Japanese musicopoetics.

<sup>63</sup> Tyler, 1994, 416. My boldfaced and parenthetical emphasis.

Tyler argues that in Zeami's *Tsunemasa* we find the key to the naming of the *Matsukaze* characters:

The ghost has just begun to play the *biwa* when a *murasame* (or so it seems) interrupts his music with discordant noise. But then the sound proves to be wind in the pines, not rain, and the moment of distress becomes one of pure poetry: the living present of Po Chû-i's famous lines. Wind and *biwa* together are truly playing "the music of old." Just after this, the beginning of the plays' *kuse* section quotes the lines on the koto.<sup>64</sup>

Thus, Tyler's analysis extends to the *nô* points made in Nakanishi's investigation (discussed above) pertaining to the integral role of music within the *Genji* text. Musical instruments are a recurrent motif in several of Zeami's *nô* plays (*Matsukaze*, *Semimaru*, *Tsunemasa*, *Suma Genji*, *Tadanori*, *Atsumori*, etc.). With regards to the *koto* and *biwa* in particular, both with origins as court instruments used primarily for the purpose of accompanying song and chant, Zeami sets about positing distinctions concerning these instruments: the character of the *koto* is lyrical and melodic (metaphorically akin to the 'wind blowing through the pines'), lending itself as accompaniment to affective forms of expression such as 'poetry' and 'song' *utaimono*. That *Matsukaze*—with its numerous allusions to *waka*, its frequent usage of the affective-expressive particles *koso* and *ya*, and its vocal presentation style being entirely in *yowagin*—is a *nô* play situated primarily within this more lyrical tradition, is reflected in its title, 'Pining Wind'. The *biwa*, on the other hand, with qualities which are considerably less melodic, tends toward a more forceful, percussive rhythmic expression (like 'sudden rain') in association with its role as accompaniment to the 'telling of tales' *katarimono*. Whereas it is assigned a minor role of *Murasame* in *Matsukaze*, it is featured in the second category warrior play, *Tsunemasa*, which takes *Heike monogatari* (a tale which was often performed in accompaniment with the *biwa*) as its intertextual source and alternates more equally between the poetry-prose genres and

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<sup>64</sup> Ibid.

*yowagin/tsuyogin* vocal styles.<sup>65</sup> Within the context of the *nô* chant, which during Zeami's time was in its seminal stages of development, the two primary stringed instruments<sup>66</sup> of the classical and medieval periods can be viewed (through the treatment of music and musical instruments in texts such as *Genji monogatari*, *Matsukaze*, *Tsunemasa*, *Semimaru*, etc.) as providing a model or foundation for dichotomous vocal styles which over time came to constitute the present distinction between *yowagin* and *tsuyogin*. As such, they parallel the distinction between *nô*'s *utaimono* and *katarimono* borrowed literary sources.<sup>67</sup> Moreover, Bai Juyi's descriptions of the aesthetic and qualitative differences between the low, middle and high strings of both these instruments correspond to the low, middle and high tonal centres within the *nô* chanted melody. "The first and second strings (that) are deep and die out," like the lower tonal region in the *nô* chant, are conducive to contemplation and thought." However, they lack the emotive force of the middle string(s) (which would seem to correspond to the middle tonal region in the *nô* chant). By contrast, these "are high-pitched and piercing," capable of evoking strong affective expression such as that of a mother crane's cry "wondering after her baby cranes in the night." In both poems (and instruments) the high string "is the most muted and compelling—"The waterfall freezes over, dampened and unable to flow." In the *nô* the higher tonal region is reserved for extreme significantly charged moments which frequently occur during the *kuse* at points of poetic allusion.

In *Matsukaze*, the phrase *katami koso* in m. 23 of the *kuse* marks the first in a sequence of three such melodic ascents to the high tonal centre.<sup>68</sup> Through *Genji* associations concerning the robe and the *kin* Zeami subtly directs reader-listener attention to the affective-

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<sup>65</sup> Zeami's propensity toward lyricism has been noted earlier. Tashiro, Hare and others mention that the tendency toward poetry and lyricism in Zeami's warrior plays was unprecedented.

<sup>66</sup> Historically, the *biwa* was also referred to as *koto*, as were other stringed instruments. See Susan Matisoff, *The Legend of Semimaru: Blind Musician of Japan*, New York: Columbia University Press, 1978, 14.

<sup>67</sup> A correlation has already been observed between *yowagin/ utaimono* and *tsuyogin/ katarimono*.

<sup>68</sup> See Example 18.1.

expressive middle robe/string, which in the description by Bai Juyi is high-pitched and piercing like the mournful cry of a mother crane calling for its young. The sound imagery of this line in the Chinese poem echoes an earlier sonic reference in *Matsukaze* (Example 9), presented in Chapter Five, containing the play's first instance of the particle *koso*: *ashibe no tazu koso wa tachi sawage* 'field cranes on the reedy shore stir and cry out!'. This passage draws attention both to the crane and the sound of its cry, alluding to a poem from the *Man'yôshû* (Example 9.1). Moreover, it is the play's first mention of *ura*—*waka no ura ni* 'Japanese poetry, a weakened inlet'... *tazu naki wataru* 'field cranes crying as they cross'. Thus, in this initial example featuring *koso* marking an allusion to the *Man'yôshû*, Zeami already has begun to set his soundscape which may be said in important ways both to complement and run counter to the play's visual text, and which (as is being discussed presently) is fully developed later in the *kuse*.

Whereas the poetic description of the *kin/koto* (presumably due to its wider tonal range and different quality of sound) includes the middle string, the *biwa* poem does not. In the *Genji* "Akashi" chapter the significance of the *koto*'s middle string is emphasized in the parting exchange between Genji and the Akashi Lady. "Do not change the middle string of this koto./Unchanging I shall be till we meet again."<sup>69</sup> It immediately precedes his sending her a robe with a note, "Take it, this middle robe, let it be the symbol/Of days uncounted but few between now and then."<sup>70</sup> This phrase suggests that the "middle robe/string" is the transmutable bridge between the past 'old koto' and an emerging temporal world of medieval flux and change. The combined significance of these objects from the *Genji* source (one sonically invisible—*koto*; and other tactile and visibly mute—robe) comprise what the *nô* play refers to in the significantly and allusively charged phrase, *katami koso*. The placement of *koso* at this strategic point serves to mark a contrast between the perceptual modes inherent to the objects or 'things'/'words'

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<sup>69</sup> Seidensticker, 266.

<sup>70</sup> *Ibid*, 267.

themselves which have become performatively activated in the *kuse*. As mentioned above, the middle robe and middle string act as mediators between Genji and the Akashi Lady and between the entire host of intertextually associated characters in *Matsukaze*. In the *nô* play these slipping signifiers become a performative “threshold” between the sonic utterances of words and the other perceptual modes. Moreover, the phrase *katami koso* signifies an intrasensory “crossroads,” creating a syncretic link between conflicting spatio-temporalities, as well as between the Japanese and Chinese musicopoetic traditions.

The merging of characters in *Matsukaze* contains a parallel which is operating just beneath the play's surface (*ura*)—one which drives to the heart of Zeami's artistic concerns expounded in his theoretical writings on the importance of the chant discussed in Chapter One. At the performative dimension of the *nô* another level of intimacy is being established: the relationship between literary, visual, musical and sensory intertexts. During the *kuse* scene the mediating middle garment (*naka no o*) of the play's literary subsurface (functioning much like a piece of chalk to a blackboard, or a film's projector) converts while it is converted, within the auditory realm mingling with the mediating strains of *koto* ‘words and music’ sweeping through the pines, carrying with them on the autumn wind *Matsukaze*'s allusive undertones.

As mentioned in the previous chapter, birds are also interwoven into the intertextual fabric of *Matsukaze*. In *Man'yôshû* song and poetry, mention of birds, which possess the properties of flight and sound, contain a ritual significance associated with the passage from one world to another (*michiyuki*). According to Ebersole, “(t)he reference to the crying of birds alludes to the belief that the departing *tama* of the dead often assumed the form of a bird.”<sup>71</sup> In fact, birds in *Man'yôshû* poetry frequently act as *katami*, which as defined above was originally a ritual object (ie. robe or bird) used to incite the spirits of the dead. Ebersole cites poem #170 in which “water-birds are ... *katami* and considered as repositories of the spirit of the deceased... , since birds were taken to be intermediaries between the realm of the living and

that of the dead.”<sup>72</sup> Ebersole states that the Japanese belief in the supernatural cry of birds survived well into the medieval period.<sup>73</sup> That Zeami at least somewhat shared in this belief is evident in his *Kintôsho* (already cited in Chapter Five).<sup>74</sup> This “song of exile” contains mention of two birds: the *hototogisu*, which is uncommon in the capital, though he has heard it there; and the other is the *miyako-dori*, a bird associated with being a messenger to the capital (and mentioned above in Chapter Five). Zeami refers to the *hototogisu* as the “bird of time” (*toki no tori*), associating its cry with longing for the capital and claiming, not without a hint of discontent, that it has fallen silent.

They make a great racket, raucously clamoring in my ears. But here at the shrine they are silent.

I asked the reason, and the shrine attendant told me that long ago the Minister Tamekane had been exiled to this place. He had once heard a *hototogisu* call and composed this poem:

You cry and I hear you,  
Hear you with longing for the capital.  
mountain *hototogisu*,  
Leave this place!

Since that time the birds here have fallen silent and never sung again.<sup>75</sup>

Following in the tradition of *Ma'nyôshû* poetry, as well as classical texts such as *Genji monogatari*, *Makura no sôshi*, *Tosa nikki*, etc., the poetic crying of birds in Zeami's nô plays directs audience-listener attention toward their acoustic dimension. In Zeami's *Matsukaze* the robe, the *koto* and the cry of the cranes are all medieval manifestations of *katami* which become associatively connected through the mythico- and musicopoetic tradition. Together they act as a bridge or passage at central or key moments in *Matsukaze*—through which the

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<sup>71</sup> Ebersole, 1989, 55.

<sup>72</sup> Ibid, 204.

<sup>73</sup> Ibid, 292, Footnote #14.

<sup>74</sup> As mentioned previously in Chapter Five, birds also feature in several of Zeami's nô plays, including the *miyako dori* ‘capital birds’ poetically featured in *Sumidagawa*.

<sup>75</sup> Matisoff, *Kintôsho*, 449-50.

combined surface and substrata of the play's multiplicity of associations are meticulously channelled and thrown open to audience-reader-listener perception and interpretation.

### The significance of the *yowagin* melody surrounding *katami koso*

Acting as a kind of movable tectonic plate in an ocean soundscape of impending allusions is the linguistic *koso*. Shifting and marking its way through the briny semantic structure of the *kuse*, the *nô* deixis interacts with the *nô* written text and melody. The analysis in Examples 18, 18.1 and 19 demonstrates how in the *Matsukaze kuse* the particle *koso* initiates interaction between the *nô* text, its allusive subtext and the melodic contour of the *yowagin* chant. Melodic placement of *koso* in the *kuse* is plotted according to the principle of *jo-ha-kyû* (introduction-breaking/intensification-rapid concluding return) which governs all aspects of the *nô*, including the *yowagin* melody.<sup>76</sup> As stated above, the particle *koso* does not appear during the *JO* (introductory) section of the *kuse*. Its first and second occurrences (m. 21 and 22) are at the beginning of the *HA* (breaking, intensification) in the two m.s (m. 30-1) leading up to the *age-ha* 'fan opening' chanted by the *shite*, where it reappears.<sup>77</sup> The contour graph demonstrates how in the *kuse* melodic line in m. 21, Example 18 (containing the first occurrence of *koso* at the onset of the *HA*) initiates an immediate 'breaking' of the tonal pitch centres (*ge*-ground tone, lower tonal centre, C; *chû*-middle tonal centre, F; *jo*-upper tonal centre, B). While in the *JO* section (m. 1-20) the melody hovers around the lower tonal centre (*ge*-C), it gradually intensifies to the middle (*chû*) and high ranges with frequent drops to *ge* in the *HA* (m. 21-40, Examples 18, 18.1, 19, 19.1). The line translated in Example 18 (m. 21) is

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<sup>76</sup> For detailed explanations of how the principle of *jo-ha-kyû* operates within the structure of a *nô* play, see Frank Hoff and Willi Flindt, *The Life Structure of Noh: An English Version of Yokomichi Mario's analysis of the Structure of Noh*; and Kunio Komparu, *The Noh Theater: Principles and Perspectives*, New York, Tokyo, Kyoto: Weatherhill/Tankosha, 1983; and Roy Teele, "The Structure of the Japanese Noh Play," *Chinese and Japanese Music-Dramas*, J.J. Crump and William P. Malm, ed., *Michigan Papers in Chinese Studies*, 19 (Ann Arbor, Michigan: Center for Chinese Studies, University of Michigan, 1975).

marked by the first instance of *koso* detached from its *musubi* ending, though containing the transitional *-eba* suffix—*wasurareba koso* ‘if only I could forget’. The second instance (Example 18.1) of *koso* + *izenkei* in measures 23 and 24—*katami koso*—echoes its *Kokinshû* and *Ise monogatari* sources beginning also with *katami koso*. At both points where *koso* occurs (m. 21 and 23, Examples 18, 18.1) the contour of the melody ascends from *chû* (F) to the upper tonal centre (*jo*-B), with a leveling off in between (m. 22). Following the allusion in measures 23 and 24 (Example 18)—*katami koso*—the melody falls suddenly right down to *ge* (m. 25), rising all the way back up to *jo* in m. 26 with the phrase—*wasururu hima mo arinan to* ‘though one believes there might even be moments of forgetfulness’. The sudden flare of melodic intensification which occurs between measures 25 and 27 where the pitch rests at ground pitch recalls the first allusion in m. 21 (Example 18) of the *kuse*—*wasurareba koso*. The final portion of the *jo* section of the *HA* witnesses a descent to ground pitch in m. 27 (Example 18.1) followed by a rise and leveling off at the middle pitch in measures 28 and 29 (Example 19). The third instance of *koso* + *izenkei* occurs in the *ha* of the *HA* section in the line preceding the *age-ha* (Example 19, m. 30-1)—*nao omoi koso wa fukakere* ‘my feelings are just deepening’. Here the melodic line is erratic, plunging three times from *chû* to *ge*. This occurrence of *koso* anticipates the play’s ‘echo focus’ (Example 19.1) in an allusion to the Chinese hunting robe in Ki no Tomonori’s *Kokinshû* poem in the *age-ha* (m. 32-4)—*yoi yoi ni nugite wa karigoromo* ‘in the evenings before going to sleep I take off the hunting robe’. During the *age-ha* the melody makes a steady climb almost to *jo*, peaking in m. 33 at *nugite* ‘undressing’ and dropping suddenly to *ge* in m. 35 right after *karigoromo* ‘hunting robe’. This point marks the end of the *ha* of the *HA* and the beginning of the *kyû* of the *HA*. The first line of this concluding *kyû* section contains the remainder of the allusion in the *age-ha*—*kakete zo tanomu* ‘hanging it up like so with my thoughts’ where again the melody ascends in stages to middle pitch, instigating a slight

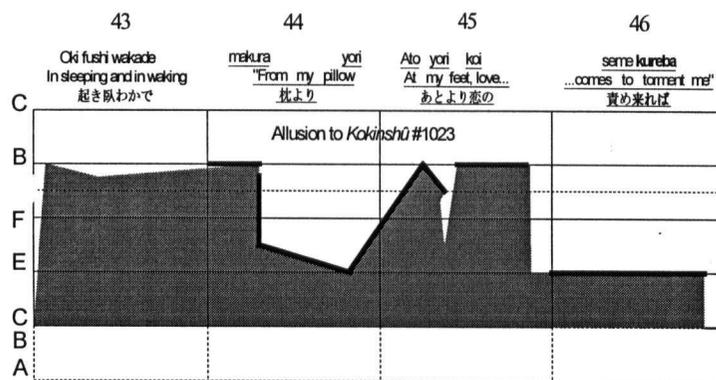
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<sup>77</sup> To follow along with the graphic notation see p. 222-8. For an overview of the *Matsukaze kuse* melodic contour see Appendix 2.

tapering off of melodic intensification. In m. 35 the highest pitch (F#) corresponds to the chanting of the particle *zo*. M. 36 levels off again, anticipating the final instance of *koso* in m. 37 where the melodic line rises to a B flat at *sumu*, falls and rises again with the particle *koso*. The line in m. 37 containing *koso—sumu-kai araba koso* ‘if only we could live in the same world as before’—does not appear with a *musubi* ending, imitating the first two instance of *koso*—the *wasurareba* of Example 18, m. 21 and the *g(k)atami koso* of Example 18.1, m. 23, and indicating the futility of fulfilling such a desire due to an inability within the context of *wasururu* to activate the verb. Although this instance of *koso* has no obvious corresponding *izenkei* or *-eba* suffix, it is preceded by *araba—mizenkei + ba* ‘if it were’ in m. 37 and followed four measures later in transitional m. 41 by *to-reba—izenkei + ba* ‘when she takes them’, thus with a very sudden rise to *jo* and plummet back down to *ge* marking the end of the *kyû* of the *HA* section where the pitch returns to rest at ground pitch.

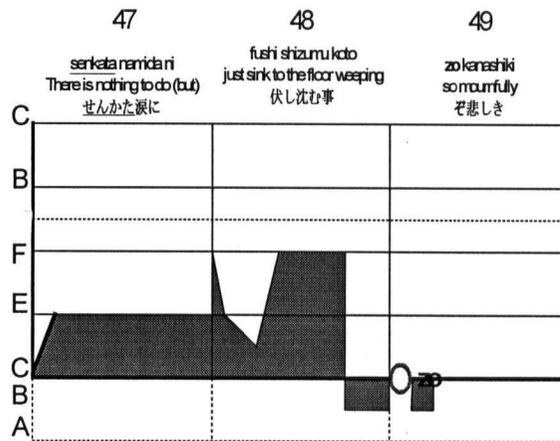
For the remainder of the *kuse KYÛ* section there are no more instances of *koso*, although the *yowagin* melody continues to intensify at points of allusion.

**Figures 4.1 and 4.2: Matsukaze kuse (kyû), m. 43-45; m. 46-49**



The final three measures 47-9 contain one stated and one unstated instance of the particle *zo*—which as *koso* falls into disuse in the latter half of the play begins to become more prevalent. The line in m. 47 reads *senkata namida ni* ‘there is nothing to do but’, an allusion to

*Kokinshū* #1023, contains the particle *zo*—*senkata nami zo*. *Zo* appears directly in *Matsukaze* in m. 49 in the line—*zo kanashiki* ‘so mournfully!’. There, sandwiched between the *nô* lines and the allusion in m. 48 is the only appearance in the play of the word *koto*. It occurs in the phrase—*fushi shizumu koto* ‘such a thing as to sink face down’—rendered with the character 事 meaning ‘affair, matter, thing’.



The slipping significance of *koto* here may be interpreted to mark the completion of the *kuse* scene through the course of which an intended submergence ‘sinking face down’ into the poetic sounding of interrelated melody and words (*koto*) at the play’s *ura* is assumed to have been already induced.

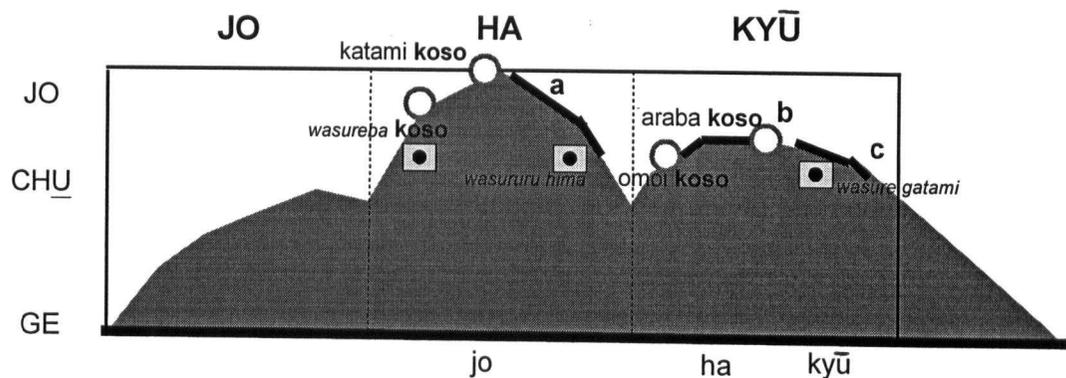
### Sonic waves of *koso*

It can be observed above in Examples 18.1 and 19.1 and Figures 4.1 and 4.2 that upon the arrival of the *kuse* segment instances of *koso* begin to coincide with surges of melodic intensification (rise in pitch).<sup>78</sup> Onto the shore of Suma’s *kuse* the poetic allusions roll in on three large waves, all within the HA section of the *kuse* and corresponding to *jo-ha-kyū* respectively:

<sup>78</sup> Although prior to the *kuse* melodic ascension corresponds to instances of *koso* + allusion, within the *kuse* melodic intensification is much more exaggerated at these points.

- a) the first wave occurs in the *jo* of the *HA*, escalating to the highest pitch in the play (*jo*--B natural). It begins with the phrase, *katami koso*, in m. 23, rests on *kore naku wa* at *ge*-ground pitch in m. 25 (Example 18) and rises and drops suddenly again on *wasuru hima mo*;
- b) the second wave includes the *age-ha* in the *ha* of the *kuse's HA* section. It ascends the least of the three, escalating from *ge* to hover around *chū*. Beginning with *yoi yoi ni* in m. 32 it extends to *wasure gatami mo* which instigates a sudden drop in m. 38 (Example 19.1);
- c) the third wave occurs in the *kyū* of the *HA*, ascending to *jo* again, though this time not rising above B flat. It begins with the line, *oki fushi waka de*, in m. 43 and extends to *ato yori* in m. 45 (Figures 4.1 and 4.2).

**Figure 5: Waves of *koso* (Matsukaze *kuse*)<sup>79</sup>**



As is shown in Figure 5, each swelling of the melodic contour (signifying a rise in pitch) brings about a fresh wave of allusive remembrance (*katami koso*) out of the poetic past. Counteracting each reminiscent welling up of affective expression, however, is the verb, *wasuru* 'to forget', appearing interspersed like floating seaweed between the waves in varying forms (*wasurareba koso*, *wasururu hima*, *wasure-gatami*)—three occurrences in total, coinciding with the three

<sup>79</sup> The darkened lines indicate points of allusion. The circular data points indicate the presence of *koso*. The squares with darkened centres indicate occurrences of the verb *wasuru* 'to forget'.

allusions and conforming to the temporal principle of *jo-ha-kyû*. Each instance of *wasuru* is accompanied by an intensification in the melodic line either prior to or following its corresponding allusion: the first occurs in *jo* (m. 21), the second between *jo* and *ha* (m. 26), and the third in *kyû* (m. 38). As displayed in Figure 5, *wasuru* is characterized (independently of the *koso* + allusion intensification) by a tonal drop. Thus, inherent to each affective-expressive poetic remembrance (*katami koso*) is a descent towards nullification of that memory or loss of remembrance (*wasure-gatami*). It has been demonstrated throughout this chapter that each evocation of allusive memory is marked by *koso* and activated into the here and now via its *musubi* verb ending. The only two cases in the *kuse* of *koso* occurring independently of the concord agreement (that is, in which the verb is not activated—or even present, as in m. 38) take place in proximity to *wasuru*. This would seem to indicate an imminent failure within the medieval context (represented by Murasame, who forgets Yukihiro's memory) to evoke any permanent memory of the poetic past (personified in Matsukaze, who sees the past and remembers) beyond the temporal flow of the performative present. This should be interpreted in relation to previously discussed medieval attempts to revitalize a weakened belief in the 'power of word' (*kotodama*) for the purpose of activating the *nô* language, music, visual and visual intertexts into the performative 'now.'

In the *kuse*, as three successive instances from the poetic past are thrust forward into the here and now, the presencing of each fleeting remembrance is replaced by 'mementos of longed for absence' (*katami koso*) and then nullified in 'moments of forgetfulness' (*wasure-hima*). What is gained in each melodic swelling of *yowagin*'s 'pining wind' (*koto*) becomes negated or lost with an emergent transience of percussive 'autumn's passing rain' (*biwa*). According to Ihde's theory of sonic perception (as outlined above), once the listener has passed through the realm of 'invisible sound' (*koto*—'music and words') what remains is 'mute vision'—as seems to transpire in the case of Matsukaze when she takes the mementos expressed in the line, *toreba omokage ni/ tachi-masari*, 'when she takes it an image of his face appears...

intensifying'. As Ihde has pointed out, the visual property of a sound object such as *katami* (robe, *koto*, bird) becomes static with lack of movement, in contrast to the temporal mobility of invisible sound which exhausts itself with each passing moment.

The arrow, the drop of water, the stone which appear before me falling or flying at certain speeds do not show themselves as clear and distinct shapes. They present themselves as "vague" shapes which reveal themselves only when the motion stops.... Some form of *fixing* is required to determine the clarity and distinction of the outline shape. Once again the stable and mute object returns as the hidden norm of visualist space significance.<sup>80</sup>

However, in the case of the *nô*, the power of the chanted word to activate static phenomena is precisely what mobilizes the visual (mute) object to blur in the eye of the beholder as it takes on motion. "Movement," states Ihde, "belongs to the verb."<sup>81</sup>—in this case, the *musubi* verb.

### **What Murasame forgets, Matsukaze remembers**

The contrasts being played out in the *kuse* —between vision and sound, inertia and mobility, what is retained in memory and/or existentially forgotten over time—are more like marked pairs than binaries. They have been observed already in the contrasting perceptions of the *shite* and *tsure* at the end of the play. There is Matsukaze who sees, is seen in the moon's reflection, and remembers (*katami koso--koto*); and Murasame who (in her subordinate role for the greater part of the play) listens to the invisible intertext as it unfolds, doesn't see and forgets with each sonic passing (*wasure-gatami—biwa*). Sound objects (*koto*—'words, music, affairs, things') in *Matsukaze* temporally surge with the incoming waves of the affective-expressive past onto the shore of Suma no Ura, only to be drawn out again with time's outgoing tides on the *nô*'s (*biwa* intertextually associated) passing rhythms. Whereas optically, as each fluid and invisible tone resounds against the shore it solidifies instantly, on the stage becoming mute object. Its dynamic resonance necessarily having been forgotten with the passing of time, the

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<sup>80</sup> Ihde, *Listening and the Voice: A Phenomenology of Sound*, 1976, 65.

sound object is recaptured as image, held through the mind's eye, and replaced in vision's static memory. This is the process by which, in the *nô*, sound and vision interact and combine so freely.

As discussed at the beginning of this chapter, beyond the *kuse* scene, with the relative absence of intertextual source material being introduced into the text, the function of *koso* falls into the more conventional usage found in the medieval poetry and narrative. This pattern is characteristic of Zeami's (and to a less systematic degree, Kan'ami's) plays, and is related to the performative function of the *kuse* scene within the overall *nô* structure. In segments leading up to a *kuse*, the contrastive particle serves to mark a successive rising of performative and affective expression, at or around points of intertextual and/or allusive inclusion. Upon arrival to the *kuse* segment the emotive impact of the play is already being felt and its intertextual groundwork has already been established. During the *kuse* the contrastive particle begins to exceed its linguistic function to take on performative properties of sonic, visual and intrasensory dimensions. In other words, it lends the chanted language a final evocational thrust as the *nô* action enters into the final stages of its progressive performative sequence (language, inarticulation, song/chant, music, movement/gesture, as outlined in Chapter One and throughout). Once the mute beauty and dramatic effect of the *nô* have been sonically mobilized within the *nô* intertextual field, the concord particle's performative force is no longer an essential component. Moreover, as there is no longer any need to introduce allusive sources, 'active' particle usage has run its course. Thus, by the end of the *kuse*, with the absence of new allusive material, the necessity for the contrastive particle to incite verbal action has exhausted itself, and beyond the *kuse*, as typically the *nô* moves into its purely instrumental and dance segments, it typically begins to appear more conventionally without its *musubi* ending.

Following the *kuse* scene, in all four final instances where *koso* appears it no longer signals an impending allusion, nor does it serve to activate the verb into the performative

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<sup>81</sup> Ibid, 50.



.3 あの松こそは、行平よ

Romanization

Matsukaze: Ano matsu **koso wa** Yukihiro yo.

Translation

That pine tree (waiting) over there is **indeed** Yukihiro!

.4 つひにも聞かば村雨の

袖しばしこそ濡るるとも

Romanization

Murasame: Tsui ni **mo kikaba** Murasame no sode shibashi **koso** nururu **tomo**

Translation

In the end *if we hear* Passing Rain **although** our sleeves **indeed for a time** be moistened for a time...

The middle two Examples 22.2 and 22.3 point to the doubt pertaining to Yukihiro's questionable presence or absence at the pine tree. The first Example 22.2, spoken by the *tsure* Murasame 'Autumn Rain', being true to the temporal consciousness of her character, answers the question existentially, observing that though there is a pine tree Yukihiro is not in it, that his presence and existence have long passed. Murasame's utterance in Example 22.2 relates to the last Example 22.4 in which her character is marked as representing a more medieval perspective of transience. As her name implies, her character is an acknowledgment of rain, which like the sporadic rhythms of the *biwa*, rhythmically beats and then inevitably passes. The first Example 22.1 also spoken by Murasame initially states her admonishment of romantic attachments to the past (represented in her sister, Matsukaze) in the line, *Asamashi ya sono on-kokoro yue ni koso shûshin no tsumi nimo shizumi-tamae* 'Shameful-o'. It is due indeed to the state of your heart-mind that you fall into the sin of attachment!' Matsukaze's opposing perspective expressed in Example 22.3—*ano matsu koso wa Yukihiro yo* 'That pine tree (waiting) over

there is indeed Yukihiro!'—underscores a fundamental contrast being posited in the play and personified in the two characters.

### The changing face of *miyabi*

Musicopoetic analysis of the nô play *Matsukaze* reveals important clues towards understanding how and to what purpose Zeami rigorously and consistently juxtaposes in his nô the two main musico-literary traditions permeating the medieval period:

- i) the *miyabi* court aesthetic (*ga*)<sup>83</sup> centred in the capital is nebulously depicted in *Matsukaze* through the poetical presence of Yukihiro as perceived through the eyes of the *ama*, Matsukaze and Murasame, at their place of exile in Suma no Ura. It is Zeami's precise utilization of primary source material at the play's *ura* that replaces this capital poetics with an evolving musicopoetically oral subculture of *ama* and exile (infusing *ga* with *zoku*);
- ii) inherent to this subculture which is evolving around the courtly *miyabi* aesthetic is a more reclusive, musicopoetic, *zoku* tradition encroaching on the capital's peripheries which in the nô draws primarily on prose and recited narrative sources such as *setsuwa*<sup>84</sup> and *monogatari* (forms infusing *zoku* with *ga*).

In the nô these at once complementary and contrary subcultures coexist. The presence of the contrastive marker, *koso*, at points of divergence between the two discourses, to varying degrees in all of Zeami's plays, serves to emphasize the radically different temporal, aesthetic and philosophical perspectives held in *Matsukaze* by the two sisters. Murasame's existential stance is stated in three lines in ratio to Matsukaze's one. On initial observation this would attest to a privileging of the *zoku* tradition. However, as the work stands today, *Matsukaze* is undoubtedly the main character (*shite*). If *Matsukaze* and Murasame are not a binary

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<sup>83</sup> The terms *ga* and *zoku* will be defined in the following chapter.

opposition, but rather a marked pair, it could be argued that at least since Zeami's revision of the play, the character of Matsukaze has always been to some degree the dominant role. In Kan'ami's previous title of the play, *Matsukaze Murasame*, Matsukaze, as representative of the past remains marked by being placed first; while the Murasame is still somewhat subordinate. Underneath both mainstream traditions—*ga* and *zoku*, personified in the two sisters—stirs the syncretic culture to which both *ama* belong and into which the two contrasting oral traditions (*utai* and *katar*) which they represent merge. Ultimately, it is this sonic culture associated with the reclusive *ama*, exile and *nô* artist that is being marked in *Matsukaze* (necessarily so, as it exists beneath the surface poetic vision).

The *nô* deixis directs the reader-listener very specifically to perceive poetically, palpably and sonically what lurks beneath the visual surface (at the *ura*) of what things seem. What is being played out between the lines is a syncretic medieval expression developed artistically in the *nô* through a merging in performance of sound, intrasensory and poetico-visual phenomena. The interrelations between sound and vision are of issue to an oral tradition undergoing transition from an all-pervasive musicopoetics based on a belief in the power of the sung and spoken word to the dominance of an imported written language and the potential loss of that sonic mobility to an inevitable and increasingly visual fixedness. On one hand, the substantial weakening of this oral culture is what is being celebrated and mourned in *Matsukaze*; on the other, at the *nô* intertext (between text and *ur*-text), potentially vital interrelations between sound, language, tactility and vision are germinating. Thus, the musicopoetics of *koto* 'music and words' is a medieval manifestation of *kotoage*, a performative 'lifting up of language' for the purpose of activating the ancient practice of *kotodama* into the performative context of the medieval present. Zeami's *nô* leads the way towards the creation of an intrasensory aesthetics of performance revitalized with the incantatory 'power of word.'

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<sup>84</sup> Zeami's utilization of the *setsuwa* tradition will be looked at in more detail in the following chapters.

## Chapter 7:

### SUMA'S ALLUSIVE ECHO:

#### *SUMA GENJI, TADANORI, ATSUMORI, MATSUKAZE*

Regarding the rhetorical and phenomenological considerations of allusion and intertextuality in previous chapters, *Matsukaze* stands out as an exemplary play and very likely a turning point in the development of Zeami's distinctive aesthetic. Among the qualities that constitute what Hare refers to as Zeami's "mature style" (beginning to come to fruition in the 1420's), is a "new hierarchy of performance styles. On the bottom is the performance to be seen; above it, the performance to be heard; and above all, the performance beyond the senses."<sup>1</sup> Although not yet as polished as *Izutsu*,<sup>2</sup> a play which exhibits qualities of Zeami's fully developed mature style, *Matsukaze* shows all the signs of this emerging aesthetic. Other Suma related plays, such as *Suma Genji*,<sup>3</sup> *Tadanori*<sup>4</sup> and *Atsumori*<sup>5</sup> are not quite so unwavering with

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<sup>1</sup> Hare, 1986, 231. Although I'm in agreement with Hare's overall statement concerning Zeami's hierarchical progression of perceptual modes, this investigation aims to demonstrate that in the Yamato tradition, on the "bottom" of the hierarchy is "the performance to be heard," out of which the "performance to be seen" must necessarily evolve. It is out of this merging of sound and visual effect that "performance beyond the senses" is achieved. In Chapter One it was mentioned that theoretical passages containing the contrastive particle *koso* such as those cited from *Fûshikaden* would seem to be specifically aimed at emphasizing a vital distinction between Yamato *sarugaku* and the more visually conceived Ômi style of *nô*. As Hare argues, the development of Zeami's later *yûgen* aesthetic was largely (and necessarily) influenced by Dôami's predominantly visual *nô*. However, there are signs in Zeami's plays and treatises that (in keeping with the musical tradition of his predecessors, namely, Kan'ami and Kiami) he fundamentally disagrees with *nô* performances that prioritize a visual over sonically based aesthetic.

<sup>2</sup> *Izutsu* will be dealt with briefly in Chapter Nine in relation to *Nonomiya*.

<sup>3</sup> There is little evidence in the treatises (one brief citation in *Sarugaku dangi*) as to the dating of *Suma Genji*. Kanai, 1969, 703, attributes the *kuri-sashi-age-uta* segments to Kan'ami. Goff acknowledges the research of Omote, 1979, 494-6, who suggests that these segments resemble a previous melodic style associated with *dengaku*. Kanai, Omote and Goff agree that the play as it exists in its present form was written and put together by Zeami. Observations in this chapter concerning particle usage, utilization of source material, and a less cultivated aesthetic style would seem to support Goff's interpretation of indications in *Sarugaku dangi* that Zeami's version of *Suma Genji* predates *Matsukaze* (going back at least as far as 1381). Goff, 152.

<sup>4</sup> Scholars indisputably attribute *Tadanori* to Zeami. Itô, vol. 2, 1983, 476-8; Sanari, ed., vol. 3, 1963, 1903. However, its dating is uncertain.

regards to the linguistic marking of allusions to poetry and intertextual prose sources. However, certain formulae apply and the preservation of the distinction between poetry and prose via the borrowing techniques of *honkadori* and *honzetsu* remains consistent.

### **Suma Genji**

*Suma Genji* is a play which utilizes its *Genji* source intertextually, that is, primarily as *honzetsu*. Although (like *Matsukaze*) the play is based on the *Suma* chapter, unlike *Matsukaze*, it borrows from portions of its prose rather than its poetry. Consistent with a tendency in the play to utilize *Genji* as a prose narrative source is a disposition towards *tsuyogin* (defined earlier as 'dynamic, rhythmic vocal style' chanted delivery) in most segments. Whereas in *Matsukaze* the loneliness of Suma as a place of exile is emphasized, in *Suma Genji* this intrinsic association with Suma is glossed over. Goff's interpretation of the omission is that "the auspicious nature of the play precludes the use of poems from the "Suma" chapter, which reflect his unhappy life there."<sup>6</sup> Unlike in *Matsukaze* in which the *koso* particle reflects the predominance of poetic allusion, in *Suma Genji* there are only two instances of *koso* + *izen-kei*, both of which occur towards the beginning. Appearing in lines spoken by the *shite* within the *mondô* segment, they are positioned significantly between two of the infrequently appearing *yowagin* sections within the play. The usage of *koso* here is consistent with its much more extensive utilization near the beginning of *Matsukaze* when the function of the particle is to establish the Suma setting of the past within the context of the present. In the case of *Suma Genji*, although neither instance of *koso* is attended by an allusion, they both do serve to signal an *utamakura*, which Kamens decrees to be a type of intertextual allusion—in this case, the famous cherry tree associated with Genji at Suma, substituted for in *Matsukaze* by Yukihiro's pine.

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<sup>5</sup> As stated in *Sarugaku dangi*, Kanai, 1969, 325,341, 481 and Hare, 211 indisputably attribute *Atsumori* to Zeami. Its dating is also uncertain.

<sup>6</sup> Goff, 151.

### **Example 23: Suma Genji—mondô**

シテ：いやましきやまがつと承り候へども  
おそれながらそなたをこそ  
ひなびととは見奉りて候へ  
さすがに須磨の若木の櫻を名木かとのを尋ねは  
事新しうこそ候へとよ

#### **Romanization**

Shite: iyamashiki yamagatsu to uketamawari sôrae domo  
osorenagara sonata o **koso**  
hinabito to wa mi-tatematsurite sôrae  
sasuga ni suma no wakaqi no sakura o meiboku ka to no o tazune wa  
koto atarashû **koso** sôrae to yo<sup>7</sup>

#### **Translation**

Shite: Although I hear you call me a low-ranking mountain dweller,  
if I may *humbly* say so, **it is precisely you (rather than me)**  
who I consider to be country folk  
(In response to) your query into whether that the young cherry tree at Suma is *the* famous tree  
coming as it is from your familiarity (with nature)—  
I do think that it is **indeed renewed/fresh! (as it once was)**<sup>8</sup>

The repetition of *koso* in the above passage provides a double emphasis on the play's  
*utamakura* setting, corresponding to a similar instance which also occurs early in *Matsukaze*  
(Chapter Five, Example 11). It is the repeated line within the *sage-uta* segment:

Pine Island-o, Ojima's fisherfolk *there with the moon,*

**(Now) drawing in its (Matsuyama's moon) reflection, we have *the feeling (here at Suma)!***  
[Repeat]

As mentioned in Chapter Five, the repetition of the particle, *koso*, at this point in *Matsukaze*  
serves to evoke the coastal milieu of *ama* and to relocate this essence within the *nô* Suma  
setting. Thus, the early repeated instance of *koso* in *nô* plays functions to activate the play's

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<sup>7</sup> Unless otherwise indicated all the translations of *Suma Genji* segments are my own, taken from two texts: Sanari Kentarô, ed., *Yôkyoku taikan*, revised edition, vol. 3 (Tokyo: Meiji shoin, 1963), 1491-1504.

central *utamakura* from the remembered past into the here and now. Depending on whether a given play is predominantly derived from prose (as in the case of *Suma Genji*) or poetry (as in *Matsukaze*) sources, this particular utilization of *koso* may or may not be attached to an allusion. Such specific usage of the particle will be referred to as *utamakura no koso*.

In contrast to *Matsukaze* which is deeply rooted in the Suma setting as a place of loneliness and exile, the thematic focus in *Suma Genji* is rather on Genji's cherry tree at Suma and the *Genji* text itself. States Goff,

If the imaginary dream world created in the play prevents Genji's heavenly descent from seeming altogether incongruous, it thrusts the world of the *Genji* into the background and reduces his story to a tale of long ago in the *kuri-sashi-ageuta* section. The summary of Genji's life in the sequence culls material from a wide range of chapters, including prose and poetry fragments and chapter titles.<sup>9</sup>

The predominantly intertextual utilization of source materials in *Suma Genji* is in sharp contrast to the prevalence of allusions to poetry in *Matsukaze*. That the *Genji* source is being used primarily as *honzetsu* in *Suma Genji* is indicated in the frequent presence of the particle, *zo*, in and around the interstices between texts. This would tend to support Goff's claim that the world of *Genji* is being interpreted in the play as a thing of the past, not quite temporally thrust (through the particle *koso*) into the here and now as the setting of Suma is in *Matsukaze*. Indeed, in the *kuri* segment the *Suma Genji* text "ponders (that) empty cicada skin of a world." On the visual level, as Goff and others have observed, this would seem to be the case, a point which has cast some doubt on the authorship of the play, in that it does not seem to conform with the "imagistic unity" characteristic of Zeami's style, as defined by Konishi. More likely, however, this imagistic inconsistency can at least partially be attributed to the likelihood that it is an earlier play written before the development of Zeami's intrasensory aesthetic. Says Goff:

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<sup>8</sup> For Goff's translation see Appendix 1.

<sup>9</sup> Goff, 1991, 151.

*Suma Genji* has been criticized for its lack of imagistic unity, an argument reinforced by a comparison with the skillful handling of the image of the young cherry tree in *Tadanori*, which displays the unified imagery characteristic of Zeami's style. In *Suma Genji*, the image (of the cherry tree) does not form part of any unified structure tying the whole play together; instead, it disappears before the *kuri-sashi-ageuta* sequence, to be replaced by the moon, whose significance is never made clear.<sup>10</sup>

On the other hand, if the world's shedded cicada skin is visually hollow, mere mention of the singing insect in Japanese literature triggers sonic associations which begin to be developed musically and textually from this musical point on in the play. The very next *sashi* segment alludes to a poem composed by Kiritsubo's mother from chapter one of *Genji* in which "the reeds are full of the sound of crying insects." Moreover, throughout the *kuri-sashi-age-uta* sequence a soundscape emerges musically in an archaic melodic mode of delivery (as mentioned above) thought to be derived from *dengaku*. Goff suggests that the subsequent *age-uta* segment corresponds to what would normally be considered a *kuse*, and that the entire sequence may actually have originated as an independent song.<sup>11</sup> This preoccupation with the acoustic dimension of the play is a hallmark of both Kan'ami's and Zeami's style which Zeami continues to develop with particular emphasis in the *Suma* related plays. The *ageuta-sashi-issei* sequence (translated in Example 24.1-3) following the *interlude* in *Suma Genji* and leading up to the final *hayamai* 'quick dance' is an intertextual soundscape replete with allusive echoes of *Genji* mixed poetry and prose; phrases in which the subject is directed to listen to the allusions of his inner voice accompanied by music of the ocean waves, and is drawn in by the evening moon's salt tides to play the music of the "waves of the blue sea"; and finally, direct mention of the echoing of musical instruments listed by name.

#### **Example 24.1: *Suma Genji*—*age-uta***

ワキ：須磨の浦野山の月に旅寝して、野山の月に旅寝して、

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<sup>10</sup> Ibid. My parenthetical insertion.

<sup>11</sup> Ibid, 152.

心を澄ます磯枕波にたぐへて音楽の聞こゆる声ぞ  
ありがたき聞こゆる声ぞ、ありがたき

### Romanization

Waki: Suma no ura noyama no tsuki ni tabineshite, noyama no tsuki ni tabineshite,  
kokoro o sumasu iso makura nami ni taguete ongaku no kikoyuru koe zo  
arigataki kikoyuru koe zo, arigataki

### Translation

Waki: Among the mountains and plains at Suma Inlet,  
under the moon the traveller sleeps,  
under the moon the traveller sleeps,  
on my (rocky) seaside pillow, which clears (my) heart-mind—  
**those voices (from Genji)** accompanied by the music of the waves  
Gratefully I hear **those** voices, gratefully!

### Example 24.2: sashi (portion)

シテ：天上の住居なれども月に詠じてえんぶに下り  
所も須磨の浦なれば（と右の方を見）  
青海波の遊び舞楽にひかれて月の夜汐の波

### Romanization

Shite: Tenjô no sumai naredomo tsuki ni eijite enbu ni kudari  
tokoro mo suma no ura nareba (to migi no hô o mi)  
seigaiwa no asobi bugaku ni hikarete tsuki no yojio no nami

### Translation

Shite: Though I live in the heavens above,  
I float down to the world below to recite poetry under the moon,  
as the place is also Suma Inlet (*looks right*),  
drawn by the play of the waves of the blue sea  
in the evening moon's salt tide<sup>12</sup>

### Example 24.3: issei

シテ：返すなる波の花散る白衣の袖  
地：玉の笛の音声澄み渡る

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<sup>12</sup> For Goff's translation of all three segments see Appendix 1.

シテ：しょうちやく琴くご、孤雲の響

天もうつるや須磨の浦の荒海の波風しんしんたり

### Romanization

Shite: Kaesu naru nami no hana chiru hakue (shiraginu) no sode

Ji: tama no fue no ne koe sumi-wataru

Shite: shō chaku kin kugo koun no hibiki

ten **mo** utsuru **ya** suma no ura no arau mi no nami kaze shinshintari

### Translation

Shite: Returning with the waves in a white robe of scattered flowers, sleeves waving,

Chorus: gems of tones from the flute are perfectly transparent,

Shite: reed pipe, flute, Chinese and Korean (foreign) zithers—echoes of a lone cloud—

**even** the heavens are reflected -o, in Suma's inlet  
advancing on the wind and waves of the rough sea

### **Hayamai** 'quick dance'

The initial *age-uta* segment features two instances of the particle, *zo*, which serve to direct the audience to the play's backdrop of *honzetsu*—its intertextual relationship to *The Tale of Genji*. In other words, the linguistic presence of the particle, *zo*, coupled with the poetic context in which it appears functions as a sonic reminder to the current reader-listener of the “voices” of past literary personages accompanied by the music of the waves. These remembered snatches borrowed from well-known poems, phrases and chapter titles in *Genji* are the *kotoba* which constitute the play's *kokoro*, activated as fragmentary recollections by an inner voice within the 'heart-mind' of the listener. In light of the solitary appearance of the word, *koto* 事, in the phrase, *fushi shizumu koto*, at the end of the *kuse* in *Matsukaze* (see Chapter Six, p. 258, *Matsukaze, kuse*, m. 48), it does not seem coincidental that in *Suma Genji* the word occurs in the phrase, *koto atarashū koso* (see the current chapter, p. 270, Example 23, *Suma Genji, mondō*, last line). The sense of it here is to create something anew, in this case, the transplantation of the famous young cherry tree at Suma, again representative of Genji in the form of an *utamakura*. Moreover, the position of the particle *koso* in the phrase, *koto atarashū koso*, is couched within a rhetorical question which requests of the reader-listener not to doubt

its presence within the immediate context—ultimately the function of the particle, *koso*. Its purpose is to draw reader-listener attention to the play's linguistic dimension, its *kotoba*, which is grounded in the *Genji* intertextual source material. The only other particle, the interjectory *ya*, occurs in the final *issei* segment of the sequence, serving as a linguistic signifier of the musicality of the entire sequence. Thus, linguistically, *koso*, *zo*, *ya*<sup>13</sup> all function as *nô* deixis, pointing to another kind of intertext of enormous and burgeoning concern to Zeami—the interrelations between language (*kotoba*) and music (which parallels *kokoro*). In the development of his aesthetic, this sonic intertext of *kotoba/kokoro* becomes woven and contrasted with the *nô*'s visual intertext. As has been observed in *Matsukaze*, this optic surface of the *nô*, which consists of allusive language & gesture (constituting the imagistic dimension of a play's *kotoba*) combined with movement & design (a play's visual *kokoro*), is juxtaposed with the *nô*'s *ura*, or sonic subsurface. The result is a complex and up to then unprecedented artistic interplay which goes far beyond usual considerations of intertextuality.

*Suma Genji* displays many of the sonic characteristics of plays written by Zeami. That the work has been noted for its lack of 'imagistic unity' may attest to the evolution of Zeami's concern for visual/spatiality as having been the result of a gradual development in his aesthetic. Certainly, the kind of sophisticated interaction between acoustic and visual elements of *nô* witnessed above regarding the *Matsukaze* *nô* text is unobservable in *Suma Genji*. However, if we may regard it as his earlier play, within the realm of sound, patterns in his highly systematic use of delimitational particles, his dialogic pairing of *kotoba* and *kokoro* in relation to the play's intertext and evolving aesthetic, his somewhat lyrical use of *Genji* source material, as well as his preoccupation with the *Suma* setting may be seen as all beginning to emerge.

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<sup>13</sup> The interjectory particle *ya* is observed in Zeami's plays to signify the presence of indigenous musical source material.

## From words to music in *Tadanori* & *Atsumori*

In contrast to *Matsukaze* and *Suma Genji*, of Zeami's *Suma* plays, *Tadanori* and *Atsumori* make minimal use of *Genji* source material towards a more balanced intertextuality between the poetry/song<sup>14</sup> and recitation/prose narrative traditions.<sup>15</sup> It is conspicuous that all except *Suma Genji* cite the same poem by middle-ranking court nobleman, Yukihiro (translated and discussed above). The two warrior *nô* plays, *Tadanori* and *Atsumori*, draw on scenes from *Heike monogatari* within which the *Suma* setting becomes the site of a former battle between the descendents of the Taira (Heike, who were defending the Capital which for around twenty years they had taken over) and the Minamoto (Genji—self-proclaimed descendants to the Imperial line who were returning to reclaim the Capital). The heroes of both plays are warriors of the Taira clan who die during the battle of Ichi no tani<sup>16</sup> at Dan no ura when the Heike are finally defeated by the Genji. Moreover, in each the contrast between the two rival factions is emphasized: in *Atsumori*, the *shite* (*Atsumori*) is a young boy whose head is cut off by a sympathetic Minamoto warrior, Kumagai, who later becomes the monk Renshō (played by the *waki*), in order to atone (in the play at least) for the killing. At his death the boy warrior is in possession of a flute, around which the lyricism within the play's sonic dimension is developed; in *Tadanori*, the *shite* (*Tadanori*) is a Taira warrior who dies in battle and whose gravemarker at *Suma* is the same Young Cherry Tree that represented Genji in *Suma Genji*. This warrior play

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<sup>14</sup> In this category of allusive source material I include along with *waka* and *renga* poetry all varieties of 'song' *uta* and *utaimono* 'sung texts'. Historically, a clear distinction was retained between indigenous *utaimono* and indigenous *katarimono*, and the *nô* of Kan'ami and Zeami upholds this distinction (whereas *Zenchiku* tends toward synthesis of poetry and prose). However, both forms drew on the belief in *kotodama*, were performed together with musical accompaniment, and were originally part of the *zoku* tradition prior to the gradual importation of the *ga* aesthetic in Chinese prose writing.

<sup>15</sup> The term 'recitation/prose narrative' refers to *monogatari* 物語 'prose narrative (usually) written in past tense, oral and written *setsuwa* 説話 'brief narratives', *sekkyō* 説教 'Buddhist services', *katarimono* 語物 'recited narratives' (always oral), etc. 'Chinese prose' sources will be referred to separately, although all fall under the terms, *honzetsu* and intertextual borrowing.

<sup>16</sup> Tyler remarks that the battlefield of Ichi no tani is situated in what is currently *Suma no Ura Park* in *Kōbe*. "Near a railway station that serves the park stands an old and imposing funerary monument to *Atsumori*. Not far away, roughly where the young mower of *Atsumori* played his flute, stands *Suma*

features Tadanori's dedication to poetry composition, and his restlessness in the after-life due to the fact that his poetry is not included in an Imperial anthology being compiled by the Minamoto who have gained back their power. The fact that only one of Tadanori's poems has been entered into the collection under an anonymous attribution enrages the ghost of Tadanori. In the *nô* play his spirit is appeased through a retelling of his story to the *waki* monk, and in the end he dances on the shore in a scene reminiscent of Genji's flight down from heaven in *Suma Genji*, his flowered robes mingling with the ocean waves. The expression of *kokoro* in Tadanori's final dance (literally he *is* the cherry tree) is at one with the play's poeticized 'flowering of words' (*kotoba*) among the mountain cherry blossoms scattered along the Suma shore.

In contrast to *Matsukaze* which is in *nyotai* 女体 'woman's mode', and *Suma Genji* which follows the pattern of *mugen nô* 夢幻能 'dream play', in these particular two plays in 'warrior/martial mode' *guntai* 軍体,<sup>17</sup> a greater intermingling of *tsuyogin* and *yowagin* chant can be observed, "the latter being by far dominant."<sup>18</sup> This is in keeping with Zeami's characteristically lyrical style of warrior plays (mentioned earlier) which includes a more precisely balanced utilization of *honkadori* and *honzetsu*. The gradual move in the *nô* during the medieval period towards a more dynamic vocal style (*tsuyogin*) as distinct from *yowagin*<sup>19</sup> is directly related to an increasing discrimination between recited/prose narrative (in this case, *Heike monogatari*) and the poetry/song tradition. That the contrasting and blending (though always maintaining a distinction) of these two traditions is explored by Zeami in his *nô* can be evidenced in the marked lyricism of his warrior plays.<sup>20</sup>

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dera..." On the other hand, the place where Tadanori was killed is reported to be some kilometers west of Suma in the neighbouring town of Akashi. Tyler, 1992, 38, 266.

<sup>17</sup> These categories were being formulated during Zeami's time. See Hare, 1986.

<sup>18</sup> Chifumi Shimazaki, *The Noh: Volume II Battle Noh*, Tokyo: Hinoki Shoten, 1987, 99.

<sup>19</sup> See Tamba, 1981.

<sup>20</sup> Zeami developed the category of *shura nô* from an earlier form, in which the courage and strength of warrior ghosts was celebrated, into a more complex (in some cases such as *Atsumori* and *Tadanori*), lyrical expression. Shimazaki, 99. Hare states that "Zeami appears to be almost entirely responsible for

As in the other Suma plays by Zeami, there is a preoccupation in *Atsumori* and *Tadanori* with the thematic pair (established above): words and poetry (*kotoba*) on the one hand; and poetry, song, music and musical instruments (*kokoro*) on the other. The *mondô* segments (in *kotoba*, including *kakaru* in *Tadanori*) of both plays contain repeated instances (two in *Atsumori* and three in *Tadanori*) of the particle, *koso*. Moreover, the word, *koto* 事 ‘thing, matter, affair’, which within the musico-poetic context of these plays associatively links ‘words’ and poetry with musical instruments as ‘matters’ of ‘things’, appears twice in the *mondô* segments of both plays. The *Tadanori mondô* resonates inordinately with similar sounding words to *koto* and *koso*, such as *kono*, *sono*, *oto* and *oso*—to the extent that an attentive reader-listener would not be able to ignore the implications of the numerous sonic significations.<sup>21</sup> Similarly, both *mondô* segments contain a move from a concentration on language towards a thematic focus on music and musical instruments. Semantically, the *mondô* in *Tadanori* displays this trend more subtly in a single mention in its second to last line pertaining to the rarity of *hito oto* 人音 ‘human sounds’ in the mountains behind Suma Inlet. However, the structural designation within the *Tadanori mondô* text of alternating *kotoba* and *kakaru* ‘interludes’ *kakeai* 掛合 (translated by Konishi as ‘poetic atmosphere’<sup>22</sup> and sung in *yowagin* vocal style) followed by an *age-uta*, points towards musical expression in its growing lyricism. The *Atsumori mondô* clearly marks and draws out the distinction both semantically and structurally. Thereby a unity out of difference is created between its first *kotoba*-laden half dotted with linguistic markers and the *kotoba* of its second half which is filled with the naming and listing of music and musical instruments (in this case,

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the development and perfection of plays in the Martial Mode.” Hare, 224. Moreover, Konishi elaborates: “That Zeami incorporated this kind of courtly elegance and spectacle into *shûra nô* reflects that the connoisseurs of the capital, among whom Yoshimitsu was the supreme arbiter of taste, prized the beauty of *yûgen*. Certainly, Kannami must have aspired to this kind of *nô*, but such a play does not survive among his extant compositions, and we may conclude that it was Zeami who first realized the aim in actual composition. Konishi, vol. 3, 1991, 537-8.8

<sup>21</sup> Takashima emphasizes that these sonic significations should not be understood as rhyme. Rather, the sounding of these words consists of (C) VCV, where “C” is a consonant, “V” a vowel, and (C) indicates optionality (as in “oto”). This still retains a kind of ‘vowel harmony’ of Old Japanese and other Altaic languages.

various kinds of flutes). With regards to the sequential progression outlined in the theoretical treatises in Chapter One, the function of this spoken section is to provide a transition from a purely linguistic expression of *kotoba* progressively toward the play's *kokoro* via 'inarticulation' ("ooh's and aah's"), or in this case, 'musically signifying words' (*koto*), culminating in the *age-uta* segment immediately following which breaks into song (*yowagin* melody). In *Atsumori* what begins as linguistic *kotoba*, moving on to the naming of instruments, eventually leads to *Atsumori*'s flute itself coming to constitute the play's *kokoro*. That historically, the flute (like the *koto* instrument discussed in the previous chapter) was made from salt driftwood, burned and collected off the seashore is openly stated in *Atsumori* (whereas it is only subtly alluded to in *Matsukaze*). In both plays music becomes associated with wood and trees.<sup>23</sup> Viewed in this light the pine tree painted on the back of the *nô* stage might be interpreted as *nô*'s ultimate sonic vision—the symbolic representation of the culminative *nô* expression of *kokoro* 'affairs, or matters, of the heart-mind' arrived at through the proper performative sequencing of *koto(ba)* 'words/things, music and gestural language'.

In the *mondô* segments of each play a central dialogic concern is addressed, as in *Matsukaze*, in the interplay of linguistically marked opposites. While in *Matsukaze* the contrastive signification is primarily temporal, initially in *Tadanori* it unfolds spatially. There are two paths (*michi koso*): one is the 'way' of the sea; and the other is the 'way' of the mountains.<sup>24</sup> Geographically situated between the mountains and the sea, Suma is a location where two very different lifestyles merge and social distinctions become blurred. From the segment's onset this distinction is established in the third line, "If you are one of the sea-folk, you should live **here** on the shore, whereas if you commute in the direction of the mountains (**over there**), then you should rather call yourself a mountain dweller" (*ama naraba ura ni koso sumu-beki ni, yama aru kata ni kayowan oba, yamabito to koso iu bekere*). In this line containing *koso* + *izenkei* a

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<sup>22</sup> Konishi, 1991, 427.

<sup>23</sup> This point will be returned to at the end of the chapter.

central distinction is initially being put forward to be worked out during the course of the play: that of commonality in difference between people who dwell **here** at the sea and those who inhabit the mountains (**over there**).<sup>25</sup> In *Tadanori* and *Atsumori*, as well as several others of Zeami's *nô* plays, this socio-geographical distinction runs parallel to the relationship between *kotoba* and *kokoro*. Zeami develops this basic differentiation into a juxtapositioning of poetry/song and recited/prose/storytelling genres for the purposes of social comment and dramatic effect. This interplay of oppositions is further demarcated in the gradual development of the *tsuyogin* vocal style which allows for the assignment of contrastive vocal deliveries. In *Tadanori* the symbolic geographical differentiation becomes the subject of alternating spoken and chanted interaction between the *shite/shite-zure* and the *waki*, the irony being that there is in fact little difference between the marked pairs being explored in the play: between people of the mountains and the sea; *kotoba* and *kokoro*; (musically accompanied) narrative storytelling and poetry/song—and ultimately between *tsuyogin* and *yowagin* and *kotoba* vocal styles. As Konishi aptly puts it, “(m)usic and text evolve together and mutually affect each other.”<sup>26</sup> The point the play is making in its pairing of oppositions within poetry and narrative is that each shares common rural (maritime & mountain) origins in song and music.

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<sup>24</sup> This contrastive geographical signification is similar to that observed at the beginning of *Eguchi*.

<sup>25</sup> Whereas in previous plays this contrastive signification has been argued along socio-temporal lines via the *mukashi-ima* ‘then as now’ argument, these plays in ‘martial mode’ seem to be more concerned with directional and spatial rather than temporal validation. This may be due to their proximity to prose genres in which the inherent *mukashi-ima* component of *katari* in *monogatari* and *katarimono* is already believed to be operative and the spatio-temporal relationship already fully integrated. However, more research would be required in order to substantiate this very recent observation. See Baba Akiko, “Setsuwa no sekai—kotoba to buntai,” *Koten bunpô kyôiku no sôzô, Kokubungaku: Kaishaku to kanshō*, Shibundo, 1997, 49-54. Baba discusses the *mukashi-ima* convention intrinsic to *katari*. See also, Nagatani Kôshi, “(Katari no sutairuo) dô atsukau no ka,” *Koten bunpô kyôiku no sôzô, Kokubungaku: Kaishaku to kanshō*, Shibundo, 1997, 99-104. Nagatani explores the crossover of *katari* in *katarimono* and *monogatari*.

<sup>26</sup> Konishi, 1991, 339.

**Example 25.1: *Tadanori* (*mondô, kotoba*)<sup>27</sup>**

Kotoba

脇：いかにこれなる老人、おことはこの山賤にてましますか。

仕手：さん候この浦の海人にて候

Kakaru

脇：海人ならば浦にこそ住むべきに、

山ある方に通はんをば、山人とこそ言ふべけれ。

Kotoba

仕手：そも海人の汲む汐をば、焼かでそのまま置き候ふべきか。

Kakaru

脇：げにげにこれは理なり、藻塩焚くなる夕煙、

仕手：絶え間を遅しと塩木取る、

脇：道こそ変れ里離れの、

仕手：人音稀に須磨の浦

脇：近き後の山里に、...

Romanization

Kotoba

**Waki:** Ikani kore naru rôjin, o-koto wa kono yamagatsu nite mashimasu ka.

**Shite:** San sôrô kono ora no ama nite sôrô.

Kakaru

**Waki:** Ama naraba ura ni koso sumubeki ni,  
yama aru kata ni kayowan oba, yamabito to koso iu bekere.

Kotoba

**Shite:** Somo amabito no kumu shio oba,

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<sup>27</sup> My translation from Koyama Hiroshi, Satô Kikuo and Satô Ken'ichirô, ed., *Yôkyokushû, Kan'yaku Nihon no koten* vol. 46. (Tokyo: Shogakkan, 1987), 73-87. For Yasuda's translation see Appendix 1.

yaka de sono mama oki sôrôbeki ka.

Kakaru

**Waki:** Geni geni kore wa kotowari nari, mo shio takunaru yûgemuri,

**Shite:** Taema o ososhi to shioki toru,

**Waki:** Michi **koso** kaere sato banare no,

**Shite:** Hito-oto mare ni suma no ura

**Waki:** Chikaki ushiro no yamazato ni,...

Translation

**Waki:** Hey there, old man, isn't your speech that of a peasant of this mountain?

**Shite:** You could say that I'm a sea-folk of this inlet.

**Waki:** If you are one of the sea-folk, you *should live here on the shore (as opposed to there on the mountain)*. If you commute in the direction of the mountain, then you should call yourself rather a mountain dweller.

**Shite:** So then, the brine that the sea-folk draw should be just left without being burned?

**Waki:** Surely not, it is true that that the evening salt-smoke of the burning seaweed

**Shite:** endlessly smolders on, as slow as the intervals at which we take the evening salt wood

**Waki:** **Precisely the path** I am taking now is different and away from home

**Shite:** *separating* villages where the sounds of people are rare,

**Waki:** nearby Suma Inlet in the mountain behind.

A similar preoccupation with difference is apparent in *Atsumori*, more openly stated as a social (rather than geographical) discrimination. Again, the distinction is put forward in the *mondô* and is marked by a repetition of the particle, *koso*. It is first stated by the *waki* and then counteracted by the *shite*:

**Waki:** So gentle -o. It doesn't seem right coming from such as you. Really, **the likes of you possessing such extreme gentility?!**  
(*Ara yasashi ya sono mi ni mo ôzenu waza, kaesu-gaesu mo yasashû koso sôrae.*)

The semantic function of *koso* in the above *mondô* passage is to emphasize a social contradiction intrinsic to the flute being played so elegantly by simple mountain folk. This level

of refinement is commonly thought to be exclusive to court aristocrats, or in rare cases to exiled middle-ranking noblemen such as Genji or Yukihiro. This would be the main purpose for the inclusion of Yukihiro's poem in the latter three Suma-related plays—in order to legitimize a decentralized folk culture by reinforcing through the *nô* a shift in *miyabi* aesthetics.

The Suma *nô* plays attest to the presence of the *ga* aesthetic of refinement within the indigenous *ama* culture (in alluding to figures such as the culturally proficient Akashi Lady, for instance) on the distant shores of Suma no ura, as well as to the reclusive syncretic culture existing in the remote mountains behind. Ultimately this socio-aesthetic admixture of refined court nobility and rustic country folk is the result of a medieval infusion of two developmentally parallel musico-poetic traditions to which Konishi attaches the term *ga-zoku*:

- i) *ga* 雅 'high, elegant, refined': According to Konishi the *ga* aesthetic began to emerge with the importation of Chinese language, music and thought, etc., introducing "a Chinese-like rational spirit" that gradually came to influence the close relationship between the ancient Japanese and natural phenomena."<sup>28</sup> *Ga* writing is "by definition, fully formed," and this "standard of *ga* also applies to the audience (reader), which must possess requisite knowledge."<sup>29</sup> Its development runs parallel to the decline of *kotodama*.<sup>30</sup> However, by the time *nô* was developing as an art form (in what Konishi terms the "high middle ages"), *ga*, which over the centuries had evolved as a courtly aesthetic, had become fused with *zoku* which had retained a residual belief in *kotodama*. "The High Middle Ages accord great significance to the *ga* aesthetic and to emulating models from the past, but they also accord equal status to *zoku*, an aesthetic without models";<sup>31</sup>

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<sup>28</sup> Konishi, vol. 1, 1984, 13.

<sup>29</sup> Ibid, 59. My parenthetical insert.

<sup>30</sup> Ibid, 324-6; 393-405.

<sup>31</sup> Ibid, vol. 3, 1991, 146.

- ii) *zoku* 俗 'low, popular, vulgar': As a literary term *zoku* refers to that which remained in the popular culture and to some degree impervious to *ga* influence. "Zoku writings,... belong to a world without precedents, a world without fixed form. They may come with a strange roughness; with a simple, intimate gentleness; with unsettling darkness; with frivolous originality; or with raw urgency. Zoku writing may take on any of these features, being unacquainted with any settled place."<sup>32</sup> Musically, this term could be used to describe some oral *setsuwa* and *yamabushi* 'mountain ascetic' and *monogatari* recitation, song and ballad which were largely associated with itinerant performances of isolated mountain paths and villages (as described in the play through the grasscutter's persona).
- iii) *ga-zoku* 'mingling of high and low': medieval forms of literature (oral and written—*setsuwa*, *monogatari*, *nikki*, *renga*, etc.) and performance (music, *nô*) fall within this category of *ga-zoku*. For example, in *setsuwa* collections such as *Konjaku monogatari* Konishi observes that "(t)he style of the tales is *zoku*,... since it departs from the *ga* aesthetic applied to *waka* and to prose (Chinese, *Heian*/medieval *monogatari*<sup>33</sup>) in Japanese. On the other hand, *ga* is clearly present when a circle of *setsuwa* congnoscenti responds homogeneously to tales told in the "zoku" style. The *ga-zoku* designation for *setsuwa* is derived by combining its *zoku* style with the *ga* response accorded *setsuwa* by its audience."<sup>34</sup>

The *nô* of Kan'ami and (to a much greater degree) Zeami endeavored to juxtapose and combine these two aesthetics, infusing *ga* with *zoku* and *zoku* with *ga*. Zenchiku went further in abandoning *nô*'s *zoku* origin, fusing his *nô* with a *ga* aesthetic.

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<sup>32</sup> Konishi, vol. 1, 1984, 59.

<sup>33</sup> Although early *monogatari* were designated to *zoku*, a gradual awareness of *ga* transformed *monogatari* to the realm of *ga*. *Genji monogatari*, as a work of 'mixed genre,' is one of the products and instigators of such a transformation.

<sup>34</sup> *Ibid*, vol. 3, 125.

The *waki*'s comment is contravened in the very next line (following the *mondô* segment cited above) spoken by the *shite*:

**Shite:** Although you say that it doesn't seem right coming from the likes of us, as we can see in the proverb, ***one shouldn't envy others who are better, nor despise those who are inferior.***

(*Sono mi ni mo ôzenu waza to uketamare domo, sore masaru o mo urayamazare, otoru o mo iyashimu na to koso miete sôrae.*)

The above repetition of *koso* validates the aforementioned distinction by emphasizing an allusion to a contemporaneous proverb (which presumably has been handed down through written text rather than orally—as the sentence ending, *mite*, rather than the usual *to iu*, would indicate).

Although in the *Tadanori mondô* human sounds (*hito oto*) in the remote mountains are rare, in the *Atsumori mondô* musical sounds among the mountain folk abound.

**Example 26.1: Atsumori (mondô, kotoba)<sup>35</sup>**

脇：いかにこれなる草刈たちに尋ねる申すべき事の候。

仕手：こなたの事にて候ふぞ。

脇：ただいまの笛は、方々の中に吹き給ひて候ふか

仕手：さん候われらが中に吹きて候

脇：あらやさしやその身にも応ぜぬ業、

かえすがえすもやさしゅうこそ候へ。

仕手：その身にも応ぜぬ業と承れども、それ勝るをも羨まざれ、

劣るをも賤しむなとこそ見えて候へ

連れ：その上樵歌牧笛とて、

仕手：草刈の笛木樵の歌は、

連れ、仕手：歌人の詠にも作り置かれて、世に聞こえたる笛竹の、

<sup>35</sup> My translation is from Koyama Hiroshi, Satô Kikuo and Satô Ken'ichirô, ed., *Yôkyokushû, Kan'yaku Nihon no koten* vol. 46. (Tokyo: Shogakkan, 1987), 114-28. For Yasuda's translation see Appendix 1.

不審ななさせ給ひそとよ。

脇：げにげにこれは理なり、さてさて樵歌牧笛とは

仕手：草刈の笛

脇：木樵の歌の、

仕手：憂き世を渡一節を（仕手、脇向い合う）、

脇：歌ふも、

仕手：舞ふも、

脇：吹くも、

仕手：遊ぶも

### Romanization

**Waki:** Ikani kore naru kusakaritachi ni tazune môsubeki koto no sôrô.

**Shite:** Konata no koto nite sôrô zo.

**Waki:** Tadaima no fue wa, katagata no naka ni fukitamaite sôrô ka.

**Shite:** San zôrô. Warera ga naka ni fukite sôrô.

**Waki:** Ara yasashi ya. Sono mi ni mo ôzenu waza, *kaesu-gaesu* mo yasashû koso sôrae.

**Shite:** Sono mi ni mo ôzenu waza to uketamare domo,  
sore masaru o mo urayamazare, otoru o mo iyashimu na to **koso miete** sôrae.

**Tsure:** Sono ue shôka bokuteki tote,

**Shite:** Kusakari no fue kikori no uta wa,

**Shite & Tsure:** Kajin no ei ni mo tsukuriokarete, yo ni kikoetaru fuetake no,  
fushin na nasase tamai so to yo.

**Waki:** Geni geni kore wa kotowari nari, sate sate shôka bokuteki to wa

**Shite:** Kusakari no fue

**Waki:** Kikori no uta no,

**Shite:** Ukiyo o wataru hito fushi o

**Waki:** Utô mo,

**Shite:** Mô mo,

**Waki:** Fuku mo,

**Shite:** Asobu mo

**Translation**

**Waki:** Hey there, grasscutters, I have something to ask you.

**Shite:** Something to ask *us*? Go ahead then.

**Waki:** Was the flute I just heard being played by one of you?

**Shite:** Yes, by one of us.

**Waki:** So gentle -o. It doesn't seem right coming from such as you. Really, **the likes of you possessing such extreme gentility.**

(**Koso** here emphasizes the contradiction that the flute can be played in such a refined way by simple country folk, as opposed to being exclusive to noblemen of the court.)

**Shite:** Although you say that it doesn't seem right coming from the likes of us, the proverb has **indeed** shown that *one shouldn't envy others who are better, nor despise those who are inferior.*

**Tsure:** What is more, (that which you heard) has been referred to as the Woodcutter's Song and Grasscutter's Flute.

**Shite:** The Grasscutter's Flute and the Woodcutter's Song,

**Shite & Tsure:** worked into the compositions of poets, have been heard by the world. There is no reason, you know, to doubt the bamboo of the flute.

**Waki:** Surely, surely, your words are true. So then, so then, The Woodsman's Song and the Grasscutter's Flute,

**Shite:** The Grasscutter's Flute,

**Waki:** The Woodsman's Song,

**Shite:** A single melody<sup>36</sup> is our passage through this sad world,

**Waki:** in singing,

**Shite:** in dancing,

**Waki:** in playing the flute,

**Shite:** in the amusement of (performative) play

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<sup>36</sup> One wonders if this 'single melody' does not refer to the *nô yawagin* melody. I have observed in my analyses of *yowagin* melodic contours that the assortment of *yowagin* segments in any given *nô* play would seem to be modal and motival variations of a single melody.

The musical and performative focus in the latter half of the *Atsumori mondô* blossoms into lyricism and *yowagin* melody sung by the chorus in the *age-uta* which immediately follows:

**Example 26.2: *Atsumori* (*age-uta*, *yowagin*)**

地謡：身の業の好ける心に寄竹の、好ける心に寄竹の、  
小枝蟬折れさまざまに（脇正面へ向く）  
笛の名は多けれども（正面へ数歩出る）、  
草刈の吹く笛ならば、これも名は、  
青葉の笛とおぼしめせ（脇へ向く）。住吉の汀ならば、  
高麗笛にやあるべき（角へ出る。連れは退場する）。  
これは須磨の塩木の（常座にもどり）  
脇：（向く）海人の焼残とおぼしめせ、海人の焼残とおぼしめせ。

**Romanization**

**Jiuta:** Mi no waza no  
sukeru kokoro ni yoritake no,  
sukeru kokoro ni yoritake no,  
saeda semiore  
samazama ni  
fue no na wa ôkeredomo,  
kusakari no  
fuku fue naraba,  
kore mo na wa,  
aoba no fue to oboshimese.  
Sumiyosh no mikiwa naraba,  
komabue ni **ya** aru-beki,  
kore wa suma no shioki no

**Waki:** Ama no takisashi to oboshimese, ama no takisashi to oboshimese.

**Translation**

**Chorus:**  
Heart-minds cultivated in our act of fondly gathering bamboo,  
Heart-minds cultivated in our act of fondly gathering bamboo,  
washed up by the sea,  
have produced flutes (named) 'surpassing the cicada',<sup>37</sup>

<sup>37</sup> Matisoff, 1978, 6, draws attention to the significance of *semi* and *ore* in the naming of musical instruments:

The *semi* element of Semimaru was used broadly in Heian Japan in the names of musical instruments and of various types of musical performance, the sound of the cicada being thought

and all kinds of other names of countless flutes.  
If the flute that the grasscutter blows had a name,  
it would be Greenleaf Flute.  
If this was the water's edge at Sumiyoshi,  
Perhaps this could be called a Korean Flute.  
But just think, this one was made at Suma,

**Waki:** out of a piece of charred salt-wood remaining from the sea-folk's salt-kiln fires.<sup>38</sup>

The marked presence of the word, *kokoro*, repeated twice at the beginning of this lyrical segment replete with references to the flute instrument attests to the inherent association of *kokoro* with music and performance in Zeami's *nô*. Its intimate relation to *kotoba* is preserved, however, in the listing of names of specific flutes, that is, in the assertion of *koto* 'music's language', despite the fact that the segment is musically disposed. On the other hand, the passage is characterized by a conspicuous absence of *kotoba* signifiers such as those which were prevalent in the preceding *kotoba* segment (ie. *koto*, *koso*, *kono*, *sono*, etc.). That is, words which in the former passage direct reader-listener attention toward the dimension of language *kotoba* in the play have been substituted in the latter passage by names (*kotoba*) of musical instruments (*kokoro*). As in the case of the unnamed, invisible *koto* instrument in *Matsukaze*, the instrument names (not the instruments themselves) in *Atsumori* seem to take on the status of mute objects or 'things' *koto* 事. This connection between the different significations of *koto* would seem to be linguistically sustainable. Takashima states that according to patterns of vowel subsets found in early Japanese, both *koto* 'thing' and *koto* 'musical instrument' were written consistently in the *otsu-rui* (Type B) vowel in the *man'yôgana* notation found in the *Man'yôshû*, *Kojiki*, *Nihonshoki*, as well as some few other sources. Although there is a difference in pitch accent between the two, due to the fact that *koto* 'speech' is also written in the *otsu-rui* and does share the accent pattern of *koto* 'thing', Takashima

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extremely beautiful. We know of a *koto* called *semikiyo* "cicada pure," flutes called *semiore* "surpassing the cicada" and *kosemi* "little cicade," and even of a flute called *semimaru*.

Moreover, it appears that *semiuta* "cicada song" was the tenth-century name of either a style of vocal performance or of *koto* music. (My underlined emphasis.)

<sup>38</sup> For Yasuda's translation see Appendix I.

concludes that they are probably etymonic.<sup>39</sup> Concerning the *koto* musical instrument, Henry Johnson takes issue with the “classifications and names used at various times in different contexts for the Japanese *koto*,” arguing that “this particular instrument is a signifier of unique meanings in many environments.” Although he doesn’t make the connection between the other meanings of *koto* as ‘speech/word’ and ‘thing/matter/affair’, he does investigate the numerous levels of meaning associated with the *koto* for the purpose of showing “how the instrument is understood in the Japanese context, an understanding of which contributes to the comprehension of classifications and names in Japanese culture in general.”<sup>40</sup>

A similar trend toward sonic subtextual culmination can be observed in the *Tadanori age-uta*, although in keeping with this play’s thematic focus on poetry (intrinsic to the character of Tadanori)—in contrast to the musical theme developed through the character of Atsumori who is discovered to be in possession of a flute—in this case the linguistic references are to the sounds produced by poetic language rather than the linguistic naming of musical instruments as emitters of sound.

**Example 25.2: *Tadanori* (*age-uta*, *yowagin*)**

地：げにや須磨の浦                      余の所にや変わるらん。  
 それ花につらきは（角へ行く）嶺の嵐や山(yama)おろしの  
 （蔑を見あげて左へまわる）音をこそ厭ひしに、  
 須磨の若木の桜は、海少しだにも隔てねば  
 通ふ浦風に                      （常座にもどり脇生面を向く）、  
 山の桜も散るものを              （杖に両手を添え、山の桜を見る）

<sup>39</sup> Takashima’s comments.

<sup>40</sup> Henry M. Johnson, “A *Koto* By Any Other Name: Exploring Japanese Systems of Musical Instrument Classification,” *Asian Music* 28:1, 1996-7, 44. See also, Johnson, “The Symbolism of the *Koto*: an Ethnomusicology of the Form and Function of a Traditional Japanese Musical Instrument,” Ph.D. Thesis, University of Oxford, 1993.

## Romanization

**Ji:** Geni **ya** suma no ura, yo no tokoro ni **ya** kawaruran.  
sore hana ni tsuraki wa, mine no arashi ya yama oroshi no  
oto o **koso** itoishi ni,  
suma no wakaki no sakura wa, umi sukoshi dani mo *hedateneba*,  
kayô ura-kaze ni, yama no sakura mo chiru mono o.

## Translation

**Chorus:** Really, hmm, don't you think, compared to other places -o, Suma Inlet must be different  
The hardships of those flowers— (goes to corner)  
**in fact** they loathe the sound of the mountain gales -o! blowing off the peaks.  
*As there is not even a gap (no difference) between the Young Cherry Tree and the sea,*  
winds passing along the shore scatter even the **mountain cherry blossoms.**

**(Contrary to what they seem, in fact, the blossoms of the ocean's Young Cherry Tree are mountain blossoms.)<sup>41</sup>**

Moreover, the imagistic unity attributed to *Tadanori* by Konishi and Goff is observable in this passage in which the 'blossoms of words' of the cherry tree on the shore and those on the mountains become mingled with the discursive sounds of the "mountain gales blowing off the peaks and the winds passing along the shore." Geographical distinctions between mountains and ocean become indistinguishable in a conjoining of word, sound and image. However, as in *Atsumori*, the 'heart-mind' (*kokoro*) of this *age-uta* segment remains rooted in its sonic subtext in the absence of which the play's word and image would remain remote, lifeless, mute and soundless (an 'empty cicada shell'). That is why, necessarily, at this early stage the play's acoustical element is initiated. Without the gradual development of an acoustic soundscape *Tadanori's* final poetically gestural dance would not be able to achieve that total identification of character with the play's primary sonic and visual object—the famous Young Cherry Tree. That in *Tadanori* the poetic intent of the cherry tree's 'flowering words' culminates so facilely in danced action is due to an "imagistic unity," acknowledged by Konishi, Goff and Tyler to be the reason for the play's acclaim. In *Kakyô* Zeami himself emphasizes the originating role of the chant in creating such a union of images.

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<sup>41</sup> For Yasuda's translation see Appendix 1.

Shonin mimi kiku tokoro saki da fūsei suko utsu ki mi  
 まづ、諸人の耳に聞く所を先立て、風情を少し後るるようによれば、聞く心よりやがて見ゆる  
 tokoro utu sakai mi bun jōju kan  
 る所に移る堺にて、見聞成就する感あり。

Actually, the audience should first hear the chant, then see the appropriate gesture afterwards, so that when they see what they have already understood, the satisfying sensation of a genuine union between the two images will be created in the moment of transition from one to the other.<sup>42</sup>

Thus, it is important to point out that such “imagistic unity” is made possible in the *nô* through interartistic juxtaposition, originating not in the play’s visual imagery, but in its chanted words. Imagistic unity begins at a play’s sonic foundation, from which the still and mute object is gradually motivated into moving breathing sculpture. *Nô* is the sonically activated transmutation of imagistic form.

The significance of the sounding of the words in the *Tadanori age-uta* is evidenced by the presence of particles: *koso* (occurs once) and *ya* (occurs five times).<sup>43</sup> The single instance of *koso* immediately follows the word, *oto* ‘sound’ and serves to direct the reader-listener towards the text’s acoustic dimension. In addition, the presence of the delimitational *koso* accentuates the oppositional difference set up in the passage between the cherry blossoms of the mountains and those of the sea. On the interartistic level the presence of *koso* also marks the nullification of aesthetic oppositions between sound and vision, thus creating the ‘aesthetic unity’ or synthesis of visual and sonic affective expression just mentioned.

<sup>42</sup> *Kakyô, Zeami Zenchiku*, 85. Translation taken from Rimer and Yamazaki, 76.

<sup>43</sup> In *Atsumori* I have rendered the particle *ya* functions variously as: i) softener (-o; hmm...); ii) mild interrogative or rhetorical question (‘don’t you think?/wouldn’t you say?); iii) vocative (-o!); and iv) interjectory (-o). Despite its four different implications, however, in a cross-section of *nô* plays there is a profusion of consistently placed *ya* particles. Arguably the overall performative function of this particular particle is to summon reader-listener attention to and participation with the melodic/metrical dimension of the text in its proximity to (indigenous) song, rhythm and melody.

Like *koso*, the persistence of the particle *ya* throughout the *age-uta* also serves to direct reader-listener attention to the segment's sonic signification. *Ya* occurs three times in its capacity as particle and is echoed twice in its associative counterpart, *yama* 'mountain'. As sonic signifier the semantic affiliation of *ya* with *yama* designates the mountains behind Suma Inlet to be the geographical location in *Atsumori* and *Tadanori* of both plays' acoustic soundscapes. Whereas in *Matsukaze* the waves rolling onto Suma's shore constitute the primordial and rhythmic atmosphere of the play's acoustic environment, in *Atsumori* and *Tadanori*, the cherry tree at Suma Inlet becomes linked perceptually to the realm of vision. Thus, Suma becomes the site of the play's visual surface; while the mountainous region behind becomes the foundation for the play's sonic subtext. However, in both warrior plays this perceptual distinction between sound and vision is merged, in that the driftwood gathered from Suma's shore *is* the actual material source (*koto*) of the musical instruments played with such surprising refinement by common grasscutters transporting wood and reeds from the ocean and to the remote mountains.

### **Audience presence, interjection and participation: the particle, *ya***

Generally speaking, as is the case with the particles, *koso* and *zo*, the *ya* particle tends to make its initial appearance(s) in the introductory *kotoba* segments of *nô* written texts.<sup>44</sup> This has been observed within the limited selection of plays by Kan'ami and Zeami receiving more rigorous analytical treatment in this investigation, as well as in an overall cross-section of plays by all three authors (Kan'ami, Zeami and Zenchiku) examined in the preliminary research leading up to this investigation.<sup>45</sup> Although it is difficult to discern whether particle usage patterns in Kan'ami's plays are attributable to him (and/or to the existing oral tradition) or to Zeami's revisions, they would seem to remain less consistently employed than in the case of

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<sup>44</sup> See Chapter 5, Figure 2.1.

<sup>45</sup> Further research into specific patterns of particle usage in the *nô* would need to be conducted in order to fully substantiate these findings.

Zeami's systematically configured individual *nô* segments and overall structures. In the case of Zenchiku, however, particle signification would seem to be much less of an issue, due to their minimal and highly conventional usage. Due to the fact that Zeami seems to have systematized the *nô* style of language inherited through his father from the oral performance tradition, his plays are the most reliable for the purpose of tracking patterns of *kakari musubi* and contrastive particle usage. In Zeami's plays the particle *ya* tends to make infrequent appearances (depending on the play) in proximity with other particles such as *kana*, *koso* and *zo* throughout the main body of the text;<sup>46</sup> it appears more frequently from the culminative point (usually just beyond the *kuse*) when *koso* exhausts its performative function through to the conclusion.<sup>47</sup> In relation to the basic *jo-ha-kyû* structure of the *nô* texts attributed to Zeami, following a few initial appearances of *ya* at the beginning, the particle *kana* tends to inhabit the *jo* 'introductory' portion; *koso* and/or *zo* (depending on the individual play's source material) usually perform their allusive and intertextual functions during the *ha* section of the play (during the *kuse*, if the play contains one, and slightly beyond); and *ya* tends to predominate the *kyû* conclusion. Figures 2.1-2.6 in Chapter Five show the layout of particle usage in *Matsukaze* in relation to its poetry allusions and prose intertextual sources. Similar patterns of particle placement within the overall *nô* structure can be observed in each of the plays discussed.

According to Bialock, the presence of delimitational particles in early Japanese poetry signals an audience presence. For example, he states that earlier compilations such as the *Kokinshû* feature poetry which through syntactical structures such as "*kakari musubi* betray(s) in (their) highly wrought surface figuration a language so highly pitched in its self-referentiality that it appears to be calling attention to itself as if soliciting *admiration*."<sup>48</sup> This rhetorical observation of *kakari musubi* usage in early *waka* tends to support phenomenological considerations (put forward in previous chapters) of the function of such particles in the *nô* as

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<sup>46</sup> See Chapter 5, See the *Matsukaze* model in Figures 2.1-2.6.

<sup>47</sup> See Chapter 5, Figure 2.6.

pertaining to allusive memory. Certainly, allusion and intertextuality are rhetorical techniques by which audience participation in the text is elicited.<sup>49</sup> As described in Chapter Two, the dynamic process by which the reader-listener receives, perceives and participates in allusive acts of remembering can be understood phenomenologically. And as has been observed in Chapters Three and Four, in the case of Kan'ami's *nô* plays the purpose of contrastive particles and allusion is to solicit directly the active participation of the audience. In contrast to the earlier *nô* plays, however, Zeami's evolving individual *nô* aesthetic betrays a more calculated manipulation of source material as well as an increasingly (almost certainly conscious) systematic particle usage. These characteristics of his style reflect the medieval trend towards an increasingly complex interrelationship between audience and performer, one which becomes mediated through the interaction of word, sound and image. Moreover, what Bialock refers to as the "surface figuration" of *kakari musubi* in *Kokinshû* poetry is reflected in the earlier *nô* plays. By contrast, in Zeami's plays the surface figuration of the *nô* deixis points to a subsurface depth characteristic of later medieval poetry and performative expression.

Ôno Susumu discusses the fact that in ancient Japanese song and poetry there was no distinction between *ya* as *kakari musubi* and *ya* as interjectory particle.<sup>50</sup> Originating as *kakegoe* 'drummer's calls' in traditional folk song and dance, the particle began to be interjected by the performers and singing audience into the song texts themselves, the early function of the particle in *saibara* (*gagaku* patterned folksongs) being to regulate the text to the rhythms of the songs (*inritsu o totonoeru "ya"*). Ôno traces the development of *ya* interjection into later *Shinkokinshû* poetry in which the particle often follows *utamakura* 'poetic place names'. He

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<sup>48</sup> Bialock, 204.

<sup>49</sup> Konishi's notion of *ga* audience response in association with *zoku* forms such as *setsuwa* (mentioned above) would also tend to support this claim. Allusive and intertextual techniques work most effectively when the audience has an individual or collective knowledge of the material being alluded to. Allusion and intertextuality is almost entirely dependent on this *ga* audience response.

<sup>50</sup> Although Ôno traces historically the various usages of the particle *ya*, this investigation focusses exclusively on its function in the *nô*. As mentioned in footnote 43, the frequent appearance of *ya* in the

provides examples from the *Kokinshû*, such as むさし野や (*Musashino -o*)、にほの海や (*Nio no umi -o*)、松島や (*Matsushima -o*). This usage of the particle extends also to evoking scenes from poetry. Ôno offers examples from *Shinkokinshû* #302, 朝霧や (*asagiri ya*—‘morning fog -o’); #420, さむしろや (*samushiro -o*—‘oh, the cold, ya!’); #450, ひとり寝や (*hitori ne ya*—sleeping alone -o); #504, 村雲や (*muragumo ya*—gathering clouds -o), #1347, 萩の葉や (*hagi no ha ya*—leaves of bush clover -o). In these cases the function of the particle, *ya*, is to evoke in the present an associated emotion of a past scene from poetry. Here, as in the case of *utamakura*, the particle *ya* is being used as part linguistic signification of drum rhythms and part *kotodama* to solicit audience recollection of a particular place name or poetic scene along with the associated emotion. Thus, in the above examples from the *Shinkokinshû*, a vertical depth observed by Bialock to be characteristic of Late Classical Japanese poetry is established through affective expression.

In *Matsukaze*, audience presence in the final *kyû* section is signified by almost exclusive usage of the particle, *ya*. As can be observed in Figure 2.6 (at the end of Chapter Five), fifteen instances of *ya* are sown in and around a subtly deferred disclosure of indigenous *honketsu*. This intertextual reference to the *Kojiki* and *Kinkafu* provides the play with an atmospheric and acoustical foundation which permeates the entire *Matsukaze* ur-text (intertextual and allusive subtext at the sonic level) from its inception. The question arises as to why these ancient sources are not drawn overtly into the text sooner. In fact, by introducing them in the final *kakaru* segments sung by the chorus the playwright ensures that they will indeed affect the entire play (as well as the next play in the cycle to be performed), due to the cyclical *jo-ha-kyû* principle which dictates that *kyû* (the greatest number of instances of the *ya* particles generally occurs in the final *kyû* section of Zeami’s *nô* plays) invariably leads back to *jo*. In this way, the play’s indigenous sources are predestined to permeate *Matsukaze* from its very inception (in

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*nô* is primarily in its capacities as interjectory or vocatory particle, and as linguistic signifier of audience and rhythmic presence.

reverse order, from *kyû* to *jo*). This would explain why the *jo* and *kyû* portions of a *nô* play are often frequented by the *ya* particle. Thus, though not openly stated until the end of *Matsukaze*, the play's indigenous sources provide the atmospheric and acoustical grounds around which the play's web of intertextual and allusive sources are meticulously constructed.

Extensive usage of the particle, *ya*, in the final *kyû* of *Matsukaze* marks a sonic return to the resoundings of multiple inner voices within the collective heart-mind 'kokoro' of the audience. Within this interior acoustic space are heard snatches of ancient songs, echoed in the hollowness between drum beats, and drawn temporally into the present text by musical *kakegoe* 'drummer's calls' and linguistic particle signification. The *kyû* section is the point in the play where the subtextual soundscape finally surfaces; that this ascension is made possible ultimately through the interjection of audience interior memories is signified linguistically and textually by the particle *ya*.

### Songs of *koto* at Suma no ura

The final intertextual reference in *Matsukaze* to the *Genji* Suma chapter contains at its centre the word, *shibashiba*, meaning 'again and again'. This word from the *Genji* passage is echoed repeatedly in the *kyû* section of the *Matsukaze* *nô* text, being followed by phrases such as *mireba* 'when we look' and *matsukaze bakari ya* 'only pining wind -o'.<sup>51</sup>

The smoke which occasionally came rising in his (Genji's) direction, he thought to be that from the sea-folk's salt-burning fires. In fact it was someone in the mountains behind burning wet brushwood.

**Again and again (*shibashiba*)  
the reclusive mountain folk burn kindling,**

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<sup>51</sup> In the *Genji* passage there is one instance of the particle *ya* in the line—*kore ya ama*, in which *ya ama* proximates *yama*—which possibly inspired Zeami's wordplay between *ya* and *yama* observed in the above analysis of the *age-uta* in *Tadanori*). It would seem that these linguistic sound connections begin to blend with the rhythmic lulling motion of the waves which throughout the play have been repeatedly washing driftwood onto Suma's shore. However, I have not yet been able to substantiate (through other scholarship) the question of whether this goes beyond assonance and vowel repetitions to affective expression.

**would that inquiries from the villagers  
would be so consistent**

During winter's fierce snowfalls under the scenery of an awesome sky, he relieved his loneliness by entertaining himself on the koto, while Yoshikiyo sang to his accompaniment, and Koremitsu played the horizontal flute.<sup>52</sup>

In the above passage from the *Genji Suma* chapter, *shiba shiba* echoes the word, *shiba* 柴, meaning 'brushwood', yet another of numerous references in the Suma plays to wood and trees. As has been mentioned earlier, in Zeami's Suma-related nō plays, references to wood and trees abound, recurring 'again and again' in numerous varieties and forms. There is Genji's famous 'Young Cherry Tree' in *Atsumori* and *Tadanori*; the pine of Yukihiro in *Matsukaze*; numerous references to driftwood burned in the salt-burning fires of the fisherfolk appearing in each of the Suma plays. In addition, there is the reference in *Atsumori* to the use of that wood for the making of musical instruments (in that play, the flute); whereas in *Matsukaze* the driftwood from Suma's shore is indirectly associated with the 'words and music' of *koto*. In all three Suma plays there is an ambiguity set up between the gatherers and users of the salt driftwood for the purposes of making musical instruments being folk from the mountains or the sea. And in all three plays that very *ga-zoku* distinction is nullified. These exhaustive *kotoba* references to trees, grass, brushwood, bamboo and driftwood in the Suma plays all point to the existence of a musical subtext which persists 'again and again' in beating upon the shores of acoustic memory until ultimately in the *kyū* section it breaks through the visual-sound barrier between the internal and external imaginary of the performer-audience-spectator-listener.

The root source of the *Matsukaze* ur-text as it is alluded to in the *kyū* section is from a narrative song section in the *Kojiki* 古事記 entitled, "The Remains of the Ship *Karano* are Made into a Cither. The Death of Emperor Nintoku."<sup>53</sup> The site of the narrative is a tall tree on the

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<sup>52</sup> My translation from the Suma chapter of Abe Akio, et. al., ed., *Genji monogatari, Kan'yaku nihon no koten*, vol. 16 (Tokyo: Shogakkan, 1983-8), 47. For an alternative translation see Seidensticker, 1981, 240.

<sup>53</sup> Donald Philippi, trans., *Kojiki*, Chapter 117, Tokyo: University of Tokyo Press, 1968, 322-3.

west bank of the Uki River. This tree was cut down to make a ship which had great speed and was named *Karano*. When the boat was no longer fit for sailing it was burned for making salt and its remaining parts were salvaged to make a *koto* 'zither'. The music of this *koto* was so powerful that it could be heard for seven leagues. There is a song which follows:

**Example 27: *Kojiki*: "The Remains of the Ship *Karano* are Made into a Cither. The Death of Emperor Nintoku."**

枯野を 塩に焼き 其が余り 琴に作り かき弾くや 由良の門の

門中の海石に 触れ立つ 浸漬の木の さやさや<sup>54</sup>

**Romanization**

Karano o  
shio ni yaki  
sore ga amari  
koto ni tsukuri  
kaki-hiku ya  
Yura no to no  
tonaka no ikuri ni  
fure-tatsu  
nazu no ki no  
**saya-saya**

**Translation**

KARANO was  
Burnt for salt,  
And the remaining wood  
Made into a cither (koto). When its strings were plucked (-o)—  
It was like the brine-soaked plants  
Growing on the underwater rocks  
In the YURA Channel  
Which sway slowly—  
--Saya saya—<sup>55</sup>

Within the context of the above-mentioned wordplay on *shibashiba* in *Matsukaze* and its *Genji* source, the *sayasaya* ending of this song out of ancient mythology (even to this contemporary

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<sup>54</sup> Ogihara Asao, trans., ed., *Kojiki, Kan'yaku Nihon no koten*, vol. 1 (Tokyo: Shogakkan, 1983), 180.

reader) resounds as an echo from a distant past. In its extensive usage of the particle *ya* and its play on *shibashiba*, the *nô* text is referencing the *Kojiki* account as a musical song source. The theme of the myth is a musical instrument, the *koto*, made from the wood of a famous ship which in turn was carved out of a tree situated on the shore. Moreover, the *Kojiki* account, the Suma *nô* plays and the *Genji* source are all suggestive of deeply ingrained mythological and literary associations between the *koto* and its maritime settings.

The same song appears in the *Kinkafu* 琴歌譜 'Notation of *Koto* Songs' alongside another song about "young bamboo" on Awaji Island (situated across from Suma):

Young bamboo from Mihara on Awaji  
Dug from the roots and carried off,  
Planted on Mii in Asazuma,  
Young bamboo from Mihara on Awaji

Shimaguni no  
Awaji no  
Mihara no shino  
sane-koji ni ikoji mochi-kite  
Asazuma no  
Mii no ue ni  
uetsu ya  
Awaji no  
Mihara no shino<sup>56</sup>

Both songs are categorized as *utai gaeshi*. Brannen states that there are references in the *Kokinshû* and *Rokujô koto no uta to kaeshi mono* songs; and in another reference in the *Shûchûshô*, *kaeshi mono no uta* are described as "being songs in which the flute (*fue*) and *koto* change key."<sup>57</sup> He goes on to point out an additional instance of *kaeri goe* in the *Wakana* chapter of *Genji monogatari* and another of *kaeshimono no uta* in the *Kokinwakashû uchigiki* Bk.20, in which the term refers to a change from the *ryo* to the *ritsu* scale. Brannen concludes

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<sup>55</sup> Donald Philippi, trans., *Kojiki*, Chapter 117, Tokyo: University of Tokyo Press, 1968, 322-3. (My parenthetical insert.)

<sup>56</sup> Noah S. Brannen, "The *Kinkafu* Collection of Ancient Japanese Songs," *Monumenta Nipponica*, XXIII, 1-2, 262-3.

<sup>57</sup> *Ibid*, 263.

from the final two references that the note *ritsu* is tied to *kaeshi mono no uta*, going on to say that,

Whether or not the *utai-gaeshi* and the *kaeshi-mono no uta* can be equated is another problem. About all we can conclude with any certainty is that the *utai-gaeshi* were sung immediately after another song (such as the *shizu-uta*), and probably the name refers to some change in the singing-voice or in the scale used.<sup>58</sup>

There would seem to be an association between Zeami's Suma *nô* plays and the two songs in the *Kinkafu*. Although the relation between the *koto* songs may not be immediately discernible, in light of Zeami's preoccupation with wood and trees in the Suma plays, as well as the thematic focus in *Atsumori* on the bamboo flute and in *Matsukaze* the hidden reference to the *koto*—both instruments made from salt-soaked wood on Suma's shore—their connection becomes clear. Both songs are concerned about the obtaining of wood for musical instruments. The fact that the two songs are referred to as *utai gaeshi* may hold an important musical clue to the melodic origins of *nô* in the Japanese folk tradition. Moreover, the group of Suma plays also offer rare insights into the development of *nô* music in its relation to language and are evidence of Zeami's prioritization of sound over other factors in the *nô*: the sonic dimension of *Matsukaze* and its indirect relation to the *koto* has been discussed at length; *Suma Genji* makes use of a melody thought to be derived directly from *dengaku*; *Tadanori* evokes a geographical soundscape in language and poetry; while *Atsumori* focuses on the materials used in making quality brine-soaked bamboo flutes.

Allan Grapard researches the historical connection between the *koto* and the Kasuga Grand Rite, revealing mythological associations of the instrument with Buddhist statues made of camphor wood. *Nihon shoki* accounts say that these statues came "floating over the sea and emitted light and a music audible when the tree was still no more than a point on the horizon,

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<sup>58</sup> Ibid.

and that these statues were slightly burnt.”<sup>59</sup> Grapard refers to the passage from the *Kojiki* cited above in order to indicate that the *koto* may indeed have been made originally out of camphor wood. Indeed, there would seem to be a parallel between the ancient Japanese custom of producing musical instruments from the salt wood of boats to the European practice of treating Stradivarius violins with brine.<sup>60</sup> In the Suma *nô* plays, the presence of trees and the emphasis on the use of burned salt-wood for the purposes of making (superior) musical instruments (which in *Atsumori* are listed according to their given names), would tend to support this claim. Grapard cites another report in the *Hizen Fudoki* concerning the vertical planting of a *koto* into the ground where it grew into a camphor tree. The site became known as *Koto ki no oka* ‘Hill of the *koto* tree’. Interpreting along these lines the associative connections of the cherry and pine trees with music and poetry featured throughout the Suma plays, these trees may indeed have been intended by Zeami on one level to be vertical manifestations of musical instruments.<sup>61</sup>

Grapard’s assertion that historically the “*koto* was used primarily for divination and as an emblem of power”<sup>62</sup> sheds light on Zeami’s own purposes in erecting these trees of musical *kotodama* on the shores at the interstices between the Suma exile and mountain recluse in his *nô*. Grapard recounts a 1976 archeological dig along the shore of Lake Biwa which uncovered a fifth century *wagon*, or *koto*, and another a year later which revealed three additional *koto* on the shores of the Ado River which flows into Lake Biwa. All were ancient *koto* made from burned camphor wood. He submits that such material and legendary evidence associating *koto* with the importation of Buddhism to Japan served to aid in the assimilation of Buddhism with the indigenous religion and culture. Through the medium of *koto* ‘music and words’, “an emblem of divination and ordered rule,” the Buddha was more easily accepted as *kami* ‘deity’. In

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<sup>59</sup> Allan Grapard, “Echoes of Camphorated Maritime Music,” in *The Protocol of the Gods: A Study of the Kasuga Cult in Japanese History*, Berkeley, Los Angeles, Oxford: University of California Press, 1992, 151.

<sup>60</sup> Susan Matisoff, mentioned in Grapard, 151.

<sup>61</sup> As mentioned earlier, the pine tree on the back of the *nô* stage may also be representative of the central role of *koto* ‘resounding of words, music, things’ in the *nô*.

Zeami's nô plays musical instruments (*koto*) are invariably linked to various kinds of wood originating in the mountains to become driftwood in the waters below, or from brine-soaked boats brought in with the tides from out at sea and burned on the shore. They are mediators, linking the imported Chinese tradition (*ga*)—landed on Japan's peripheral shores and implicated in the Suma plays in allusions concerning the *kin* (*koto*) and *pipa* (*biwa*) through the *Tale of Genji* to the Chinese poetry by Bai Juyi—with the assimilating syncretic culture of the *yamabushi*, warrior and mountain ascetic (*zoku*) inhabiting the peripheral regions around the capital and the reclusive mountains within the country's dark interior.

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<sup>62</sup> Grapard, 153.

## CHAPTER 8

### BIWA AS KOTO IN ZEAMI'S SEMIMARU

#### Parallels between *Matsukaze* & *Semimaru*

The precise dating of *Semimaru* is unknown and even its authorship is not entirely clear.<sup>1</sup> However, it is certain that the play was in existence during Zeami's time, and it remains widely attributed to Zeami.<sup>2</sup> Its first recorded appearance is in *Sarugaku dangi* under its original title *Sakagami*. As it does not appear in the group of plays listed in *Sandô* in 1423, Matisoff suggests that it could have been written between 1423 and 1430.<sup>3</sup> If this is the case, then it possibly postdates *Matsukaze* (according to Tashiro's estimation of *Matsukaze* likely having been composed in or prior to 1412) by eleven or more years. The two plays share a number of musico-poetic traits. However, that *Semimaru* may be interpreted as a more overtly expressed development of several of the thematic and artistic concerns (discussed in previous chapters) resonating beneath the surface of the *Matsukaze* text supports the supposition that *Semimaru* is very likely a later play.

The most obvious similarity between the two plays is a blurring of the *shite* and *tsure* roles in a marked pair of figures who at times seem to function as one composite character: in *Matsukaze*, the *shite* is Matsukaze and Murasame is the *tsure*; and in *Semimaru*, the *shite* is Sakagami and *Semimaru* is the *tsure*.<sup>4</sup> Each character pair relates directly to its corresponding

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<sup>1</sup> Tashiro Keiichirô *Yôkyoku o yomu, Asahi sensho*, no., 332 (Tokyo: Asahi shinbun sha, 1987), 238.

<sup>2</sup> Sanari, *Yôkyoku taikan*, vol. 3, 1963, 1671; Kanai, *Nô no Kenkyû*, 1969, 479; Matisoff, 1978, 79; Tyler, 1992, 237.

<sup>3</sup> Susan Matisoff, *The Legend of Semimaru: Blind Musician of Japan*. New York: Columbia University Press, 1978, 109. This book presents an exhaustive and fascinating insight into the intertextual significance of the setting, character(s) and source material comprising the nô play, *Semimaru*.

<sup>4</sup> Although many nô plays contain a *shite* and one or more *tsure*, most do not display the same kind of paired intimacy, rather maintaining the conventional distinction between the main and subordinate roles. In *Matsukaze* the Matsukaze-*shite* and Murasame-*tsure* roles are somewhat interchangeable, although Matsukaze still remains dominant; whereas in *Semimaru*, the *Semimaru-tsure* role verges even closer to that of a *shite*.

play's sonic dimension in that the *tsure* is either indirectly (as in *Matsukaze*) or directly (as in *Semimaru*) connected to the *biwa*; while the *shite* character draws on literary associations surrounding *koto* 'words, music, musical instruments' as developed in previous chapters and again reflected in the current play in Sakagami's musico-poetic sounding of words. In both plays (but more characteristically in *Semimaru*) the percussive impact of *biwa* simulation within the *nô* melodic line comes to the audience-reader via the chanted *nô* text in sporadic moments of tonal intensification which build and then die out like Murasame's 'passing rain' (as discussed previously in Chapter Six). As dramatic and textual representative of musically delivered prose narrative within the medieval present, the *Semimaru* character remains linguistically, textually, musically and horizontally unmarked.<sup>5</sup> On the other hand, the musico-poetic language (*koto*) of the classical and ancient past is marked in the designation of the *shite* role to Sakagami as well as within the play's allusive context. As is typical of over half the plays in the current *nô* repertoire, the second part of *Semimaru* contains a *kuse* (an *i-guse* 'seated *kuse*') which reflects Zeami's gradually more Zen influenced aesthetic. It features the legendary male character of *Semimaru* and contains an *age-ha* delivered by him. However, part one of the play also contains a *kuse*-like segment within the *ji-ageuta* sequence which resembles the archaic prototype of the *nô kuse* and also includes an *age-ha* sung by the female character, Sakagami. Strategically located between this initial *ji-ageuta* segment in part one and the *i-guse* in part two of *Semimaru* is an allusion to Bai Juyi's *Pipayin* that also appears in *Matsukaze* (previously discussed in Chapter Six). Further pertaining to allusive and intertextual parallels between the two plays is the presence of two (one direct and one indirect) references to the poetry of middle-ranking nobleman, Yukihiro. Finally, the *utamakura* featured in both plays are borderline placenames. *Semimaru* takes place at a mountain pass called Ôsaka no seki 'Barrier at

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<sup>5</sup> I am borrowing the terms 'marked' and 'unmarked' from Roman Jakobson's linguistic theory of 'markedness,' in which in an oppositional pair of words such as 'past' and 'present,' the first would necessarily be 'marked,' as it is a time which no longer exists, whereas the latter would remain 'unmarked,' as it 'just is.'

Meeting Slope'.<sup>6</sup> The setting of *Semimaru* is a low mountain pass with a pure water spring.<sup>7</sup> As Matisoff points out, in contrast to the story of Semimaru presented in *Konjaku monogatari* (one of *Semimaru*'s main intertextual sources), the Semimaru character of the nô play "is clearly an exile rather than a hermit."<sup>8</sup> More blatantly in *Semimaru*, but as argued previously, certainly operating in *Matsukaze*, themes of exile and the legitimization of cultures located in the capital's peripheries towards a revitalized, inclusive, medieval aesthetic once again comprise the musico-poetical dimension of Zeami's nô.

### Encounters of words and music at Ôsaka no seki

On close examination of the play's source material, Matisoff presents Semimaru 'blind cicada musician' and Sakagami 'slope deity' originally to have been equal partners in a pair of male and female deities guarding the pass at Ôsaka. Thus, historically both Sakagami and Semimaru share mythological and legendary ties to Ôsaka no seki 'Ôsaka Barrier', being foundational to the evolution of the place name as an *utamakura*. Ôsaka 'meeting slope' became known in early poetry for the music that was performed there. Matisoff selects four representative poems which contain both mention of the *Semimaru* play's location and references to *koto*, a general referent for stringed instruments (*biwa/koto*). The first contains the Ôsaka place name and a reference to *koto* as an instrument of the East 'Azuma':

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<sup>6</sup> Matisoff translates Ôsaka as 'meeting slope'.

<sup>7</sup> Tyler states the mountain landscape to be the primary geographical location of the nô. Nô plays are frequently set at a body of water beneath these mountains, due to the fact that water is a source of life and livelihood. See Tyler, "The Path of My Mountain": Buddhism in Nô," *Flowing Traces: Buddhism in the Literary and Visual Arts of Japan*, ed. James H. Sanford, William R. LaFleur, and Masatoshi Nagaatomi, Princeton, New Jersey: Princeton University Press, 1992, 156-7.

<sup>8</sup> Matisoff, 94.

## A. Ôsaka Poems

### A.1. Ôe no Masahira (952-1012), poem #937, *Goshûi waka shû*<sup>9</sup>

Ausaka no  
Seki no anata mo  
Mada mineba  
Azuma no koto mo  
Shirarezarekeri

**(As) Not (even)** having seen  
The far (other) side of  
Ausaka barrier  
They know not (don't **even** know) of  
The koto of the East.<sup>10</sup>

The poem consists of a repetition of the particle *mo*, echoing other Semimaru and Ôsaka related poetry (discussed below). In addition, the particle *ba* (attached to the verb, *miru* 'to see' +neg) in the third line is conspicuous, given the poem's partiality towards a peripheral counterculture (located 'east' of the barrier) with its itinerant *koto*, namely the *biwa*.<sup>11</sup> The contrastive usage of *-eba* here is likely a transitional linguistic form resulting from *genbun nitô*, as discussed in Chapter One, p. 59-61.<sup>12</sup> Its presence here (as opposed to instances where it appears in centralized capital-based poetry) may signify a crossing over into poetry of prose language and literary expression associated with themes of decentralization in the *Semimaru* source material. Indeed at least two pair of opposites are being compared—the cultures lying west and east of Ôsaka Barrier; as well as corresponding perceptions of sight (*miru*) and sound (*koto*). Both phrases, "the far side of Ausaka barrier and the *koto* of the East" are marked by the

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<sup>9</sup> Selections of poems and translations are Matisoff's. Boldfaced and italicized emphases are mine, as are all parenthetical inserts. I have preserved Matisoff's classical rendering of the *au* of *Ausaka* 'meeting slope' which she uses in order to preserve the pun on the verb *au* 'to meet', as well as to differentiate the ancient site featured in the play from the modern city of Ôsaka. In my main text, however, I will render it as Ôsaka in order to remain consistent with my own system of romanization.

<sup>10</sup> Kubota Jun and Hirata Yoshinobu, ed., *Goshûi waka shû, Shin Nihon koten bungaku taikei*, vol. 8 (Tokyo: Iwanami shoten, 1994). 301.

<sup>11</sup> Although most historical evidence associates the *biwa* with the south of Kyûshû, as its popularity spread and different schools formed, the instrument (which was played by itinerant blind musicians, or "singing priests (who) led a wandering life(,) traveling from village to village") became often associated with travel and settings in the peripheries surrounding the capital. See Malm, 1957, 135.

<sup>12</sup> The frequent appearance of this replacement is related to the play's *setsuwa* source material. I am not arguing that the presence of this form reflects any kind of historical trend supporting my hypothesis that *Semimaru* is a later play. Rather, language usage is related to the style of language inherent to the play's intertextual sources.

particle *mo*, symmetrically placed between which the particle *ba* marks the contrast between the existing cultures (one central, one peripheral) on either side of the barrier.

In the second representative poem by Priest Jakuren both *Ôsaka no seki* and *Azuma no koto* are again mentioned:

A. 2. Jakuren (?-1202), *Fuboku waka shô*

Ausaka no  
Seki no iori to  
**Omou ni mo**  
Azuma no koto zo  
Mi ni wa shimikeru

**Even as I thought**  
"These are the huts  
Of Ausaka barrier,"  
The sound of an Eastern koto  
Pierced my soul.

One instance of the particle *mo* in the line, *omou ni mo*, is again present, marking a turning point in the poem between an emphasis first on vision and then on sound, the sonic dimension ultimately triumphing over visual effect. This occurs as the speaker/reader/listener's thoughts are directed by the visual image of "the huts" towards a realization of the musical properties of language in the association of place with the *koto* (*biwa*). Furthermore, this particular poem contains the particle *zo*, immediately following and in connection with the "*koto* of the East,"<sup>13</sup> thus marking the musically transmitted language of the *biwa* and its related recitation/prose narratives.<sup>14</sup>

Once again in poem #3 the *utamakura*, *Ôsaka no seki*, is associated with "the sounds of the *koto*," this time with reference to *matsukaze* 'pine winds':

A. 3. Fujiwara Ietaka (1158-1237), *Fuboku wakashô*

Ausaka no  
Seki no iori no  
Koto no ne wa

Koto melodies (sounds of koto)<sup>15</sup>  
About (coming out of) the huts  
At Ausaka barrier

<sup>13</sup> I submit that the pun between *koto* 琴 'musical instrument' and *koto* 言 'words' is fully operative in this poem, and that in alluding to it in this particular *nô* play Zeami is cognizant of the association.

<sup>14</sup> Whereas in Zeami's lyrical plays the genre of court poetry tends to be marked as an expression of the past, in the case of these earlier literary products of that classical past, medieval trends tend to be marked.

<sup>15</sup> Again here, the pun on *koto* would seem to be operative.

Fukaki kozue no  
Matsukaze zo fuku

Deep among the branches  
(It's precisely the) Pine winds (that) blow.

Although on the surface it seems that the speaker is expressing his point of view from the western rather than the eastern side of the barrier (from the perspective of the court) the presence of *zo* immediately following alerts the reader-listener to Bai Juyi's source poem on the *koto*— *Go-gen tan* 'The Five-string Plays' (presented and discussed in Chapter Six, Example 21, in connection with Zeami's *Matsukaze*). The specific line alluded to reads, "The first and second strings are deep and die out/ Autumn wind brushes through the pines and the discordant tones fade." Implicit is the marking of *koto* with the particle *zo*, which is normally used to signal intertextual references and which informs the reader-listener that the *koto* melodies originating from the inhabited huts are *in fact* synonymous with the subterranean uncultured wilderness at the source of the *biwa*'s "wind in the pines." Reader-listener attention is being directed very specifically towards a subsurface presence of prose narrative, its musical recitation being carried on the wind blowing through the trees, existing invisibly yet audibly (according to Ihde's diagrams shown in Chapter Five, at the 'horizon of invisibility') "deep among the branches."

Finally, in the poem by Priest Jien the contrastive particle, *wa*, in inverted word order, not only marks the "barrier music" at Ôsaka as the subject, but sets up a relationship to the second line containing the particle *zo*:

A. 4. Jien (1155-1225), *Shugyojukushû*

Hikitomete  
Ureshi to **zo omou**  
Kimi ni kesa  
Ausaka yama no  
Seki no shirabe **wa**

Drawn to a stop,  
How glad I was  
To meet you yesterday  
At Mount Ausaka  
Because of the barrier music<sup>16</sup>

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<sup>16</sup> Matisoff, 1978, 13.

If the poem were to be restored to a natural word order these two lines conjoined might read: *Ôsaka yama no seki no shirabe wa/ureshi to zo omou* ‘the music of Ôsaka Mountain’s barrier **is I think** the cause of this happy meeting). Thus, the entire poem could be rendered, “Think how happy I was/to meet you yesterday/ It was (precisely) the tune of the barrier at Mount Ôsaka/that drew me to a stop.” The reversed particle usage has the effect of drawing reader-listener attention towards the poem’s inherent temporality in its present tense reference to “yesterday’s meeting.” The poem is ultimately a statement on the power of the barrier’s (*biwa*) music. And the music itself is in turn endowed with a potency of place (Ôsaka yama) sufficient to have arrested the inevitable motion of time (yesterday’s meeting is already an occurrence of the past) in order to summon a chance meeting between two travellers randomly passing through the barrier. Such an anomalous location is, as Zeami has inferred, the ideal spatio-temporal setting for a nô play which features a happenstance encounter between a long lost mythico-poetically paired brother (Semimaru) and sister (Sakagami).

Matisoff has listed seven additional poems attributed to Semimaru in various anthologies, pointing out that not all seven were necessarily composed by the historical Semimaru (if in fact there was such a single individual, as there was most likely more than one blind *biwa* musician named Semimaru contributing to the legend). However, all the poems exhibit a number of similarities. For example, concerning the first, Matisoff makes note, with reference to what modern poet Hagiwara Sakutarô terms the poem’s “sound symbolism, of the insistent repetition of the ‘k’ sounds running through the first three lines.”<sup>17</sup> In fact, as the boldfaced text below reveals, most of the poems cited above and below mimic this technique by which “(t)he content finds expression by melting into the rhythm.”<sup>18</sup> The rhythmic emphasis in the Semimaru and Ôsaka related poems would seem to point to the characteristic music of the

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<sup>17</sup> Ibid, 1978, 58. In his comments Takashima objects to calling this “sound symbolism” per se, due to the fact that the term usually refers to innate features within a particular sound. Rather, he refers to this kind of repetitive sounding of a ‘stop consonant’ such as ‘k’ as a “quasi-pun.”

<sup>18</sup> Hagiwara, cited in Matisoff, 58.

*biwa* itself, with its highly percussive rhythms. Moreover, the constant repetition of the 'k' sound directs reader-listener attention to both the *koto* of language as well as the musical presence of *koto/biwa* thrumming throughout the poems (as well as the *nô* play, as will be discussed below). That this is so is evidenced in the pivotal third line of the second poem, *onaji koto* 'same thing/same *koto*', which in addition to being a similar play on the word, *koto*, as has been observed in connection with *Matsukaze*, *Suma Genji*, *Tadanori* and *Atsumori* (see Chapters Six and Seven), also points at the poem's subtextual level to a literary interchangeability between the instruments (*koto* and *biwa*).<sup>19</sup> Both the first and second poems rely on the power of *koto* (the *kotodama* associated with Ôsaka) to continue to divide (*wakaretsutsu*), neutralize and reunite contrasting oppositions such as those contained in the second and fourth lines: 'come & go'/'friends & strangers'/'this way or that'/'palace or hovel'.

B. Semimaru Poems

B. 1. *Gosenshû*, 951, #1089

Kore ya kono  
Yuku mo kaeru mo  
 Wakaretsutsu  
Shirû mo shiranu mo  
 Ausaka no seki

This—wouldn't you think--now this?  
 Where people **come and people go**  
 Exchanging farewells  
 For **friends and strangers alike**  
 This is Meeting Barrier.

In addition to the poem's 'quasi-punning', Matisoff observes a grammatical feature which serves to lend the first poem "its strikingly unusual structural quality" and which continues to be echoed in subsequent poems as well as the *nô* play: that is, the "fourfold repetition of the particle *mo*."<sup>20</sup> As discussed in Chapter One, Ôno Susumu includes the particles *wa* and *mo* in his list of concord particles, classifying *mo* as '*musubi*' and *wa* as '*kakarî*'. According to Ôno the particle *mo* has been in use since ancient times (as evidenced in early *Man'yôshû* songs and poetry) and throughout history has continued to function in much the same way as evidenced in texts

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<sup>19</sup> For a discussion in linguistic terms of the connections between the different significations of the word *koto* see Chapter Seven.

such as the *Kokinshū* and *Genji monogatari*, its precise usage deteriorating somewhat in *Heike monogatari* and into modern times. Concerning the function of *mo* he specifies as to the scope or degree of inclusion: i ) To specify in matters of similar purport; ii) To add an additional or different thing to a certain matter; iii) To link one matter to the suggestion of an implied other, thereby making an analogy.<sup>21</sup>

Of the Ōsaka and Semimaru related poems cited in A and B, the particle *mo* recurs in the A group twice in poem #1, once in #2 with the addition of an *omou(u)* and *omou(u)* in #4; and in the B group four times in poems #1 & 2 and once in #5.<sup>22</sup> In poems B:1 & 2, *mo* can be observed to fall into Ōno's first usage: to specify in matters of similar purport, actually serving to mediate between equal pairs of oppositions (as listed above, such as 'come & go'/'those you know & those you don't know'/'this way or that'/'palace or hovel'). Poem A:1 would seem to adhere to Ōno's second definition: to add an additional or different thing to a certain matter in that 'the other' side of the barrier is being added to the known side (in this case both parts are stated and specified with the particle *mo*). Poem B:5 contains both the particles *wa* and *mo*, where *wa* designates 'a speck of dust' in the last line of the first section of the poem, while *mo* (appearing after the caesura) again adds the additional component, thus creating an resemblance between the 'speck of dust' and the speaker and emphasizing the question of an unknown future: "A speck of dust, I too have come to know no future." This instance of *mo* is consistent with several examples in early poetry cited by Ōno in which the question of the future accompanied with a hope on the part of the speaker for a certain desired outcome (usually impossible or unlikely) is emphasized by means of the particle *mo*. The phrase, *omou ni mo* in the third line of poem A:2 presents *ni mo* in a more contrastive usage and is echoed in the

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<sup>20</sup> Matisoff, 1978, 58.

<sup>21</sup> Ōno, 46.

<sup>22</sup> The tendency of the particle *mo* (*o mo*) to appear in proximity to the similar sounding verb *omou* was introduced in the Kan'ami chapters (Three and Four). I have discussed it in relation to descending and stabilizing periods within the *yowagin* melodies during which a play's emotive import becomes

second line of the later poem A:4 in which *ni* is replaced by the quotative particle *to* followed by the contrastive particle *zo*: *ureshi to zo omou*. This exquisite poem (A:2) containing the line *omou ni mo*, is echoed in similar instances of alliteration throughout Zeami's *nô* play (see analysis of musical contour below). As will be observed below in the analyses of the melodic contours of its two *kuse* (*age-uta* & *iguse*), the *nô* play *Semimaru* contains an inordinate number of instances of the particle *mo* (to an even greater degree and more conspicuously than in *Eguchi*). Furthermore, although the poem is not directly alluded to, the audio-visual merging (mentioned above in regards to this same poem) is fully exploited by Zeami in *Semimaru* in the powerful juxtapositioning in that particular play of visual and sound imagery. Indeed, the phrase *omou ni mo* is philosophically tinged, achieving similarity by means of applying contemplation to contrast. Through 'thoughtful' contemplation (*omou*) on a significant sight (Ôsaka's huts) sound begins to penetrate one's body (*mi*), becoming synonymous with vision.<sup>23</sup>

B. 2. *Shinkokinshû*, #1851

Yo no naka wa  
Tote mo kakute mo  
Onaji koto  
miya mo waraya mo  
Hate shi nakereba

Our lives,  
This way or that,  
Pass just the same.  
Whether in a palace or a hovel  
We cannot live forever.<sup>24</sup>

B. 3. *Kokinshû*, #987

Yo no naka wa  
Izure ka sashite  
Waga naran  
Yukitomaru o zo  
Yado to sadamuru

What home can I  
Point to as my own  
In this uncertain world?  
Wherever my feet take me,  
I'll call that my place.<sup>25</sup>

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neutralized. This usage is consistently and much more systematically followed in Zeami's plays such as *Semimaru*.

<sup>23</sup> This idea will be developed below in regards to the influence of Dôgen's Zen Buddhist philosophy on Zeami and its manifestation in *Semimaru*.

<sup>24</sup> Minemura Fumito, *Shinkokin wakashû*. *Kan'yaku Nihon no koten*, vol. 36 (Tokyo: Shogaku-kan, 1983), 433. Matisoff's translation, 163.

B. 4. *Kokinshû*, #988

Ôsaka no  
Arashi no kaze wa  
Samukeredo  
Yukue shiraneba  
Wabitsutsu zo neru

At Ausaka  
The storm winds  
Blow chill, and yet,  
I sleep here in suffering  
Knowing no future destination.<sup>26</sup>

B. 5. *Kokinshû*, #989

Kaze no ue ni  
Arika sadamenu  
Chiri no mi wa  
Yukue mo shirazu  
Narinubera nari

A speck of dust  
Tossed aimlessly  
On the winds,  
It seems I've become  
One with no known future.<sup>27</sup>

B. 6. *Shinkokinshû*, #1850

Akikaze ni  
Nabiku asaji no  
Suegoto ni  
Oku shiratsuyu no  
Aware yo no naka

This world of ours:  
Dewdrops trembling  
In uncertainty  
On every reed-tip  
In the autumn wind.<sup>28</sup>

B. 7. *Shokukokinshû*, #1265

Ôsaka no  
Seki no arashi no  
Hageshiki ni  
Shiite zo itaru  
Yo o sugosu tote

In the violence  
Of the storms  
At Ausaka Barrier  
I plan, somehow, in blindness  
To pass my days.<sup>29</sup>

Of the seven poems cited above, observance of particle usage would suggest that only B:1 and B:2 are the original source poems for the mass of subsequent literature developing

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<sup>25</sup> Ôzawa Masao and Matsuda Shigeho, ed., trans., *Kokin waka shû, Kanyaku nihon no koten*, vol. 9 (Tokyo: Shogakukan, 1983), 529. Matisoff's translation, 164.

<sup>26</sup> Ibid. Matisoff's translation, 164.

<sup>27</sup> Ibid. Matisoff's translation, 164.

<sup>28</sup> Minemura, *Shinkokin wakashû. Kan'yaku Nihon no koten*, vol. 36 (Tokyo: Shogakkan, 1983), 433. Matisoff's translation, 165.

<sup>29</sup> Takizawa Sadao, ed., *Shoku kokin wakashû* (Tokyo: Meiji shoin, 1984), 633. Matisoff's translation, 165.

around the Ôsaka-Semimaru legend. The presence of *ya* in the line *kore ya kono* would tend to support Origuchi Shinobu's speculation put forward in Matisoff that "common features of these three poems (poem B:1 and two others drawn from *Konjaku monogatari*) are remnants of a regional song style associated with the Ôsaka-Ômi area."<sup>30</sup> If poem B:1 does indeed originate from a song, then poem B:2 may very well be the original Semimaru poem (if there exists such a poem) as is stated in the *Toshiyori zuinô*.<sup>31</sup> However, the occurrence of the particle *ba* possibly suggests that the poem is the product of a later period when *genbun nitô* was already influencing particle usage.

In the remaining poems attributed to Semimaru, *zo* has unanimously replaced *koso*, a pattern which is reflected in the play's particle usage. This is directly due, I believe, to Zeami's observance of and adherence to the Semimaru source material, which features the replacement of the *koto* with the *biwa* (and with the recitative/prose narrative tradition associated with that instrument).<sup>32</sup>

Matisoff's comment that the poems exhibit a "striking thematic consistency"<sup>33</sup> does not necessarily mean that they were composed by one person, although it is remarkable that the particle usage and inverted message(s) contained within them remain consistent over such a long period of time. Such linguistic, semantic and thematic continuity strengthens the argument being posited here that the Semimaru legend, poetry and plays were circuitous articulations of the potency of a burgeoning culture on the eastern side of the barrier. Within a changing code of *miyabi* the combining of poetry and music, in particular at *utamakura* locations such as Suma

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<sup>30</sup> Matisoff, 1978, 57-8. My parenthetical insert.

<sup>31</sup> For a translation of the passage see Matisoff, 1978, 163.

<sup>32</sup> As has been observed in other plays by Zeami (particularly in their latter parts following the *kuse* scenes, as observed in *Matsukaze*, Chapter Five, p. 210-12), he tends to distinguish between the usage of *koso* for lyrical and allusive passages, and *zo* for the introduction of *honzetsu* prose sources. In the case of the *Semimaru nô* play, the frequent appearance of *zo* (as compared to the other plays looked at so far) reflects its numerous appearances in the Semimaru poetry and prose sources from which it derives its more peripherally based themes coming from predominantly narrative literary/linguistic forms of expression. The particle *zo* is introduced and discussed in Chapter One, p. 54-5.

<sup>33</sup> *Ibid*, 56-7. Translations of the following Semimaru source poems are Matisoff's. Emphases are mine.

no ura and Ôsaka no seki which were endowed with profound mythological, allusive and intertextual significance, was the most potent medieval assertion of *kotodama*. Such musico-poetical expression came to be represented in literature and poetry through the mere mention of musical instruments (as observed earlier in the *Genji Suma* chapter, several *nô* plays and the classical and medieval poetry cited above)—in particular, those used primarily as an accompaniment to recitation and song (namely, the *koto* and *biwa*).

The gradual fusion of the highly reputed *koto* of the court as musical representative of the Chinese and Japanese court traditions with the lower ranking *Azuma koto (biwa)* of the regions outside of the capital was essential to the legitimization of an alternate socio-cultural reality—one which Zeami further actualizes in his *nô* plays. Thus, within Zeami's *nô* the well known trope Ôsaka (Ausaka) 'meeting and parting' takes on the more specific meaning of 'intersections of words and music'. It is a place endowed with the musico-poetical power of *koto* necessary to bring about a renewed aesthetic of reclusion, transience and change. Previously bestowed in myth and poetry with the significance of *utamakura* as a meeting point of male and female mythological deities and their corresponding principles, in the medieval period it acquires deepening layers of allusive and intertextual signification. Ôsaka becomes a crucial intersecting point between two traditions (one centred in the capital, the other located around the peripheries) each operating almost equally in the *nô*<sup>34</sup>, one or the other being marked depending on the particular allusive and/or intertextual context of a given play. In the *nô*, the more lyrical melodic expression of poetry (*utaimono*) and *yowagin* chant generally remains inherently feminine, as is reflected in the exemplary status attributed by Zeami to the plays in 'woman's mode'. On the other hand, the dynamic rhythmic narrative prose segments delivered in *tsuyogin* vocal style tends to be the music-literary mode through which masculine literary and musical genres represented in many of the warrior plays are transmitted. However, it is

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<sup>34</sup> As cited earlier from Konishi, in the *nô* there is slightly more emphasis on the lyrical than the narrative.

important to emphasize that Ōsaka in poetry, narrative and the nō is not a breeding ground for dichotomies. Rather, it is a merging point between vacillating pairs of established oppositions such as: female/male west/east; court/provinces; *koto/biwa*; language/music; cultured/uncultured; high-ranking/low ranking, etc. In *Semimaru* Zeami transports this Buddhist informed conjoining of opposites onto the 'meeting place' (*Ōsaka no seki*) of his nō stage, meticulously marking for the purpose of reuniting such existing yet potentially blurred distinctions.

### **A marking of the feminine hand in the casting of Sakagami as *shite***

For the purpose of analysis there might be said to be two miniature nō plays operating within *Semimaru*: one surrounding the female character of Sakagami (featuring the more archaic *ji-age-uta* which functions in the medieval nō play as a combined *michiyuki* 'travel song' and *kuse* segment); and the other surrounding the legendary male figure of Semimaru (conforming to the later more standard nō formula which includes a *michiyuki* & *kuse* (in this case, an *iguse*)). Given Sakagami's structurally subordinate role and the later naming of the play after Semimaru,<sup>35</sup> the designation of *shite* to the contradictory character of Sakagami warrants analytical treatment. Rather than taking on an investigation of the entire play, the two *kuse* (Sakagami's *age-uta* and Semimaru's *iguse*) will remain the main focus of this chapter.

The 'quasi-sound symbolism'<sup>36</sup> and particle usage shown above to be operating within poetry surrounding the Semimaru legend makes its way into the *Semimaru* nō and is integrally woven into the play's meticulous soundscaping. As can be observed in the Melodic Contour Graphs of Sakagami's *age-uta* (below) there are clusters of 'k'-sounding words situated around

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<sup>35</sup> The play is listed in Zeami's writings as *Sakagami*, only later assuming the title of *Semimaru*. See Matisoff, 1978, 80.

<sup>36</sup> As footnoted above, the repetitive usage of the initial consonant 'k' (as discussed above and below) is not by definition 'sound symbolism', as the 'meaning' is not innate to the sound. Rather, it (as well as other 'stop consonants') stands out for its conspicuousness in catching listener attention and is quite fluid. Thus, the term 'quasi-sound symbolism' is being introduced here.

moments of allusion and melodic intensification (where the melodic line ascends into the higher tonal regions<sup>37</sup>). The particles *ya* (occurs twelve 12 times), *mo* (three times) and occasionally *ka* (appears four times usually among clusters of *k* sounds) punctuate instances when the melodic contour suddenly drops. This pattern can be observed in measures 1, 2, 7-9, 11, 13-14, 18, 19, 22, 24, 34, 38-9, 40-1, 47, signifying that in this particular play the gravitational pull toward a neutralization of affective expression at the middle and lower tonal centres is dominant.<sup>38</sup> This supports the argument that in *Semimaru* (in contrast to *Matsukaze*) a Zen Buddhist aesthetic (permeating the *Semimaru* character) presides over the play's more lyrical content (presented through the character, Sakagami).<sup>39</sup> The only exception is one instance of *ya* in m. 31 which immediately follows the *age-ha* at a point where the melodic contour has leveled off around *chû* (the middle tonal centre). The *age-ha* contains an allusion to a poem by Tsurayuki (cited word for word in the play; see Example 27 below), where the sonic particle marking is replaced with a startling visual image where Sakagami, like the horse in the poem, catches sight of her reflection in the clear water of the spring at Ôsaka.<sup>40</sup> However, in the *ji-uta* immediately following where (as already mentioned) the melody has leveled off, the particle *ya* which is

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<sup>37</sup> As shown in Figure 7a, Koizumi (1977, 1958), Tamba (1981), Malm (1959), agree on a *nô* tonal system based on four provisional tonal centres: low (*ge*) B, middle range (*chû*) E, high (*jo*) A and acute (*kuri*) D. Tamba traces the historical development of the Japanese tetrachordal tonal system (see Figures 7b-d): 7b) in the 13<sup>th</sup> and 14<sup>th</sup> centuries which were the times in which Zeami lived the *nô* chant consisted of these four principle tones (as outlined by Zeami in his theoretical writings); 7c) by the 15<sup>th</sup> century the tonal system had expanded into what resembles more of an octave; and 7d) the tonal system for the *yowagin* chant which we hear today is a product of the influence of *miyako bushi* in the hemitonic mode. Of course, necessarily the transcriptions in this investigation are based on this latter tonal system and therefore cannot accurately portray the *nô* melody as it was chanted in Zeami's time. However, in his time the basic system was in place and Hare notes that there are often surprising similarities between the basic contours of present day *yowagin* melodies and melodies notated in early texts. Moreover, the formalistic nature of *nô* would have contributed to overall consistencies between the original and modern *nô* melodies. Hare, 1986, 59-60.

<sup>38</sup> For m.s not displayed in the computer generated graphic notation within this chapter, refer to the contour graphs in Appendix 2, 4-A (Sakagami's *age-uta*) and 4-B (*Semimaru iguse*).

<sup>39</sup> The predominant downward melodic orientation towards a more neutralizing *shômyô*-induced chant would also tend to support the hypothesis that *Semimaru* is in fact a later play, composed in its final form during a time when Zeami's more Zen-influenced aesthetic was already evolved or at least in the process of being developed.

present in the poem in the line *ima ya hikuran* ‘now, ya! it might reel back’ is echoed in the play, leading off the second half of the *age-uta* segment. In this particular case the particle *ya* is exceptional in that it would seem to be strongly emphatic, approaching the illocutionary force of *koso*.<sup>41</sup> Thus, as in the case of the clusters of ‘k’-sounding words, particle placement consistently accentuates moments of allusion in the first half of the segment as is evidenced in measures 1-2, 14-24, and 31-34. In Sakagami’s *age-uta*, as in the *Matsukaze kuse*, contrastive particles occur in and around points of allusion and/or melodic intensification. However, the *Matsukaze kuse* makes frequent use of the particle *koso* (occurs four times) in addition to *ya* (occurs twice) and a single instance of *zo* at its finish. By contrast, the *Semimaru age-uta kuse* exploits the particles *ya*, *mo* and *ka*. It is significant—as will become clear in view of the segment’s archaic and poetic source material—that the particle *zo* does not occur at all in the *age-uta* despite the fact that the particle appears frequently throughout the rest of *Semimaru* including the *iguse*. This is because in *Semimaru* there is a propensity towards a Buddhist-influenced neutralization of affective-expression, in contrast to Sagagami’s *age-uta* which tends toward lyricism and melodic intensification, even though the particle *koso* also never appears in the *age-uta* segment and is instanced rarely throughout the play. Whereas in *Semimaru* the particle *koso* is not used (as was observed to be the case in *Matsukaze*) to signal points of allusion—this function being reserved for other particles (*ya*, *zo* & *mo*)—it maintains its contrastive function in the occasional instances in which it occurs, as evidenced in the passage from the *kakaru* segment in Example 27.1:

**Example 27.1: *Semimaru*, *kakaru***

さては我が髪よりも 汝等が身にて我を笑ふこそ さかさまなれ

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<sup>40</sup> This moment is reminiscent of the point in the *Hyakuman kusemai* in which she also sees her reflection in the water.

<sup>41</sup> Takashima’s comments.

### Romanization

Sate wa wa ga kami yori mo  
nanjira ga mi nite ware o warau koso sakasama nare.

### Translation

Now, my hair (**and the fact that I am a deity**)<sup>42</sup> is one thing, though  
the likes of *you* laughing at my topsy-turvy (reverse sloped appearance) is another<sup>43</sup>

A pun on her name, Sakagami 'slope deity', the logograph for *saka* 逆 in the play means 'reversal' or 'contrariness'<sup>44</sup> and is indicative of her character which is described by Matisoff as "(t)he very embodiment of a paradox,... she rejects normal social values and espouses their opposites."<sup>45</sup> That the word play *sakasama-sakagami* is strategically situated between the particle *koso* and its *musubi* ending (*nare = ni ari*, the verb 'to be') instantaneously reveals Sakagami as a reflection of the world as it really is from an 'other' perspective—awesome, funny, amazing. The two lines following the above passage testify to Sakagami's epiphanic vision of the world around her:

### Example 27.2: Semimaru, kakaru

面白し面白し      これ等は皆人間目前の、      境界なり

### Romanization

omoshiroshi, omoshiroshi  
korera wa mina ningen mokuzen no,  
kyōkai nari.

### Translation

Funny (**awesome**), funny (**amazing**),

<sup>42</sup> Usage of the particle *mo* in this passage would seem to conform with Ôno's third usage: *to link one matter to the suggestion of an implied other, thereby making an analogy.*

<sup>43</sup> My translations of *Semimaru* segments are taken from Sanari, *Yōkyoku taikan*, vol. 3, 1963, 1671-88; and *Kanze ryū no hakuban shū*. For Matisoff's translations of all the passages taken from *Semimaru* see Appendix 1.

<sup>44</sup> There is also a play on the word *kami* meaning both 'deity' and 'hair'.

<sup>45</sup> Matisoff, 1978, 90.

all around us as far as our eyes can see.

To the spectatorial eye Sakagami is portrayed in the nô play as a living contradiction; she is unusual, strange, ridiculous, non-conforming, crazy, seeing the world from what could arguably be expressed as an enlightened perspective.<sup>46</sup> This is the mask she wears. To the audience-listener, however, how has Zeami presented her sonically?

In contrast to the quiet resignation of Zeami's Semimaru character, Matisoff describes Sakagami as "a vivacious, vocal character of truly extraordinary dimensions."<sup>47</sup> In the passage from the play cited above, *omo* (in *omoshiroshi* 'awesome, amazing') repeated twice, is echoed acoustically from this point on in Zeami's sound text. As has already been observed, there is an excessive usage of the particle *mo* in both *kuse* which frequently occurs in conjunction with the particle *o*—chanted in combinations such as *o-o-mo* and *o-mo-o*, etc, and always signaled by a sudden drop in the melodic line. The word *omoshiroshi* refers directly to Sakagami's identity as 'deity of the slope,' and the particular resounding of *omo* throughout the remainder of the play leads audience perception to the "extraordinary dimensions" of a sonic invisibility hidden behind her mask, that is, beyond the quirky strangeness of her external visible form. The visual Sakagami's sonic *ura* becomes manifested further on in the play upon meeting the 'other' almost entirely silent yet sonic, blind, male character in the play—*biwa* musician, Semimaru.<sup>48</sup> As Matisoff points out, "(I)n a sense Sakagami is both Semimaru's sister and his double."<sup>49</sup> Matisoff makes note of Sakagami's 'listening' in a crucial section of the play leading up to their meeting and subsequent *iguse*:

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<sup>46</sup> Karen Brazell argues that the shite in *Yamamba* perceives the world from an enlightened perspective, which from the viewpoint of the unenlightened is considered to be incomprehensible and eccentric. A similar contrasting of illusion and clarity of vision is being expressed through the character of Sakagami, and can also be observed in the Hyakuman character.

<sup>47</sup> Matisoff, 90.

<sup>48</sup> This observation will be returned to in the discussion of Semimaru's *iguse* below.

<sup>49</sup> Matisoff, 1978, 90. This notion recalls Tashiro's point concerning the frequent appearance of 'doppelganger' characters in ancient Japanese mythological accounts discussed in connection with the character pair Matsukaze-Murasame in Chapter Five.

Semimaru's music draws Sakagami to him. Before he is aware of her presence, she stands, listening and watching his hut. In this respect the scene is straight out of *Konjaku monogatari*... with Sakagami instead of Hakuga in the role of the silent onlooker. In fact, Semimaru at first imagines Sakagami to be Hakuga. With Sakagami speaking first, here begins a section of alternating speeches shifting between the shite and tsure. As the two characters reach a state of shared perception, recognizing each other, the lines become progressively shorter and faster and are delivered with increasing intensity until the chorus picks up the lines in place of the two actors saying, *They speak each other's names as in one voice*. The moment of meeting is the emotional high point of the action. At (Ô)saka, the barrier of meeting, they are reunited and both are moved to tears.<sup>50</sup>

This moment in the play exists at once both at the 'horizon of silence' and the 'horizon of invisibility,' where sound and image meet. The 'other' side of Sakagami's visible form and character is the result of her profound inner vision: what she and we perceive in her reflection is that she speaks poetically, sings melodically, and is eventually drawn musically through her astute listening to the audio dimension of Semimaru's *biwa* and its associated prose narrative sources.<sup>51</sup>

Sakagami's *age-uta* begins with a reference to a known *bugaku* dance called *Batô no ma*<sup>52</sup> delivered by Sakagami in *yowagin* chant:

**Example 28.1: Semimaru, age-uta (m. 1-2)**

SHITE:

抜頭の舞かや

浅ましや

<sup>50</sup> Matisoff, 1978, 93.

<sup>51</sup> Carolyn Abbate observes a similar musico-poetical phenomenon in Richard Wagner's female character, Brunnhilde, in his operatic tetralogy, *Der Ring des Nibelungens*. Abbate distinguishes between "voice Brunnhilde" and "plot Brunnhilde." She argues along lines that the portrayal of Brunnhilde within the opera's story-line narrative runs counter to the Brunnhildean vocal and musical message. According to Abbate the most striking characteristic of Brunnhilde is her uncanny ability to 'listen' to and understand what is being expressed underneath the words in the music. See Chapter six: "Brunnhilde Walks By Night," in Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*, Princeton, New Jersey: Princeton University Press, 1991, 206-49.

<sup>52</sup> The masked dancer has strange hair as does the nô Sakagami character. This same dance is also referred to in Sei Shônagon's *Makura no sôshi* 'The Pillow Book'. The passage in the book (as in the nô) is acoustically alive with numerous sound references.

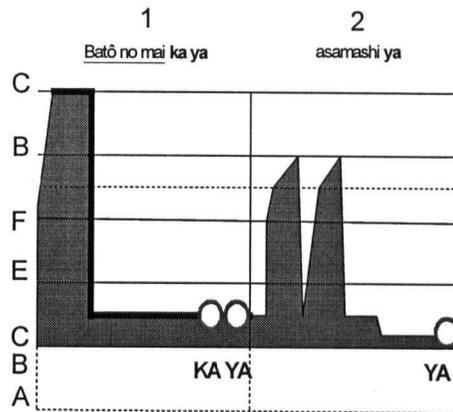
### Romanization

Batô no mai ka ya

asamashi ya

### Translation

Isn't it like the Tearing at Hair (Head) Dance -o? Miserable -o.



As can be observed in the contour graph, melodically this line features the highest pitch in the *age-uta* segment as well as in the entire play. In m. 1 & 2 the melody ascends to C-*jo* on the darkened syllables **ato** of *batô* (lit. 'pulling out head'): *ba-a-to-o* (A-C---D). The line is punctuated with two instances of the particle *ya*, both at points of tonal descent; and is followed by a repeated line chanted by the chorus):

### Example 28.2: Semimaru, age-uta (m. 3-6)

CHORUS:

花の都を立ち出でて、

花の都を立ち出でて

### Romanization

Hana no miyako o tachi idete,

hana no miyako o tachi idete

### Translation

Stepping forth from the flower capital, stepping forth from the flower capital.



An abundance of 'k'-sounds, sound/quasi-sound symbolism, and particle punctuation are all present in this initial sound cluster following the introduction of the *shite* and chorus. In fact, it echoes the opening lines of the play delivered by the *waki* contained in the *shidai* segment:

**Example 29: Semimaru, shidai**

定めなき世のなかなかに、定めなき世のなかなかに

憂き事や頼みなるらん

**Romanization**

Sadame <u>naki</u> yo no	<u>nakanaka</u> ni
sadame <u>naki</u> yo no	<u>nakanaka</u> ni
uki <u>goto ya</u>	tanomi naruran

**Translation**

In this completely unconditionally chaotic world  
in this completely unconditionally chaotic world  
sorrowful concerns/ things/ words, wouldn't you say, may be what we can rely on

*Uki ne ni naku* in line 7 strongly echoes *naki...uki koto* and *nakanaka ni* in the *shidai*, adopting an overwhelmingly sorrowful sense of negation *naku* which through a reversal of perspective (such as the topsy-turvy acoustic world perceived visually by Sakagami) becomes simultaneously transformed into a linguistic symphony of sound. At the sonic level the last line of the *shidai* passage might indeed be translated as: "the sorrowful sounding of words, wouldn't you say, may be all we can rely on (of this world)." The melodic contour of the m. 7-9 chanted delivery, though not as high as in measures 1 & 2, is peaked at mid-high pitches G-A flat, suddenly dropping on *ya*, rising again to A in m. 9, and is marked with a final descent again on *ya*. The next passage in the *age-uta* which evokes sound through language occurs in measures 17-25:

**Example 28.4: Semimaru age-uta (measures 17-25)**

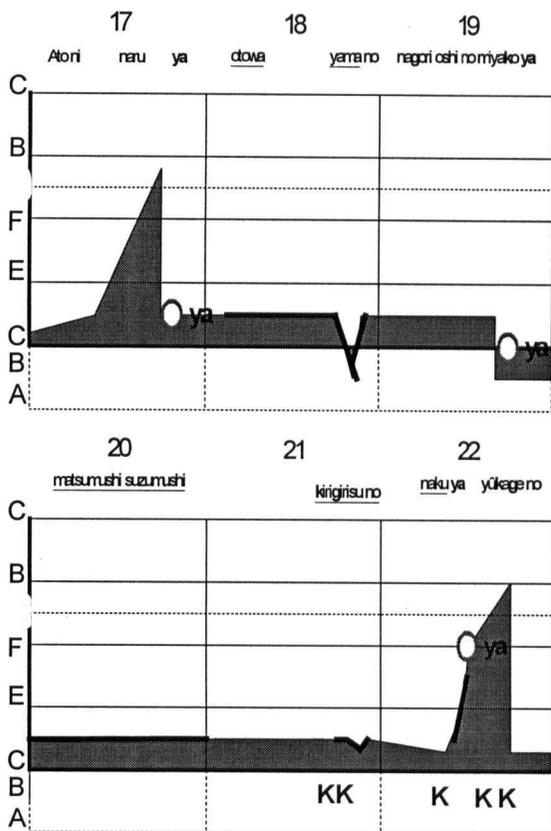
後になるや音羽山の名残惜しの都や 松虫鈴虫きりぎりすの  
 鳴くや夕陰の 山科の 里人も咎むなよ

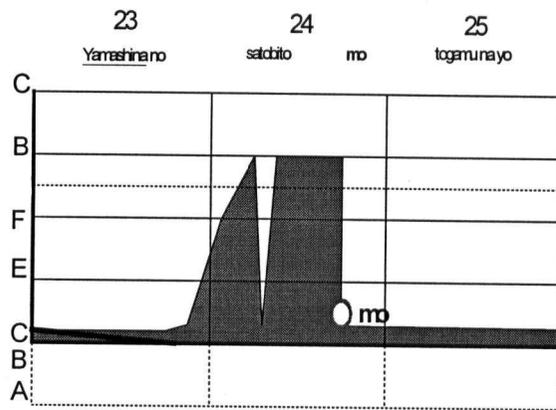
**Romanization**

Ato ni naru ya otowayama no nagori oshi no miyako ya matsumushi suzumushi kirigirisu no naku ya yūkage no Yamashina no satobito mo togamu na yo

**Translation**

It fell behind -o, Sound of Wings (ya)-Mountain, vestiges of the precious capital -o,  
 The crying of pine crickets, bell crickets, grasshoppers -o,  
 In the evening shadows at Yamashina, don't blame me too -o.





Whereas Example 28.3 featured bird sounds, this passage evokes the crying of insects, listing them in a fashion similar to Sei Shônagon's style of cataloguing 'things/words' (*koto*)—phenomena such as birds, insects, mountains, rivers, etc.<sup>55</sup>

In a chapter entitled, "Situating the Feminine Hand," Richard Okada critically locates female writers such as Sei Shônagon and Murasaki Shikibu within the context of women's imperial cultural and artistic salons which came into existence during the Heian period. He describes these salons as "discursive spaces" in which highly intelligent and talented women were free to develop a style of *hiragana* writing known as *onna-de* 'feminine hand'—a mode of writing which evolved independently from the 'masculine hand' (*otoko-de*), a term referring to Chinese writing practice at that time in Japan. Located in the Rear Palace, at private homes or in shrines, these writing salons provided women not only with their own discursive mode of writing, but a critically competitive environment in which to develop 'their own discursive space'. States Okada:

In those "rooms of their own," women wrote for each other and for posterity in highly literate and mutually critical and competitive contexts. They were enabled, through their linguistic medium and by their politicocultural space, to speak for themselves and for

<sup>55</sup> Moreover, the passage contains an allusion to *Kokinshû* poem #244 by Monk Sosei in which *yamato nat(d)eshiko* is mentioned in the last line. *Nateshiko* is a term for 'pink' or 'wild carnations' which are an imperial symbol, while the phrase, *yamato nadeshiko* refers to ladies of the imperial court, of whom Sei Shônagon was certainly one of the more assertive and vocal. The poem itself contains the particle *ya* as well as references to Otowa yama, the crying of grasshoppers (*kirigirisu naku*), all which are echoed in the *age-uta* passage.

their men, the latter often existing to be “read” and “written” by women, in a “feminine hand.”<sup>56</sup>

Okada further states that over time as *onna-de* became accepted as a legitimate writing style, “it maintained a contingent and potentially subversive aspect even when employed, as it frequently was, by men.” The *Genji* text, as has already been discussed somewhat within this context in the chapters pertaining to *Matsukaze*'s intertextual relationship to the *Genji Suma* chapters, “accordingly, is marked by a stance that attends to the “underside” (*ura*) of life.”<sup>57</sup> Other literary works (not all by women) referred to by Okada as having contributed in the establishment of a ‘feminine’ writing style are: *Tosa nikki* (written by Ki no Tsurayuki from the point of view of a woman), *Ise monogatari*, the *Kokinshû* compilation, Sei Shônagon's *Makura no sôshi*, and the Kamakura text, *Towazugatari*, to name a few. States Okada:

As a result of the varied modes of Heian writing, men were not all-powerful but must often have found themselves deeply divided within their own discursive functioning. In other words, male writers may have reserved for themselves the officially sanctioned realm of Chinese discourse but in private, nonofficial, and everyday matters, they were inserted continually into a realm that had become acknowledged explicitly as women's writing, where they were far from being dominant in scriptive terms.

By Zeami's time feminine style writing was of course already firmly established, though still in the process of being syncretized with an evolving masculine, indigenously characterized, prose narrative style. Viewed in this light the *nô* is a virtual playground for the interaction and syncretization of feminine and masculine (and poetry and prose) discourses and modes of writing. That the potentials of this interaction were fully exploited by Zeami and thereby empowered through his *nô* can be evidenced in the *Semimaru* text which, with its thematic juxtapositioning of masculine and feminine sources, characters and discursive modes, is an exemplary play in this regard.

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<sup>56</sup> Okada, *Figures of Resistance*, Durham and London: Duke University Press, 1991, 163.

<sup>57</sup> *Ibid*, 160. My addition (ie. Zeami).

In identifying what constitutes the 'feminine hand' as it is manifested in the *Semimaru nô* text, Sei Shônagon's *The Pillow Book* may be an appropriate text to consider, given Zeami's possible strategic marking of its intertextual/allusive relation to his own re-writing of the Sakagami character.<sup>58</sup> As a literary work, *The Pillow Book* has often been criticized for its exhaustive naming, placenaming and tedious cataloguing of *koto* 'words, events and things'. However, it may be that such interpretations are advanced by readers who have not opened their ears fully to the work's uncovering of the sonic properties of language. In fact, Sei Shônagon's 'feminine hand' hearkens back to an indigenous orality. In her article, "The Pillow Hook," Tzvetana Kristeva presents *Makura no sôshi* as an 'open work', one which invites the reader-listener—much in the spirit of the *uta-awase* 'poetry contests' of the time—to participate actively in the collective creation of an intersubjective writing space. In her close reading of Sei Shônagon's meticulous listing of mountain placenames, she remarks that the last to be mentioned, *Miminashi yama* 'earless mountain', is hardly coincidental:

It seems to me that it is not by mere chance that this toponym comes last in the list. The expression *miminashi* is repeated in one of the few poems in the text (about the "earless" grass *miminashigusa* 耳無草), where it adopts additional meaning (see p.34); "The text cannot be appreciated by "earless" people."<sup>59</sup>

The reference here to *miminashi* seems oddly conspicuous in light of the strategic placement of what arguably could be interpreted as an allusion to the *Pillow Book* in Zeami's play,<sup>60</sup> given its own frequent mention of mountain placenames (Otowa yama, Yamashina in the *age-uta* alone, not to mention Ôsaka no yama, Matsuyama, etc. which come up throughout the rest of the play) and the fact that its intertextual sources are related to the blind (in effect, 'eyeless')

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<sup>58</sup> As mentioned above, by locating it at the beginning of Sakagami's *age-uta* at the highest pitch instance in the play.

<sup>59</sup> Tzvetanna Kristeva, "the pillow hook (the pillow book as an "open work")," *Japan Review*, 1994, 5:15-54, p.26.

<sup>60</sup> As was mentioned in Chapter One, Zeami was well read and accomplished in the literary arts. If he made use of *Genji monogatari* as an intertextual source for a number of his plays, it would seem

tradition of the *biwa hōshi*<sup>61</sup>. That in the *age-uta* segment Zeami might be viewed as responding to Sei Shōnagon's invitation to participate in the *Pillow Book*'s allusive subtext may be evidenced in the segment's sound symbolism and poetical listing of sound related phenomena (ie. birds, insects). In fact, he actually goes so far as to utilize a sonic reading of the source text in order to activate the acoustic dimension of his play.<sup>62</sup> The final sound related passage refers to the purity of Sakagami's poetic intent (*kokoro*) among the 'Cascading Clear Water River' of *kotoba* which constitutes the essence of the Sakagami discursive character. In essence Zeami's Sakagami character is a combined medieval incarnation of the prototypical feminine deity 'guardian of the slope' and the formidable Heian 'carnation lady'. Like Sei Shōnagon's feminine discursive style, Sakagami's mode of interartistic expression is intersubjective, sonic and personal:

**Example 28.5: *Semimaru, age-uta* (m. 26-7)**

狂女なれど心は清滝川と知るべし

**Romanization**

Kyōjo naredo kokoro wa kiyotakigawa to shiru beshi

**Translation**

(Don't blame me!) Though I'm a crazy woman, you should know that my heart-mind is pure as the **Cascading Clear Water River**.

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reasonable to assume that he was familiar with *Makura no sōshi* as well. If indeed he was familiar with the work, Zeami in particular would have been attuned to the sonic dimension of Sei Shōnagon's work.  
<sup>61</sup> This reference brings to mind the tale of *Miminashi Hōichi* (the ghost tale of the blind *biwa* musician who has his ears cut off). This tale, made famous by Lafcadio Hearn in *Kwaidan: Stories and Studies of Strange Things*, originates from a *setsuwa* collection entitled, *Kokon chomonjū* 古今著聞集 'Stories Heard from Writers Old and New', compiled in 1254 by Tachibana Narisue (?-?). He was a governor of Iga and a Kamakura period musical (a famous *biwa* player) and literary figure.  
<sup>62</sup> The quasi-punning evident in the play may also be seen to mimic Sei Shōnagon's writing style. This is yet another instance where both Kan'ami and Zeami imitate the language style and particle usage of the source material from which they are borrowing.

	26		27
	kyōjo naredo kokoro wa		kiyotakigawa to shiru beshi
C			
B			
F			
E			
C			
B	K	K K	
A			K K

Moreover, Kristeva observes a critical dimension of Sei Shōnagon's writing which has been sorely overlooked by commentators, though (if indeed Zeami is alluding to her work) it would seem not to have passed unnoticed by the astute listening capabilities of Zeami. Kristeva remarks on the fact that Sei Shōnagon came from a family of poets and was expected to continue in the family tradition. In light of this Kristeva relates the unfortunate incident in Episode 18 in which the speaker undertakes a journey to Kamo Shrine for the purpose of hearing the *hototogisu* 'cuckoo' in order to generate a proper poetic response. However, neither she nor her companions could come up with a single poem. This inadequacy angers the speaker in *Makura no sōshi* into exclaiming that she is giving up poetry writing for good. Kristeva raises the question as to why the author Sei Shōnagon included in her book this incident which would have been considered shameful:

The *hototogisu*-episode seems to have yet another extremely important dimension for the assessment of the whole text, i.e. it functions as an invitation to the readers to search for the manifestation of Sei Shōnagon's poetic talent *elsewhere*, namely "outside" of the poems.<sup>63</sup>

Kristeva goes on to uncover the metapoetic level of the *Makura no sōshi* text by arguing that the poems featured in the *Pillow Book* "share the same quality of novelty as her prose":

<sup>63</sup> Kristeva, *the pillow book*, 22.

But in order to understand her poetry one should investigate first the poetic legitimacy of her prose (and not vice versa, which is the conventional way).<sup>64</sup>

If one of the underlying rhetorical strategies of the *Pillow Book* (like *The Tale of Genji*) is to legitimize a previously considered 'masculine' prose genre within the 'feminine' discursive mode, then Zeami, by alluding possibly to this and certainly to other mixed genre works such as *Genji* within the 'feminine' and 'masculine' contexts of the Sakagami and Semimaru characters, serves to further sanction a mixed poetical-prose style by situating it within the established 'masculine' musical-prose genre evolved through the imported Chinese, Buddhist and *setsuwa* traditions (summoned through the Semimaru legend). Thus, at the metalinguistic, metapoetic level of the *Semimaru nô* text is an attempt to reunite 'masculine' and 'feminine' poetic-prose discursive modes for the purpose of integrating and thereby legitimizing both.

Unlike the typical Heian lady who remains firmly fixed in the Capital, Sakagami is a discursive traveller, sharing perhaps more of an affinity with the speaker in Lady Nijô's *Towazugatari* who also embarks on travel in her writing.<sup>65</sup> In keeping with the transitional literary and socio-political atmosphere during the medieval period (which was not only altering the lives of men, but also of women), the Sakagami *age-uta*, as a prototypical *kuse*, is a *michiyuki* 'travel segment' featuring the female traveller, Sakagami. In this regard male and female roles in *Semimaru* are equalized (perhaps are hearkening back to a much earlier time): the female character Sakagami sets out on a journey away from the capital; just as the male character Semimaru, having set out from the capital in the play's initial *michiyuki* prior to Sakagami's coming, for the remainder of the play remains confined, secluded and stationary. After long segregation the feminine and masculine writing styles 'meet' in the *nô*, at Ôsaka no seki. Sakagami, possessing within herself the power of a 'deity' (*kami*) and 'words and music' (*koto*), leaves the enclosed discursive space of the capital. In so doing she enters into an evolving

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<sup>64</sup> Ibid.

<sup>65</sup> See Marra, 1991, 101-26. Also see Okada, 1991.

sonic musical-prose environment of the *biwa-hôshi* and the exile located on the eastern side of Ôsaka Barrier, a setting which shares many of the characteristics of Murasaki Shikibu's (and Zeami's) *Suma no Ura*. There on the audio-visual boundary she catches 'sight' of her reflection in a profound vision, reenacting Amaterasu's mythological encounter with the masculine 'visual' realm within which for the first time she catches 'sight' of herself<sup>66</sup> (as opposed to what was previously a phenomenologically sonic and tactile perception of self).

Aesthetically and structurally, the *age-uta* segment is a juxtapositioning of sound and image in the contrast between its initial 'ear-opening' half (preceding the *age-ha*) and its latter 'eye-opening' passage (instigated by the *age-ha*). Beyond the *age-ha* the preoccupation with vision intensifies together with a subtle change from 'feminine' lyrical poetry and poetic allusion to a more 'masculine' rhythmic, narrative delivery like that normally found in a *kuse*. The juxtaposition initiated in the second half of the *age-uta* and developed in subsequent segments, as in the case of the *Pillow Book*, directs the audience-spectator by both sonic and visual means to look and listen outside the allusive context of the poetry of the passage to the play's prose narrative sources and ultimately to the musical narrative genre of the *biwa-hôshi*. The shift in the latter part of the section is smooth and unmarked. Sakagami's reflective 'vision' initiated in the *age-ha* instantly transforms the interior-exterior acoustic realm back into a 'topsy-turvy' world of altered and enhanced vision. The text subtly becomes devoid of sound references and allusions, being only sparsely sprinkled with particles (two instances of *ya* and one of *mo*) and only one 'k' sound in the entire passage. Rather it becomes a textual amalgam of stunning visual clarity, a result of Sakagami's reflecting in on herself.

**Age-ha** (shite): In the clear water at Ôsaka Barrier it catches sight of its reflection.

**Ji-uta** (chorus): Immediately -o. It might reel back, Horse of the Full Moon.  
Is it at such a colt's pace that I also approach Ôsaka Barrier?  
In those running water springs I see my reflection,

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<sup>66</sup> See Allan G. Grapard, "Visions of Excess and Excesses of Vision—Women and Transgression in Japanese Myth—," *Japanese Journal of Religious Studies*, 18:1, 1991, 3-22.

though it's me, I'm horrified!  
My hair is a crown of thorns and my eyebrows a blackened mess.  
Yes, it is truly Sakagami's image reflected (in the water)  
known to be a mirror, evening rippling vision  
an image of myself, perhaps?<sup>67</sup>

The startling and frozen image becomes an “evening rippling vision” by the end of the passage, acquiring mobility as it transitions inconspicuously into the ‘masculine’ remainder of the play with its first direct reference to music in the subsequent *sashi* segment featuring (word for word) the beginning of the famous poem on the *biwa*, *Pipayin*, by Bai Juyi (fully cited in Chapter Six)—within the context of this play, sung by the *tsure*, Semimaru. The first few lines of the poem are rendered in the play and translated by Matisoff as follows:

**Sashi:**

SEMIMARU: The first string and the second wildly sound—  
The autumn wind brushes the pines and falls  
With broken notes; the third string and the fourth—  
The fourth is myself, Semimaru,  
And four are the strings of the lute I play  
As sudden strings of rain drive down on me—  
How dreadful is this night!<sup>68</sup>

Zeami substitutes the line from the poem concerning the third and fourth middle strings—“high-pitched and piercing,/From a bamboo casket she cries, wondering after her baby cranes in the night,”—with the Semimaru character. Like Bai Juyi, Semimaru knows the profoundly deep experience of exile, a void (“How dreadful is this night!”) which, again like Bai Juyi, he fills with the rhythmically poetic sounding of the *biwa*.

Sakagami's existential insight achieved through an internalized viewing of her reflection is sonically invoked in the first half of the *age-uta* and surfaces visibly in the latter half. This transitional *michiyuki* journey has led the Sakagami character through feminine discursive

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<sup>67</sup> My translation. For Matisoff's rendering of the passage see Appendix 1.

<sup>68</sup> Matisoff, 185.

space, via her propensity towards *koto/kotoba/kotodama* and her ability to 'hear' the undertones of language, towards the inner vision and musically sonic dimension of her exiled ascetic male counterpart, Semimaru, and the associated culture of the *biwa-hôshi*.

### **Biwa as koto in Semimaru's alternating narrative silences and rhythms**

The first half of Sakagami's *age-uta* is a melodic, high-pitched, danced *michiyuki* in dialogue with an allusive subtext, while its latter half shares certain narrative, rhythmic and audio-visual properties of an early *kuse*. In his discussion of *kouta* and *ôuta* (*Yamato-bushi*) songs as they appear in the *Kanginshû*, Frank Hoff brings to light an interesting distinction between the two styles:

The songs (appearing in the *Kanginshû*) which also appear in *nô* are characterized not by features of *nô*'s *kuse* section, whose rhythmic effectiveness derives from a violation of a standard seven-five prosody, but rather song of the *age-uta* type, sung to the *hira-nori* rhythm centering about high tones and rich in melodic variation. A further characteristic is that such songs are rendered, today at least, by the *yowa* variety of voice production.<sup>69</sup>

Hoff makes note of various references in Zeami's technical works in which he expounds the differences between *kouta* and *kusemai*.

He (Zeami)<sup>70</sup> tells us, for example, that there should be an ultimate harmonization of these two modes (*kouta* and *ôuta*)<sup>71</sup>, yet that this should be attained without jeopardizing the uniqueness of each. How to accomplish the amalgamation of singing techniques was a live problem for a dramatist of the period: only recently had Zeami's father, Kan'ami (1333-1384), begun the process of incorporating the song technique of *kusemai* performers into *nô*.<sup>72</sup>

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<sup>69</sup> See Frank Hoff, *Song, Dance, Storytelling: Aspects of the Performing Arts in Japan*, Ithaca, New York: Cornell University, China-Japan Program, 1978, 112-3. My parenthetical insert.

<sup>70</sup> My parenthetical insert.

<sup>71</sup> My parenthetical insert.

<sup>72</sup> Hoff, 113.

In light of Hoff's keen technical observation, the nô play *Semimaru* may be viewed as one example of Zeami's already formulated ability to "harmonize the two modes" while maintaining a carefully coded yet crucial distinction: the *kouta* mode as it appears in the first half of Sakagami's *age-uta* is a distinctly 'feminine' discursive mode; while the *kuse* style characterizing the second half, with its lyrical propensity towards image, narrative, introspection and rhythm, tends towards an integrated 'feminine-masculine' developing aesthetic. This contrast, implicit to the Sakagami *ageuta*, constitutes a shift in the play as a whole which can be evidenced in the sudden and subsequent change in allusive and intertextual source material. Immediately following the *age-uta* is an allusion to an imported Chinese source (the *biwa* poem by Bai Juyi, cited above) beyond which the text moves away from allusions to Japanese poetry towards its intertextual sources:

i) as mentioned above, in the *sashi* segment immediately following Sakagami's *age-uta* the play cites the beginning of the Chinese poem on the *biwa* by Bai Juyi, *Pipayin*, from the *Wakan rôeishû* #463. It is interesting to note here that the very first allusion in the play is to another Chinese poem by Li He 李賀, describing a Chinese beauty. Like Bai Juyi's poem, it is also strategically placed in the prolonged first section before Sakagami's entrance featuring a mostly silent Semimaru. The Chinese allusion sets off the first visually dramatic sequence in the play involving Semimaru's demotion from emperor's son to mountain exile. The transformation is staged visually in a *monogi* 'on-stage costuming' segment through the sequential donning of mountain hermit's clothing consisting of four costume props: i) The first, marked by the play's first allusion to Li He's poem, is the removal of the nobleman's outer robe and the donning of the monk/priest's headwear; ii) the next is the donning of the straw raincoat (*mino*), marked by the second allusion in the play<sup>73</sup> to a poem by Ki no Tsurayuki contained in the *Kokinshû* #918:

雨により たみの島を 今日ゆけど 名には隠れぬ ものにぞあり

<sup>73</sup> See Matisoff, 180.

**Romanization**

Ame ni yori  
tamino no shima o  
kyô yukedo  
na ni wa kurenu  
mono ni **zo** ari

**Translation**

To get away from the coming rain  
to Tamino Island of straw raincoats  
I went today, but unlike the name,  
**in fact** there wasn't a thing (mono ni **zo** aru)  
in which to hide<sup>74</sup>

This poem contains the delimitational particle, *zo*, generally used to designate hearsay and intertextual allusions; iii) the third donning is the rain hat (*kasa*), accompanied by an allusion to an anonymous poem in the *Kokinshû* #1091 based on a Michinoku song:

みさぶらひ 御傘と申せ 宮城野の 木の下露は 雨にまされり

**Romanization**

Misaburai  
mikasa to môse  
miyagino no  
ko no shita tsuyu wa  
ame ni masareri

**Translation**

Imperial attendants,  
tell your lord to bring his rain hat  
the dew dripping down from the trees  
at Miyagi Moor  
falls heavier than rain<sup>75</sup>

The theme of this poem, like the one above, is rain, thus introducing the predominant sound image of the *biwa* (ie. *murasame* 'passing rain'); iv) the fourth prop is Semimaru's cane (*tsue*), accompanying another allusion to poem #348 in the *Kokinshû* by Priest Henjô:

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<sup>74</sup> Ôzawa and Matsuda, ed., trans., *Kokin waka shû*, vol.9, 1983, 489. For McCullough's translation see Appendix 1.

<sup>75</sup> For McCullough's translation see Appendix 1.

ちはやぶる 神やきりけむ つくからに 千年の越えぬべらなり

### Romanization

Chihayaburu  
kami **ya** kirikemu  
tsuku kara ni  
chitose no saka mo  
koenubera nari

### Translation

Could this staff have been  
cut by the amazing deities -o. (kami **ya** kirikemu)  
No sooner do I take hold of it,  
than I must be crossing  
the thousand year slope<sup>76</sup>

This poem, containing the particle *ya*, generally utilized to designate indigenous song and mythological sources, is a reference to Semimaru's association in the play with the mythological male deity of the slope.<sup>77</sup> This final poem in the costuming sequence is followed by the first allusion to Semimaru poem B-1. This passage containing the first Semimaru allusion as it appears at the very beginning in an initial *age-uta* segment is as follows:

### Example 30: age-uta

Kakaru uki yo no Ôsaka no  
shiro mo shiranu mo  
kore mi(見)yo ya  
engi no ôji no nari yuku hate zo kanashiki  
kôjin seiba no kazukazu  
nobori-kudari no tabi-goromo  
sode o shiorite murasame no  
furi-sute **gataki nagori kana**  
furi-sute **gataki nagori kana**

Suspended in the melancholy world at Ôsaka (where)  
both what you know, and what you don't know  
look at him -o,  
this Imperial Prince of Engi who has in fact come to such a sorrowful end  
The numbers & numbers of travelers and people on horseback  
in travel robes journeying up and down from the Capital  
gesturing with passing rain on their sleeves  
**Oh**, the difficulty with which they shake it/him off!  
**Oh**, the difficulty with which they shake it/him off!<sup>78</sup>

<sup>76</sup> For McCullough's translation see Appendix 1.

<sup>77</sup> See Matisoff, 1978.

<sup>78</sup> For Matisoff's translation see Appendix 1.

This passage is sound saturated, literally crackling with the aforementioned consonant 'k' (g). Moreover, it drones with mantra-like consistency the open vowel, 'o', a sound which later in the play (particularly the *iguse*) becomes melodically mingled in a negation of tonal oppositions with sound elements of Buddhist *shômyô* in the chanted delivery of the particle combination, *o mo* をも, and the contemplative verb, *omou* 思ふ 'to think, consider' (as mentioned above, always accompanied by a drop in the melodic line). Moreover, the *nô* passage echoes two of the four instances of the particle *mo* and one instance of *ya* much as they appear in the source poem; the additional particle *zo* is inserted by Zeami into the *nô* passage, marking the entire string of literary references as belonging to the play's intertextual sources and tying them to the male prose narrative character-legend of Semimaru.

ii) immediately preceding Sakagami's *age-uta* appears an allusion to the first part of another Chinese poem in the *Wakan rôeishû* #13 by Japanese poet, Miyako no Yoshika (the line chanted by Sakagami is "last year's beard appears to be washed away by the waves"):

The weather clears, breezes comb  
the hair of the young willows

The ice is melting, wavelets wash  
the whiskers of old bog moss<sup>79</sup>

Zeami utilizes this poem written in *kambun* in order to interweave the play's allusive and intertextual source material;

iii) in the highly lyrical *kuri* segment leading up to the *iguse* appears a cluster of contemporaneous sayings and proverbs accompanied by two instances of the particle *ya* and one of the particle *ka*;

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<sup>79</sup> *Wakan rôeishû*, 50. Translation by Rimer and Chaves, *Japanese and Chinese Poems to Sing: The Wakan rôeishû* (New York: Columbia University Press, 1997..

iv) in the *sashi* segment is a brief Buddhist reference to the Lotus Sutra. This passage sung by the *shite* is followed by a final *jiuta* passage containing the particles *ka*, *ya*, *zo* and initiating the *iguse* with a sentence final *kana*;

v) from this point in the play at the onset of the *iguse* to the end, there are no more allusive or intertextual insertions in the text. Rather, the main intertextual prose source of the play, *Konjaku monogatari*, tacitly comes to the fore in the *iguse* which exclusively features Zeami's medieval recreation of the legendary character, Semimaru. There are actually two tales from *Konjaku monogatari* which would have been familiar to the medieval *nô* viewing audience, both of which involve blindness and musical instruments:

i) The first is a transmission of an Indian legend: "How Prince Kunara Regained his Sight by the Power of the Law after his Eyeballs had been Gouged Out." The story is about a blind prince who played the lute which turned out to be the instrument of his salvation, his eyesight being eventually restored by Buddha;

ii) The second is a Japanese tale, "How Lord Minamoto no Hiromasa Ason Went to the Blind Man's Place at Ôsaka." In this version the blind *biwa hōshi* named Semimaru lives in a hut at Ôsaka Barrier and closely resembles the Semimaru character in the *nô* play. It contains two poems. The first is only a slight variation of poem of B-2:

Yo no naka wa  
Tote **mo kakute mo**  
Sugoshitemu  
Miya **mo waraya mo**  
Hate shi *nakereba*

Our lives,  
This way or that  
Pass just the same. (single altered line)  
Whether in a palace or a hovel  
We cannot live forever.

The second is identical to Semimaru poem, B-7:

**Ôsaka no**  
**Seki no arashi no**  
Hageshiki ni  
Shiite **zo itaru**  
**Yo o sugosu tote**

In the violence  
Of the storms  
At Ôsaka Barrier  
I plan, somehow, in blindness  
To pass my days.<sup>80</sup>

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<sup>80</sup> Matisoff's translations. For detailed research into the *Konjaku monogatari* source tales as they pertain to the Semimaru legend and literature, see Matisoff, 1978.

Although the *Konjaku* source is not directly mentioned in the *iguse*, both the educated and uneducated medieval audience listener would certainly have perceived the underlying presence of the well-known Semimaru narrative and legend as was handed down through the oral *biwa* tradition and recorded in writing in *Konjaku monogatari*.

Following Sakagami's *age-ha* is the poem attributed to Semimaru (B-2):

Yo no naka wa  
Tote mo kakute mo  
Onaji koto  
miya mo waraya mo  
Hate shi nakereba

Our lives,  
This way or that,  
Pass just the same.  
Whether in a palace or a hovel  
We cannot live forever.<sup>81</sup>

However, this poem appears (only slightly altered) in *Konjaku monogatari* and is perhaps only one of two actually attributable to the historical Semimaru. It's interesting to note that only these two poems (B-1 & B-2) appear in the play, suggesting the possibility that Zeami himself considered them to be the only originals.<sup>82</sup> The placement of each Semimaru source poem is critical: B-1 is delivered by the chorus and occurs in the first part of the play in the Semimaru section just prior to Sakagami's entrance; while B-2 is delivered by the *tsure* (Semimaru) and appears closely following Sakagami's *age-uta* and subsequent Chinese *biwa* poem, thus leading into the Semimaru dominated portion of the play. In the meticulous placement of these two Semimaru source poems, Zeami is situating the Semimaru legend, literature and *biwa/setsuwa* song and narrative repertoire squarely within the syncretic tradition, that is at the 'meeting slope' (Ôsaka) of the 'feminine' and 'masculine,' indigenous and foreign discursive modes.

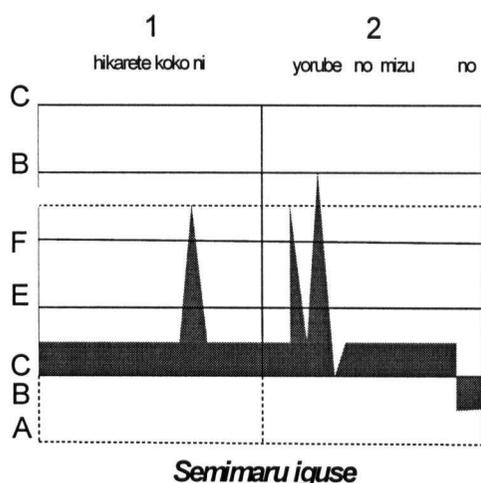
There are several musical, linguistic, literary, philosophical and aesthetic traits which revolve around the character of Semimaru and conjoin to characterize the *iguse*. In contrast

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<sup>81</sup> *Shin kokinshû* #1851 (already cited above), Minemura, vol. 36, 1983, 433. Matisoff's translation, 163.

<sup>82</sup> Moreover, as Matisoff points out, only these two poems also appear in *Ôsaka monogurui*.

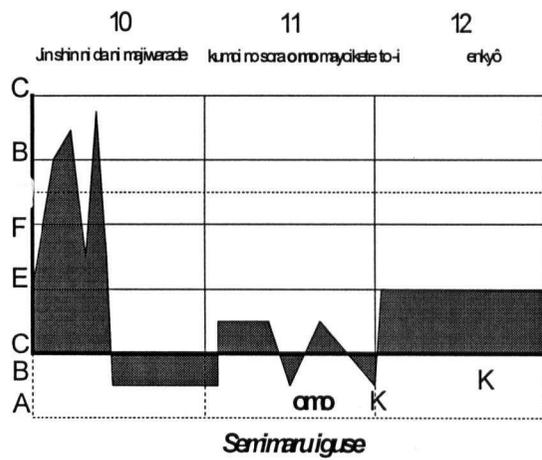
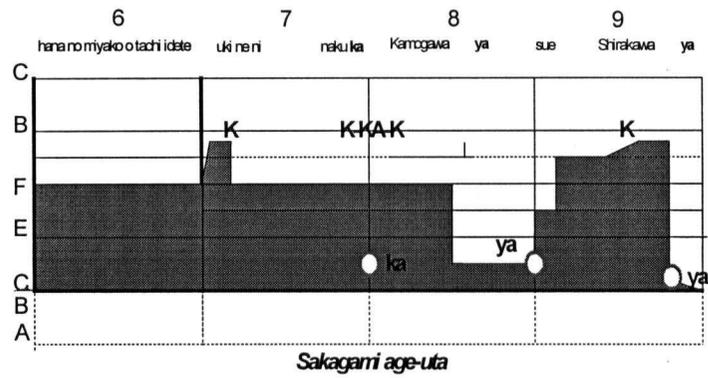
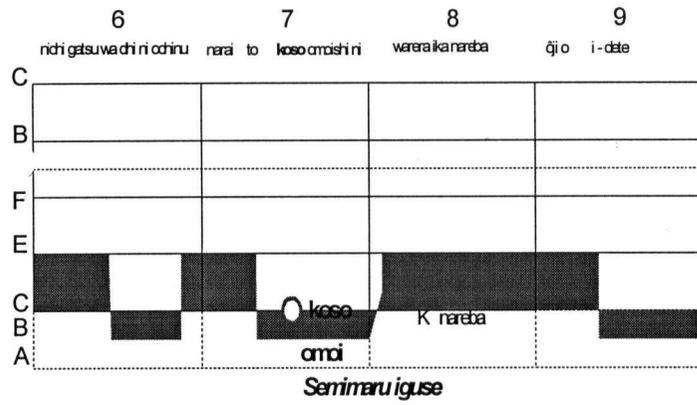
with Sakagami's *age-uta*, the Semimaru *iguse* is transparently devoid of allusions, relying solely on its underlying, unstated intertextual sources (as outlined above). Similarly, if one compares the melodic contours of the two segments,<sup>83</sup> whereas the Sakagami *age-uta* melody tends towards the middle and higher tonal regions over longer rhythmic units, the Semimaru *iguse* occasionally shoots up to the higher tonal regions in percussive 'fits and starts' (like 'passing rain'—*murasame*) with sudden drops tending to settle at the mid-lower, lower and extreme lower tonal centres. What is immediately striking about the two melodic lines viewed together is their structural, tonal and motival compatibility. In the first half of both *kuse* (preceding the *age-ha*), the melodic contours—though the *iguse* is more spatio-temporally elongated (as can be observed between m. 23 & 27)—seem to flow hand in hand. At the beginning in m. 1 & 2 (below—in both cases sung by the *shite* (Sakagami)), the *iguse* echoes the *age-uta* melodic line, only more sharply and rhythmically (a long absence of melodic variation tends to indicate rhythmic intensification within the chant, which means that between the two segments there is also an ongoing interplay between the melodic and rhythmic lines<sup>84</sup>).

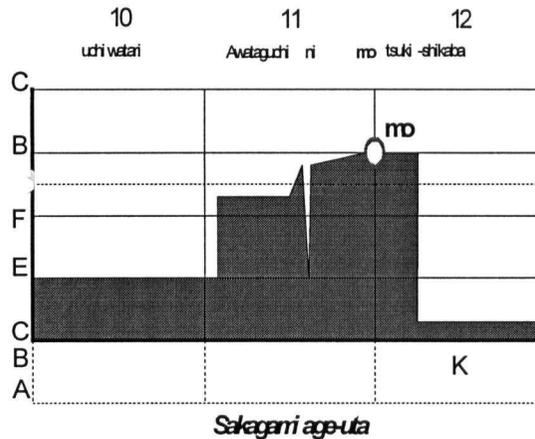


<sup>83</sup> For an overview of the melodies of the entire segments see Appendix 2.

<sup>84</sup> Such a line of inquiry between melody and rhythm in the *nô* lies outside the current focus of this investigation, though it is certainly an area of potential future analysis.







In m. 10, while the Semimaru melody peaks to its near highest point for half the m. and then drops to the low tonal region, the Sakagami melody levels off to a mid-low. The *jo* section (m.11-16) continues on in this fashion, at times joining and then parting ways, not unlike the encounters of travellers who come and go across the barrier. At the beginning (*jo*) of the *ha* section (m. 17-27), however, both lines level off in the mid-lower tonal region becoming one (with the exception of sudden bursts, particular in the Semimaru line which seems to be mimicking melodically the percussive quality of the *biwa*).<sup>85</sup> The two lines meet, almost reading as one, during the *age-ha*:

### Example 31: Sakagami (*age-uta*) & Semimaru (*iguse*) *age-ha*

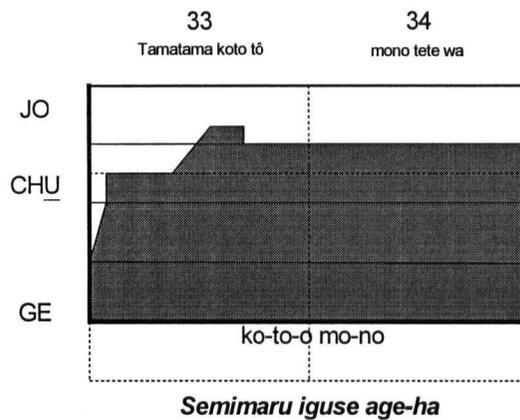
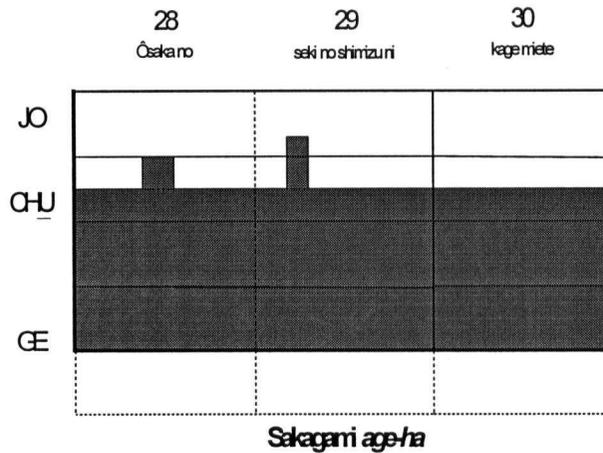
**Sakagami shite:** In the clear water at Ôsaka Barrier it catches sight of its reflection  
(allusion to Tsurayuki's poem, see above)  
**Ôsaka no seki no shimizu ni kage miete**  
逢坂の関の清水に影見えて  
"When in the clear water at Ôsaka Barrier/It sees its reflection"<sup>86</sup>

**Semimaru tsure:** Unexpected to hear anyone speak (words)  
**Tamatama koto tô mono to te wa**  
たまたま言問ふものとは  
Only occasionally does one comes calling...<sup>87</sup>

<sup>85</sup> For further comparison see Appendix 2.

<sup>86</sup> Matisoff's translation, 1978.

<sup>87</sup> My translation.



Sakagami 'sees' her image in the clear water (*shimizu*) and is startled into a transformed inner vision of herself and the external world; while the blind Semimaru who 'sees' nothing and no one, only 'hears' words (in fact, Sakagami's *koto* 言 'poetic words') in accompaniment to his *koto* 'words and musical instrument'.<sup>88</sup> Viewed simultaneously, the two *age-ha* melodic contours meet at Ōsaka (mentioned in Sakagami's *age-ha*), at the boundary of male and female, past and present, sight and sound, words and music, at the intersection where each interacts with the other. Following the structurally and semantically pivotal *age-ha* and continuing on until the end of the segment, the two lines become harmonized (characterized in the play as brother and sister), at times flowing intimately as one, at others each shadowing (in acoustic terms,

<sup>88</sup> A related passage, *me ni miru-goto no nakawaneba* 'though I'm unable to see things with my eyes' appears later in the segment (m. 50), referring to Semimaru's blindness and his inability to 'see things' which enhances his ability to 'hear things'.

echoing) the other. Both melodic contours finish with a sudden drop from low C to extreme low A, and are finalized with the particle, *ya*.<sup>89</sup>

In terms of particle distribution and symbolism (associated with their semantic import)<sup>90</sup>, as well as the quasi-sound symbolism mentioned throughout with regards to the repeated repetition of particular sounds, both segments utilize similar patterns. However, the *iguse* makes less use of the indigenous song source particle marker, *ya* (as opposed to twelve occurrences in the *age-ha*, *ya* occurs as a particle only once in the fourth last and last m.s at moments where the melody drops, although it appears in the word *waraya*—‘straw hut’ (two times in m.46 & 26, both at moments of high melodic intensification) and in combination with *omoi*—*omoi-yararete*—‘allow oneself to contemplate’ (second last m.); whereas it makes limited use of *zo* (one instance in m.30—*waramushiro/kore zo inishie no nishiki no shitone narui beshi*—‘straw matting where there should be the brocade bedding of old’); and one instance of *koso* towards the beginning of the segment (*Nichi-gatsu wa chi ni ochinu/narai to koso omoi shi ni/warera ika nareba*—‘The sun and moon have not dropped to the ground/so how in fact, if we contemplate that, have you and I have fallen so low!’).<sup>91</sup> Frequent occurrences of ‘k’-sounds occur throughout, at times in parallel clusters and at times as if in conversation with the *age-uta*. On the other hand, there is greater use of the particle *mo* in sound combinations such as *temo* (2x), *mo-mo* (4x), *mo* (2x), *o-mo* (5x), including two instances of the word, *omou/omoi* ‘to think, consider, contemplate’. Overall, the melodic contour of the *iguse* reflects Semimaru’s meditative character in the downward gravitational pull to tonal ground zero. The contour rises abruptly and rhythmically like the *biwa* in fits and starts, only to settle, the predominant tendency being to level off at the middle and lower tones.

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<sup>89</sup> To view the contour of two melodic lines after the *age-ha* see Appendix 2.

<sup>90</sup> Takashima notes that, for example, when *ya* appears at moments of high melodic intensification it is a kind of symbolism which belongs to the euphonic aspect of language.

<sup>91</sup> Another instance of *koso* appears somewhat later in the *rongi* segment: *Tomaru o koso to yûgumo no*—Your staying (here, in the straw hut at Ausaka) while I’m (there, in the Capital) in the evening clouds.

The fact that the Semimaru *kuse* is an *iguse*, a seated *kuse* in which the maskless actor sits silently at centre stage and dances the chanted words in his heart-mind (in contrast to the Sakagami masked 面, mobile character of the *age-uta*) betrays an influence of Zen Buddhism on Zeami. Whereas the lines delivered by the Sakagami character “have been called the most philosophical in all Zeami’s Nô,”<sup>92</sup> they articulate and complement the silent, stationary, blind musician, Semimaru, who in his sonically activated inaction seems to state volumes more. In fact, the *iguse* (an evolving aesthetic of the *kuse*) is most likely a nô version of Zen monk Dôgen’s philosophical practice of seated meditation (*zazen*—‘just sitting’). Nagafuji’s discussion of the medieval temporal consciousness concludes with the maxim: “Time is existence. Existence is time.”<sup>93</sup> This statement echoes Dôgen’s theoretical assertion arrived at through ‘just sitting’ (Zen meditation) that “self is time.”<sup>94</sup> The presence of particles around *waraya* ‘straw hut’ and *omou* ‘to think, contemplate, consider—meditate’ within the *iguse* all point to a changing Buddhist inclination in the development of nô within an evolving medieval, transient and more reclusive, aesthetic.<sup>95</sup> As Hoff points out in citing Gotô Hajime: influenced by Dôgen, Zeami was the recipient of a cultural tradition of self-awareness and creativity through personal experience.<sup>96</sup> In fact, the Zen aesthetic influence which can be perceived in the *iguse*

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<sup>92</sup> Matisoff references Umehara, 90.

<sup>93</sup> Nagafuji, 1984, 191.

<sup>94</sup> Dôgen, “Uji: Being-time, *Shôbôgenzô*: The Eye and Treasury of the True Law,” vol. 1, chapter 16, trans., Kôsen Nishiyama and John Stevens (Tokyo: Nakayama shoten, 1975), 68-72.

<sup>95</sup> Overall I agree with Tyler who pinpoints the Buddhist composition of nô to be predominantly in Amida and esoteric Buddhism. See Royall Tyler, “The Path of My Mountain”: Buddhism in Nô,” *Flowing Traces*, chapter six (Princeton, New Jersey: Princeton University Press, 1992), 149-79.

However, scholars such as Tashiro, Nagafuji, Yusa, Hoff, Gotô, etc. maintain that Zeami’s plays and treatises betray the influence of Dôgen’s zen. I would agree that although Zeami’s nô (like his father’s) is syncretic (rooted in esoteric Buddhism), in both his plays and treatises he seems to move gradually away from esotericism toward a Zen aesthetic. An *iguse* such as the one featured in *Semimaru* would seem to betray this tendency and may also identify it as a later play. Moreover, I will discuss in Chapter Nine that Zenchiku’s philosophical return from Zeami’s Zen-influenced nô to the esoteric foundation set down by Kan’ami, as well as his own Komparu lineage, is an identifiable feature between the three playwrights.

<sup>96</sup> Frank Hoff, citing Gotô Hajime’s “Nô to Nihon bunka, in Seeing and Being Seen: The Mirror of Performance,” *Flowing Traces: Buddhism in the Literary and Visual Arts of Japan*, ed. James H. Sanford, William R. LaFleur, and Masatoshi Nagatomi, Princeton, New Jersey: Princeton University Press, 1992, 132.

surrounding the individual Semimaru, is reflected back at the end of the play into Sakagami's reflectively syncretic 'mirror of performance'. Through the course of the *Semimaru nô* play, her indigenous 'feminine' orality of character intermingles with a 'masculine' philosophically existential 'vision,' as throughout the course of the *age-uta* she comes to view herself and the external world from a particularly Zen Buddhist ('topsy-turvy, this way-that way, Ôsaka') perspective. Thus, in medieval terms, enlightened inner vision is more easily achieved by the blind and those with a propensity towards listening and contemplation. When viewed in relation to a developing nô aesthetic, the manifestation of image as the vision of 'phenomena/things' (*koto*) in their profoundest sense is the result of shutting off ordinary dualistic sight perception and perceiving a world void of binarisms, first and foremost acoustically (via the *koto* of 'music and words'). However, Sakagami's *koto* 'poetically sounding words' within the context of the medieval period has been transformed into Semimaru's *biwa*—the instrument of the blind ascetic-musician—and endowed with a renewed syncretic audio-visionary power of *koto*. Zeami's integration of this Buddhist visionary ideology via the nô is—to borrow Bernard Faure's term—an aesthetic 'vision of power'.<sup>97</sup>

Leading up to the *kuse*, the Sakagami *age-uta/michiyuki/kuse* functions as a rite of passage from what in medieval times has become the static discursive space of the Heian court into the current, though as yet not fully transpired, transient and syncretic world of medieval introspective expression evolving in the peripheries around Ôsaka Barrier and beyond. Semimaru's *iguse*, on the other hand, remains mute or stationary, while acoustically buzzing with activity. His language of *biwa* mingles with Sakagami's 'poetically sounding words' (*koto*), though always in the process of neutralizing the *age-uta*'s affective-expressive impulse towards tonal intensification. Ultimately the two *kuse*, each viewed in light of the other, are an interplay and integration of opposites—female/male; words/music; sound/sight; low-ranking/high-ranking;

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<sup>97</sup> Bernard Faure, *Visions of Power: Imagining Medieval Japanese Buddhism*, trans. from the French by Phyllis Brooks, Princeton, New Jersey: Princeton University Press, 1996.

peripheries/capital, all of which become neutralized to tonal ground zero during the *iguse*. In Kūkai's terms, they are "two and not two." Through his character recreations of the female/sister, Sakagami, and male/brother, Semimaru, Zeami attempts in *Semimaru* to reintegrate previously separate 'feminine' and 'masculine' discursive modes through the mediums of *kotoba*, contrastive particles, musical narrative, and profoundly sonic vision.

## CHAPTER 9

### ZENCHIKU'S THEORETICAL NÔ

In the formative stages of the western philosophical tradition Plato acknowledged the danger of allowing poets (and musicians, the most nefarious offenders) to express themselves and thereby influence others in a well ordered Republic:

...we shall be right in refusing to admit him (the poet)<sup>1</sup> into a State which is to be well ordered, because it awakens and nourishes (the inferior) part of the soul; and this is enough to show that we shall be right in refusing to admit him into a State which is to be well ordered, because he awakens and nourishes this part of the soul, and by strengthening it impairs the reason. As in a city when the evil are permitted to wield power and the finer men are put out of the way; so in the soul of each man, as we shall maintain, the imitative poet implants an evil constitution, for he indulges the irrational nature which has no discernment of greater and less, but thinks the same thing at one time great and at another small—he is an imitator of images and is very far removed from the truth.

Exactly.

But we have not yet brought forward the heaviest count in our accusation: The power which poetry has of harming even the good (and there are very few who are not harmed) is surely an awful thing...<sup>2</sup>

By declaring the rational mind to be paramount and philosophical reasoning (the role of 'good' poetry being to serve this higher 'truth') as preeminent in a perfect world, he authorized (via his spokesman Socrates) the virtual severance of the ritual performing arts from poetic language which eventually led to the segregation of the arts. This disassociation of mind and body, thought and perception, concurred with the slow submergence of Dionysian culture to Apollonian domination.<sup>3</sup> Along with this submission to a representational world view--and the resultant disintegration of the dithyrambic sister arts (poetry, mime, music, dance)—came the separation between theory and artistic praxis, which has bifurcated up through the centuries.

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<sup>1</sup> My parenthetical insert.

<sup>2</sup> Plato, *Republic, Book X, The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David H. Richter (New York: St. Martin's Press, 1989), 27-8.

<sup>3</sup> See Friedrich Nietzsche, *Die Geburt von Tragodie, Samtliche Werke* (Stuttgart: Alfred Kroner Verlag, 1976).

Unfortunately today under global domination the art forms of other cultures have also fallen victim to implicit platonic misinterpretation, as a consequence of what Earl Miner terms, "residual mimesis."<sup>4</sup> Japanese nô is one such form that continues to defy mimetic interpretation though it has not entirely escaped twentieth century Cartesianism, in which milieu Zenchiku's theoretical nô presents itself as something of an oxymoron.

As was done in Chapter One with Zeami's seminal nô treatise (*Fûshikaden*) and with his nô plays in Chapters Five through Eight, it seems necessary and fitting at the other end of this investigation to observe Zenchiku's plays and particularly his theoretical writings within the context of the same Chinese and Japanese literary canon. The nô theoretical treatises, although greatly revered, have tended to be neglected by scholars as poetic treatises in their own right. As Thornhill points out, Zeami's treatises have been valued mainly as empirical expositions by many western readers and translators, practical 'how to' manuals of performance practice.

In the process, they marginalize an extremely important aspect of the original texts; their extensive allusion to literary and intellectual traditions current in medieval Japan. To the reader familiar with these traditions, Zeami is not merely a dramatist and performer who produces timeless art, he is a major participant in the ongoing intellectual and cultural discourse of his time. In other words, the metaphorical devices, the systematic typologies and allusions in his writings, are in no way secondary to the function of these works; on the contrary, to the dispassionate observer, they often emerge as the most fundamental, most manifest "meaning."<sup>5</sup>

Traditional reception of Zenchiku has tended in the opposite direction, his more esoteric, deeply philosophical positings generally being regarded as too highly theoretical, intellectual, abstract and somewhat removed from nô practice.<sup>6</sup> Whatever the claims, there is no denying that as performance theorists both Zeami and Zenchiku are primarily concerned with improving, and

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<sup>4</sup> Miner, Earl, *Comparative Poetics: An Intercultural Essay on Theories of Literature* (Princeton, New Jersey: Princeton University Press 1990), 53-81.

<sup>5</sup> Arthur H. Thornhill III, *Six Circles, One Dewdrop: The Religio-Aesthetic World of Komparu Zenchiku* (Princeton, New Jersey: Princeton University Press, 1993), 4.

thereby legitimizing, *nô* performance practice, though at the same time, the empirical status attributed to *nô* treatises may serve ultimately to diminish their epistemological contribution. One result is a fatal separation of theory from praxis; another, the forced division between *nô* plays as literary texts attached to the larger Sino-Japanese literary canon, and the integral poetic function of these texts in chant, music, movement and performance. Viewed in this light, Zenchiku's subtle and ingenious use of poetry to expound his theoretical *nô* is reassuring, testifying to his cognizance (beyond that of Zeami's) of a oneness of artistic and theoretical intent. It also suggests that in medieval Japan at least, music, poetry, song, gesture and movement were of one integral expression. In fact, as has been argued to be the case with both Kan'ami and Zeami, and as Pinnington points out with regards to Zenchiku, Zenchiku's project was also to legitimize the *nô*.<sup>7</sup> It will be observed in this chapter, although as in the cases of Kan'ami and Zeami, Zenchiku upheld a 'sonic vision' of *nô*, his strategies for achieving this aim were philosophically and stylistically different from his Kanze predecessors. Moreover, as has been argued throughout this investigation, *nô* performance and performance theory may be considered to be the consummate achievement of an affective-expressive poetics—as outlined in Chapter One—beginning with the seeds of 'intent,' rising with intensification to poetic 'acts,' which lead to inarticulation, song/chant, music, and finally culminate in stamping, movement and gesture. Whereas Zeami never fails to emphasize the originating power of the chant to generate progressive performative acts, Zenchiku seems most concerned with how to generate culminative poetic 'gesture' at the other end of the poetic-performative sequence (based on the assumption that this sonic originating power already exists, being rooted in the poetry itself). Both playwrights make use of intertextual strategies, though in stylistically different ways: as has been evidence in previous chapters, Zeami's allusive/intertextual practice

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<sup>6</sup> See Nishio Minoru, *Dôgen to Zeami* (Tokyo: Iwanami shoten, 1965), 292; and Yasura Okakô, *Chûseitoki bungaku no tankyû* (Tokyo: Yûseidô, , 1970), 251.

<sup>7</sup> See Noel Pinnington, "Strategies of Legitimation: An approach to the expository writings of Komparu Zenchiku," Ph.D. Dissertation, Cambridge University, 1994.

is juxtapositional; whereas Zenchiku weaves his various sources into one synthetic fabric. Whereas Zeami's intertextual patchwork is built on contrast, Zenchiku irons out the crinkles and smoothes over the seams. After observing in his treatises the progressive stages (six wheels/circles and one dewdrop) by which he sets out to accomplish this affective-expressive synthesis, it is possible to begin to identify how in both semantic and phenomenological terms 'gestural allusion' and 'allusive gesture' germinate and become fully operational in his nô plays.

### The Rokurin ichiro treatises

That Zenchiku's *Rokurin ichiro* 六輪一露 texts have received recent critical attention<sup>8</sup> perhaps indicates a propensity to bridge the gap between theory and praxis concerning nô scholarship. Drawing on Foucault's notion of an "archaeology of knowledge,"<sup>9</sup> Thornhill investigates Zenchiku's *Rokurin ichiro no ki* 六輪一露の記 'Record of Six Wheels'<sup>10</sup> and One Dewdrop' as "monuments" within their own cultural, theoretical and historical context. Rather than conforming with attempts to "extract a practical meaning, a body of knowledge that can be transferred to another context," Thornhill purports to "excavate" Zenchiku's treatises for "their extensive allusion to literary and intellectual traditions current in medieval Japan."<sup>11</sup> In this way, he argues that Zenchiku (like Zeami), in addition to being a brilliant dramatist and performing artist, is a prominent contributor to the intellectual and literary milieu of the Japanese medieval

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<sup>8</sup> Atkins addresses the recent explosion of western critical interest in Zenchiku.

<sup>9</sup> Michel Foucault, *The Archeology of Knowledge*, trans. A.M. Sheridan Smith (New York: Harper Colophon Books), 1976.

<sup>10</sup> Somewhat statically, Thornhill and Nearman translate the character *rin* 輪 in graphic terms as 'circle' and 'sphere' respectively. However, taking into consideration the *kuruma hen* radical 車 I prefer to translate it as 'wheel.' This rendering addresses the motive impulse inherent to each of the six wheels as well as to the progression from the initial stirring and 'arising' of 'creative intent' to higher states of awareness culminating in artistic expression through language, movement and gestural allusion.

<sup>11</sup> Thornhill, 1993, 4.

period.<sup>12</sup> Accordingly, metaphor, allusion and what Thornhill refers to as “systematic typologies” are integral to his theoretical works.

In contrast to Thornhill’s theoretical approach to Zenchiku, Nearman adopts a more empirical stance, emphasizing in the *Rokurin ichiro* treatises Zenchiku’s “vision as a creative artist”<sup>13</sup> over their philosophical and theoretical directive. In the introduction to his series of four articles on Zenchikus’ works, Nearman states:

When examined in sequence, these texts supply a remarkable documentation of the evolution of a creative artist’s meditation on and personal exploration of what had come to him from the deepest recesses of his spiritual awareness... In sum, they are not an academician’s aesthetic theory of a pious mouthing of statements culled from religious writings, but an attempt to articulate as fully and accurately as possible what the creative process is and how it operates within the sphere of noh acting.<sup>14</sup>

Central to Nearman’s argument in favour of the ‘creatively’ inspired, as opposed to ‘intellectually’ motivated nō treatise, is his interpretation of the notion of ‘intent’: *kokorozashi* 心ざし, in Japanese; *shi* 志 in Sino-Japanese.<sup>15</sup> Nearman associates the term with the creative impulse toward artistic expression.

That which underlies the whole creative process is an ‘energy’ that can only be intuited, a force as protean as a drop of water, yet as powerful and irresistible as a mighty sword, the images that Zenchiku uses for the ‘illimitable’ aspect of creativity...<sup>16</sup>

According to Zenchiku genuine poetic gesture may only begin to be attained when “the functioning of this source of the creative impulse” (from which ‘intent’ arises) is “brought to consciousness.”<sup>17</sup>

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<sup>12</sup> More specifically, Zenchiku lived and worked during the Higashiyama period (1449-90). For an overview of the significance of the Higashiyama culture in contrast with that of the previous Kitayama era to which Zeami belonged see Atkins, 1999, 1-4; and Thornhill, 1993, 186-9.

<sup>13</sup> Mark J. Nearman, “The Visions of a Creative Artist,” Parts 1-4, *Monumenta Nipponica*, 50:2, 1995, 235- 61; 50:3, 1995, 281-303; 50:4, 1995, 485-521; 51:1, 1995-6, 17-52. “Behind the Mask of No,” *Mime Journal*, 1984, 45-8.

<sup>14</sup> Nearman, “The Visions of a Creative Artist,” part 1, *Monumenta Nipponica*, 50:2, 1995, 238-9.

<sup>15</sup> This term has already been utilized in the explication of the Sino-Japanese poetic treatises in Chapter One.

With regards to Zenchiku's *rokurin ichiro* metaphor, 'intent' arises in the first three wheels. In his commentary to Zenchiku's *Rokurin Ichiro no Ki Chû* 'Notes on An Account of the Six Spheres and the Single Dewdrop', Nearman summarizes each as follows: the first wheel 寿輪 (*jurin*: 'wheel of life', or what Nearman translates as 'Sphere of Perpetual Flow') "refers to that level of creative activity that underlies not only what is physically manifest but also all creative intents on the part of an artist. It is that which gives continuity, flow, and a sense of unity, interrelationship; and integration to an art expression, regardless of what media are employed." The second wheel 豎輪 (*shurin*: 'wheel of ascent', or what Nearman translates as 'Sphere of Arising'), "refers to that level of creative intent where the artist experiences the urge to create that arises from his innate creative energy source. Hence, it is associated with the rising up of the discriminative faculties." The third wheel 住輪 (*jûrin*: 'wheel of settling', or what Nearman translates as 'Sphere of Settling In'), "refers to the level of creative activity where the particulars to be performed are settled on. While these particulars should arise from the operation of the previous two spheres, the process is not automatic. Further, failure to bring this third sphere into action can produce a performance where the actor displays emotionality, but without those emotions being tied to events in the play, as with bombastic acting." Regarding the upper three spheres, Nearman concludes: "... (they) encompass everything that precedes what will appear as visible manifestations to the viewer. Altogether, they constitute the levels of inner preparation requisite for a genuinely creative performance. Further, not only are these three spheres the highest, but they are also the most profound, and the basis of what appears in an art expression as *yûgen*, those subtle effects that seem to transcend the physical manifestation."<sup>18</sup> Nearman's elaborate summarizations may actually read less into the main

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<sup>16</sup> Nearman, 248.

<sup>17</sup> Whereas Zeami locates the 'source' of the *nô* quite specifically in the chanted combination of words and music, Zenchiku describes it in less concrete, more metaphysical terms. However, both are in agreement that genuine performative/gestural action can only arise from 'intent' through progressive 'acts' (and not the 'other way around').

<sup>18</sup> Nearman, 250-1.

text than was Zenchiku's intent. Concerning Zeami's treatises, exclusive treatment of artistic impulse and process may be partially justifiable. However, to limit interpretive analysis entirely to the artistic level in the case of Zenchiku's theoretical writings is to ignore important subtleties operating intertextually, as well as to partake in a dualistic understanding of theory and praxis outside of the context of medieval Japan. Indeed, such treatment ultimately serves to undermine performance practice, isolating it from the Sino-Japanese literary canon through which it continues to evolve and unduly complicating its intrinsic relation to philosophy and religion.

Zenchiku begins his *Rokurin ichiro no ki*:

In the way of our family's *sarugaku* profession, we do our utmost with our body to make its execution beautiful, while our voice makes up refined patterns. Consequently, we are unconscious of (how) our hands dance and where our feet stamp. This being so, is it not the awesome functioning of essentially no one, no thing? Thus, for now let it (this functioning) assume the form of six wheels and a single dewdrop. The first is called the 'Wheel of Life'; the second is called the 'Wheel of Ascent'; the third is called the 'Wheel of Dwelling'; the fourth is called the 'Wheel of Images'; the fifth is called the 'Wheel of Shattering'; the sixth is called the 'Wheel of Emptiness'. One dewdrop is the utmost concentrated level.

The first, the 'Wheel of Life', is the root of *yûgen* 'subtle profundity' in song and dance. It is the receptacle where (a capability to produce) feeling is generated when viewing a performance and listening to its music. Due to its round fullness and enduring life span, it is named *jurin*.

(In) the second, the 'Wheel of Ascent', this rising line becomes 'spirit, mind, intent' 精神 *seishin*, a horizontal and a vertical manifest themselves, and pure melody is born. In other words, this is the utmost supreme fruition of masterful feeling (before it settles).

(In) the third, the 'Wheel of Settling', the location of the short line marks the resting place which gives birth to various modes of composition...<sup>19</sup>

Like Zeami's subtle allusions in the passages cited from *Fûshikaden* in Chapter One, Zenchiku is more directly alluding in his introductory statement translated above to the "Great Preface" in the *Book of Songs* 詩經 *Shijing*; *Shikyô*. Introduced in Chapter One of this investigation in relation to the treatises of Zeami it begins:

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<sup>19</sup> Omote Akira 表章 and Katô Shuuichi 加藤周一 eds., *Zeami Zenchiku, Nihon Shisô Taikei*, vol.24. Tokyo: Iwanami shoten, 1974, 324-5. My translation. For Thornhill's translation and for the full passage in *kambun kundoku* see Appendix 1-H.

...Poetry is the destination of mind. One constitutes what is in one's heart-mind as intent and when it gives rise to words, it constitutes poetry. Feelings moving within are manifested in words. When expressing them (these feelings) in words is insufficient, then one expresses them in ooh's and ah's. When expressing them in ooh's and ah's is insufficient, then one chants them in song. When chanting them in song is insufficient, unknowingly the hands dance and the feet stamp them. Feelings emanate from the voice; voiced, they become (melodic, rhythmic) patterns. These are called tones. The tone of a well governed world--the people being relaxed--is happy; as that rulership is concordant. The tone of a dis-ordered world--the people being resentful--is angry; as that rulership turns its back. The tone of a bereft country--in grief--is pensive; as its people are suffering. Therefore, to set right the gains & losses, to move heaven & earth, and in allowing the spirits & deities to be touched, there is nothing that approaches poetry. By its means, the ancient kings managed husband and wife, established filial piety, caused human relations to be enriched, transformed into good through education, modified ways and changed customs. As a result, in poetry there are six types: The first is called 'folk song'; the second is called 'ballad'; the third is called 'simile'; the fourth is called 'evocative image'; the fifth is called 'refinement'; the sixth is called 'eulogy'....<sup>20</sup>

As was already outlined in Chapter One, "The Great Preface" to the *Book of Songs* contains the prototype for subsequent treatises such as the "Record of Music" 楽記 *Yueji* (がくき) chapter in the Chinese *Record of Rites* 礼記 *Liji*, Ki no Yoshimochi's 紀の淑望 *Manajo* 真名序 "Chinese Preface" to the *Kokin waka shû* 古今和歌集 'Collection of Ancient and Recent Japanese Poetry', written in *kambun*<sup>21</sup>, as well as Ki no Tsurayuki's Japanese preface to the same work.

In keeping with established convention and following Zeami's precedent, Zenchiku models his primary treatise after the great poetic treatises of the past, in this way connecting his theoretical *nô* to the medieval canon of literature and poetics. Although the four passages translated above share a common understanding of the word, 'intent', the *Manajo* veers closest toward exacting definition: "Indeed, to live in this world we are unable to do nothing.... As for feeling, it is born of intent; song is manifested in words." The final statement—"as for feeling, it is born of intent"--clearly establishes 'intent' as the initial impulse, or life force within the

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<sup>20</sup> Takada Shinji 高田真治, ed., *Book of Songs* 詩經 (*Shikyô; Shijing*), 漢詩大系 *Kanshi taikai*, vol.1, 1964, 14. My translation. For the passage in *kambun* and Legge's translation see Appendix 1-A (also see Chapter One).

<sup>21</sup> For translations of the passages referred to in these works see Chapter One and Appendix 1.

individual that precedes both passive and active feeling and affective-expression. According to the first sentence, however, to reiterate the discussion in Chapter One—"as to live in this world we are unable not to act (to do nothing)"—"intent' refers additionally to a 'necessity' or 'will' on the part of the inner self (body, heart, mind) to act this impulse upon the external world. Moreover, 'intent' necessitates not only the will to act out thoughts and feelings, but to act them out "perpetually."<sup>22</sup> However, it is in this enduring sense that 'intent', as represented by Zenchiku's first 'Wheel of Life' is strikingly similar to the OHeideggerean notion of authentic time in which the temporal perception of 'Being-In-the-World' (*Dasein*)<sup>23</sup> anticipates all potential binarisms (ie. heaven/earth, mind/body, intellect/intuition, spiritual/emotional). These are not introduced until Zenchiku's second 'Wheel of Ascent'. Therefore, 'intent' in the first wheel is yet unmanifest (and is left unmentioned until the second wheel), necessarily integrating not only the creative impulse, but other life impulses as well--ie. emotional, physical, intellectual, intuitive. Zenchiku's theoretical treatises themselves seem born of this 'intent'; originating in a welling up of bodymind experiential feeling, they assume the combined form of mental/emotive acts conjoined with artistic activity. 'Intent', then, is the human compulsion to act in the world. Most potent are poetical actions, whether in the form of words, utterances, song, music, gesture, movement, integrated performance, or as theoretical embodiments.

This leads to a related commonality of the four literary treatises translated above (introduced in Chapter One) in that little distinction is made between the sister arts. Note the underlined segments in which words, utterance, song, music, gesture and movement alike are presented as culminations of inner thoughts and feelings. Characteristic of each is a sequential progression: feelings are "born of intent," which rise up viscerally in expressive acts of poetry; further arousal leads to inarticulation (utterance of that which cannot be expressed in words);

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<sup>22</sup> Nearman reflects this understanding in his translation of the first wheel, *jurin*, as "Sphere of Perpetual Flow."

which in turn, intensifies, until it finally bursts into chant or song; ultimately, accumulated thought and feeling surmount bodymind awareness, transcending consciousness and imploding into music, gesture and dance. All but the *Manajo* contain versions of this phrase from the *Shijing*: “When chanting them in song is insufficient, unknowingly the hands dance and feet stamp them.” Impelled by ‘intent’, visceral (bodymind) intensification leads to ‘acts’ of poetical expression, culminating ‘thunderously’ into further actions involving utterance, song, music, gesture and movement. According to this poetical understanding, performance is poetic gesture; and nô dance becomes a consummate expression of pure poetic intent.

Concerning Zenchiku’s second ‘Wheel of Ascent’ the actual word, *kokorozashi* ‘intent’, again does not occur, but rather is implied by a related word, 精神 (*seishin*), in the sentence, “this rising line becomes ‘spirit’ (*seishin*), a horizontal and a vertical manifest themselves, and pure melody is born,” and continues to be inferred through allusions to past texts. With this ‘rising’ (which is connected to melody and melodic intensification) comes the distinction between heaven and earth, the source of subsequent binarisms. Zenchiku describes this stage as “the utmost supreme fruition of masterful feeling”; portending the third ‘Wheel of Settling’ through the use of the character, 主 *shu*, in the word, 感主 *kanshu* ‘feeling master’ (‘master of feeling’ or ‘masterful feeling’), by juxtaposing it with 無主 *mushu* ‘masterless/no master’, occurring earlier in Zenchiku’s introductory statement: “...is it not the functioning of essentially no one (master), no thing?” In the third wheel, the motion of intensified feeling born of ‘intent’ settles into its “dwelling” place. From this state of motionless, calm, masterlessness, the “various modes of composition,” as well as the depth and strength of performance originate. At this stage, together these upper three wheels, which Zenchiku calls 三輪清浄 *sanrin shôjô* ‘three wheel purity’, form the foundation of *yûgen*.

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<sup>23</sup> See Martin Heidegger, *Sein und Zeit* ‘Being and Time.’ Tübingen: M. Niemeyer, 1963.

According to Konishi, *yûgen* entered the *waka* critical vocabulary through Chinese poetry and poetics.<sup>24</sup> With roots in Daoism<sup>25</sup>, it developed out of Chinese ‘verse-topic’ *shi* 句題詩 *kudaishi*, in which the first part of the topic appears in the first line and the second in the second line. This poetry implied rather than stated the verse-topic. Twelfth century Japanese *waka* poets imported the Chinese *shih* concept of *yûgen* and gradually an aesthetic began to develop. Poetry which contained *yûgen* depended on the response of the reader for completion. Gradually in the late medieval period, Japanese *waka* forms came to possess one of two related qualities: *yûgen*, in which the energy was diffuse; and *ushin* 有心, a concentration of intense feeling.

Zenchiku’s comprehensive understanding of the *waka* tradition is reflected in three of his theoretical texts on *nô*, each expounding further on the *rokurin ichiro* metaphor through the medium of poetry.<sup>26</sup> He labels the poems according to the *Ten Styles of Waka*. As time and space does not permit an exhaustive treatment of these treatises, just one *waka* (out of clusters of poems chosen by Zenchiku) will be selected to illustrate each of his last three wheels and final dewdrop. For the fourth wheel, *Zôrin*, the *Rokurin ichiro no ki* reads:

(In) the fourth, the ‘Wheel of Images’, everyone under heaven and everything on the earth, the entire universe, its ten thousand images, are in this wheel, at peace.<sup>27</sup>

One of the poems chosen by Zenchiku to represent this wheel he designates to be in 麗しき体 *uruwashiki-tai* ‘bright style’:

ほのぼのと あかしの浦の 朝霧に 島隠れゆく 舟をしぞ思ふ<sup>28</sup>

<sup>24</sup> See Konishi, “The Rise of Waka,” Ch. 8, *A History of Japanese Literature*, vol.3, , 185-273.

<sup>25</sup> See Appendix 1-J for my translation of Lao ji’s 老子 (*Rôshi*) *Dao de jing* 道德經, Chapter 14, (*Dôtokukyô*), 1973, 29. Zenchiku’s treatise also contains intertextual allusions to this source.

<sup>26</sup> 1. *Kabu zuinô ki* 歌舞髓脳記; 2. *Rokurin ichiro hichû* 六輪一露秘注 (*Kanshô bon* 寛正本); 3. *Rokurin ichiro hichû* 六輪一露秘注 *Bunshô bon* (文正本).

<sup>27</sup> See Appendix 1-J for Zenchiku’s diagrams of this wheel and accompanying poem and theoretical text in classical Japanese, as well as for subsequent wheels and dewdrop.

Honobono to  
Akashi no ura no  
asagiri ni  
shimagakure yuku  
fune o shi zo omou

Dawning,  
day breaks on the view at Akashi Bay  
in the morning mist,  
**my thoughts** set sail with **precisely this** small boat  
vanishing among the islands <sup>29</sup>

As can be observed in the diagram illustrating this wheel (see Appendix 1-J), it is in the fourth 'Wheel of Images' that the multifarious phenomena of the universe (mountains, ocean, fields, sky, moon, stars, vegetation, man, beast) become faintly visible, illuminated through *yûgen's* 'morning mist'. And it is at this point that we can see his 'vision' as being purely phenomenological. Although this wheel marks a departure from the first three wheels, it contains them within.

Of his fifth wheel, *harin*, Zenchiku writes:

In that in the fifth, the 'Wheel of Shattering', the inexhaustibly varying forms of heaven and earth in the ten directions are constituted, they are originally born in this wheel. However, because temporarily they ritually break its circular form, it is named the 'Wheel of Shattering'.

One of the poems chosen by Zenchiku to correspond with the fifth wheel written in 写古体 *shako-tei* 'images of the past style' is:

武蔵野や ゆけども秋の 果てぞなき いかなる風か 末に吹くらん<sup>30</sup>

Musashino ya  
yuke **domo** aki no  
hate **zo** naki  
ikanaru kaze **ka**  
sue ni fukuran

**Although I** travel  
the Musashi Plain, oh!  
autumn is not **yet** done.  
I wonder **what** sort of wind  
might blow at its end?

<sup>28</sup> An anonymous poem, though attributed by some to Kakinomoto no Hitomaro 柿本人麿, *Kokinshû*, #409, Ôzawa and Matsuda, ed., trans., *Kokin waka shû, Kanyaku nihon no koten*, vol.9 (Tokyo: Shogakkan, 1983), 237.

<sup>29</sup> For McCullough's translation see Appendix 1-K.

<sup>30</sup> *Shinkokinshû*, #378, by Minamoto Michimitsu. Minemura, *Shinkokin wakashû, Kan'yaku Nihon no koten*, vol. 35 (Tokyo: Shogakkan, 1983), 201.

The middle character, *ha* 破, of the principle of *jo-ha-kyû*<sup>31</sup> is a significant term in the *nô*. While it means 'to break', or 'to shatter', like a break in the skin<sup>32</sup> it also reveals and sets free what exists beneath the shattered surface; and so within the *jo-ha-kyû* sequence, it is often characterized as an interior intensification. In the poem, end/finality is stated in two places: in the third line, *hate zo naki* 'not yet final'; and in the last line, *sue ni fukuramu* 'might blow at its end'. Although the image surfaces of the fourth wheel have been shattered, marking the end or death of the universe as we know it, in the poem the finality of autumn is in doubt and the last line hints at new beginnings beyond the visible 'Musashi Plain'.

For the sixth wheel, *kûrin*, Zenchiku writes:

The sixth, the 'Wheel of Emptiness Space', is the rank of masterlessness and formlessness; leaving and coming, it returns again to the original *jurin* 'Wheel of Life'.

His corresponding poem is in 面白体 *omoshiro-tei* 'amusement style':

山里に 憂き世いとはん 友がな悔しき過ぎし 昔語らん<sup>33</sup>

Yamazato ni  
ukiyo itowan  
tomo gana  
kuyashiki sugishi  
mukashi kataran

In this mountain village  
I wish I had a friend  
who would lament this earthly veil of tears,  
who would chat with me  
of past regrets

This poem alludes to another poem by Saigyô in the *Shinkokinshû* (#627):

寂しさに たへたる人の またもあれな 庵ならべん 冬の山里<sup>34</sup>

Sabishisa ni  
taetaru hito no  
mata mo arena  
iori naraben  
fuyu no yamazato

That there were  
**another** person  
who like me had endured such loneliness,  
We might line up our huts,  
a winter mountain village

<sup>31</sup> This aesthetic principle is defined at its first occurrence in Chapter Three, p. 118, footnote 59.

<sup>32</sup> Takashima suggests that another simile might be: a break in an egg shell through which a baby bird comes out.

<sup>33</sup> By Monk Saigyô 西行法師, *Shinkokinshû*, #1657. Minemura, *Shinkokin wakashû*, vol. 36, 337.

<sup>34</sup> By Monk Saigyô *Shinkokinshû*, #627. Minemura, *Shinkokin wakashû*, vol. 35, 315.

Two poems by Saigyô express somewhat humourously the lonely isolation of someone who has reached the sixth level of 'masterlessness.' It marks a return to the same, though not yet manifest. The two realms signified in the first and last wheels are the same yet not the same, expounding the esoteric doctrine of 'two and not two'. Thus, the sixth 'Wheel of Emptiness' differs from the first only in that it is experienced from an enlightened perspective beyond the "earthly veil of tears."

Concerning the single dewdrop, *ichiro*, Zenchiku writes:

This one dewdrop does not fall into the two appearances of empty space and form; being free and without obstacles, it never comes in contact with even one dust mote. It is this, then, that assumes the form of pure sword.

The poem selected by Zenchiku to illustrate the single dewdrop is from the

*Shinkokinshû* #737, by Fujiwara Yoshitsune in *rakki-tei* 立<sup>35</sup>鬼体 'crushing spirits' style:

濡れて干す 玉串の葉の 露霜に 天照る光 幾代経ぬらん<sup>36</sup>

Nurete hosu  
tamagushi no ha no<sup>37</sup>  
tsuyu shimo ni  
ama teru hikari  
ikuyo henuran

Wet, then dry  
the heavenly goddess's radiance illuminates  
the gems of frozen dew  
on the sacred *sakaki* leaf  
passed through how many generations

Following a temporal reversion in the sixth wheel back to the first wheel of origins, this poem alludes to indigenous Shinto beginnings: to the original sun goddess, Amaterasu (in the poem, mentioned by name in a play on words, *ama teru hikari*) whose radiance illuminates the "gems of frozen dew," or single dewdrop. Moreover, it alludes to a previous poem # 719 in the *Shinkokinshû*, by Fujiwara no Toshinari:

<sup>35</sup> The full character, with the *tehen* 手 radical is not available on my computer (手 + 立).

<sup>36</sup> *Shinkokinshû*, # 737, by Fujiwara Yoshitsune. Minemura, *Shinkokin wakashû*, vol. 35, 365.

山人の 折る袖にほふ 菊の露 うちらはふにも 千代は経ぬべし<sup>38</sup>

Yamabito no  
oru sode niou  
**kiku no tsuyu**  
uchiharau  
chiyo wa henubeshi

As a mountain hermit  
brushes the scent of a spray of  
**chrysanthemum dew**  
from his sleeve  
thousand years may pass

This poem introduces a single gestural allusion of the hermit brushing the fragrance of dew from his sleeve, alluding to the original poem (*Kokinshû* #273, by Monk Sosei 素性法師):

濡れてほす 山路の菊の 露のまに いつか千年を 我は経にけむ<sup>39</sup>

Nurete hosu  
yamaji no kiku no  
**tsuyu no ma ni**  
itsuka chitose o  
ware wa he ni kemu

Along a mountain road  
I dry the wet of chrysanthemum  
(in a single brush of dew off my sleeve)  
**In the interval of a dewdrop**  
(unstated gesture, 'intent')  
a thousand years  
might have passed me by<sup>40</sup>

Zenchiku embeds his meaning subtly within the parallel structure of the final two poems. The central line of the original poem (#719), *tsuyu no ma 間 ni* (written in *hiragana*), meaning "in the interval of a dewdrop," is echoed in the later poem (#273), *kiku no tsuyu* 'chrysanthemum dew'. The line, "In the interval of a dewdrop" is an allusive gesture, occurring not as the actual movement of 'brushing dew from the sleeve', nor even as a poetic gesture. Rather, it can only be manifested as a virtual or 'mind' act within the imagination of the reader-listener, being thoroughly dependent on a catching of the chain of allusions leading up to it. In this way Zenchiku suggests by allusive gesture his most profound theory, revealing by not revealing the underlying hidden workings of *yûgen* at the very highest levels of performance. Zenchiku's

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<sup>37</sup> Minemura's explanatory footnote for this line of the poem states that it refers to the sacred *sakaki* leaf. According to his commentary I have rendered the line, "the gems of frozen dew/on the sacred *sakaki* leaf."

<sup>38</sup> *Shinkokinshû*, # 719, by Fumiwara no Toshinari. Minemura, *Shinkokin wakashû*, vol. 35, 357.

<sup>39</sup> *Kokinshû* #273, by Monk Sosei. Ôzawa and Matsuda, *Kokin waka shû*, 165.

poetics claims the ultimate *nô* performance as 'no performance.' A similar philosophically aesthetic conclusion is reached in Zeami's *Semimaru* which contains an *iguse* 'seated *kuse*' during which the actor sits expressionless and motionless on stage, singing the words and gesturing with his heart-mind, in a dance of *no/nô* visible intent. However, whereas Zeami's *nô* attains 'no mind' in performance by means of a Zen-influenced aesthetic, Zenchiku rewrites this process through an esoteric theoretical and philosophical grid according to his own rhetorical strategy of legitimization. His reasons (beyond personal aesthetic and spiritual preference) for doing so may have been two-fold: i) a felt need to return to the original creative source of the *nô* which according to his own *Komparu* lineage and Kan'ami's earlier *nô* remained tacitly hidden (yet very much alive) in *Shingon* syncretic doctrine; and ii) to further legitimize the *nô* by epistemologically reconnecting it to this 'divine' syncretic source, in which case, the need to continuously evoke the 'word' *kotodama* by means of *kotoage* in performance would be diminished, as there would no longer have been a necessity for constant legitimization. If indeed Zenchiku was aware of the highly systemised utilization of *kakari musubi* and delimitational particles in Zeami's writing style (and as mentioned earlier, there are signs in rare passages that he was), then it was likely for reasons along these lines that in Zenchiku's own *nô* texts *kakari musubi* and overall delimitational particle usage are drastically diminished, falling into highly conventional 'ordinary' usage. Another reason for the reduction of particle usage in Zenchiku's *nô* plays would have been due to his own choice of Chinese writing style which imitates that in which *shingon* doctrine is written. Writing his treatises in Chinese would of course have been another way in which Zenchiku worked toward connecting the *nô* soundly to the Sino-Japanese poetic tradition, and thereby finalizing the entire legitimization process which had been continuing over three generations.

Zenchiku's esoteric *nô* gleans its symbolic chain of metaphors for the 'six wheels and one dewdrop' from Kûkai's earlier syncretic doctrine. In a *shingon* writing entitled 天地麗氣記

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<sup>40</sup> For Rodd's translation see Appendix 1-L.

*Tenchi reiki ki* 'Record of the Serene Spirit of Heaven and Earth'<sup>41</sup>, Kûkai divulges phenomenological clues as to the meaning of these symbols.

No beginning, no end to the multifarious variety of phenomena. The very first gem is in the beginning of heaven in the Buddhist universe. It is the country's long established sacred heart-mind-moon-wheel, the great empty, formless body Dharma. This country's sacred crushing implement with its two rows of inlaid jewels is the sacred sun-bestowed-jewel's moon-mirror vessel. (It is the) heaven and earth, the sun and moon, the opposition of water and fire, full perfection, great-being-bodhisattva-polished-gem. It is the Dharma body of suchness and non-discrimination. It is the single-gripped, three-pillared-heavenly-spirit-sword that exists in the midst of the cumulative clouds of heaven. An instrument from the king of the sixth heavenly realm of existence, it receives and keeps (the sixth realm), being the three halberds of the three winning blades. Six serpents stand on the tips of the three pronged blades. Inside are the spirits of the six dragons, giving birth to the seven kinds of jade. They shatter the six paths of wrong views and bestow their compassion on each and every child. In each pronged blade are two wheels; they are the two eyes of the great heavenly realm of existence. The nine leaves of the lotus flower are the "realization that one's essential nature is pure and that it is identical with the intrinsic nature of things and with the Tathagata." It is a manifestation of the forms of the nine deluded worlds of transmigration. **Six snakes come out from the emptiness of the earthly realm, give rise to six serpents, holding their tails in their teeth, and become six wheels. They contain within them an impasse to the burden of the six paths in the inescapable birth-death cycle of the ordinary man. They reveal the six perfections. The bright shining of the six circles manifest the power of the body Dharma. Heaven's jewelled pestle has been called "tama." Here it is called "dokko" 'one and two'. It is the sacred divining pillar of the heart-mind of the great country of Yamato. The double "second moon" lying horizontally is the second path of the Buddha-silk-sand-binding-sun-silk-brush-sword. Horizontal meditation is a good omen for the relaxed centre of the country samadhi or Dharma body, heaven's jewelled-pestle-diamond-strength-treasure pillar. They contain the dual wisdoms of heaven and earth from which one extracts the teachings of the divination pillar of heaven! The blades of the beginnings of (Buddhist) heaven and earth. Dharma essence, Dharma body, highest consciousness, of the great mandala. The original mystical substance of one mind, no action (creation). The lotus-diamond of the unity of heaven and earth. They are a manifestation of the original state from no beginning, no end. The three sacred riches mentioned above are instruments of battle for the submission of evil spirits. They are symbols of the protection of the high and low, the rich and poor.**<sup>42</sup>

Zenchiku's single dewdrop-sword symbol bears an almost exact resemblance to Kûkai's diagram of the *shingon* sword.<sup>43</sup> The blade, shown within the larger blade as a small single

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<sup>41</sup> See Appendix 1-M for the *kambun* text as well as for diagrams of Kûkai's symbols to be viewed comparatively with Zenchiku's diagrams in Appendix 1-J.

<sup>42</sup> Kûkai, "Ten chi reiki ki," *Kôbô Daishi Zenshû*, vol. 6, 110-11. My translation.

<sup>43</sup> Actually, this sword iconography became quite generalized in mikkyô (esoteric) practices.

blade, together signifying the *shingon* notion of 'two and not two,' corresponds to Zenchiku's first wheel, the yet unmanifest, undivided; the two-pronged 金剛杵 *kongô-sho* 'diamond-strength pestle' ritual implement below the blade, or what Kûkai refers to as 独鈷杵 *dokko-sho*<sup>44</sup>, corresponds to Zenchiku's second wheel; the third wheel is the 'dwelling' place, the three-pronged *dokko* at the base of the sword; the final three wheels remain hidden within the lotus leaves underneath. The large blade is the dewdrop. There are obvious parallels between the highlighted section in the passage above and Zenchiku's symbolic conception of *Rokurin ichiro*. In his treatises Zenchiku extends to the nô Kûkai's understanding of the most profound meanings to be hidden in the empty space of 'two and not two'. As Noel Pinnington points out, "(s)ecret artistic lineages are believed to have modeled themselves on esoteric Buddhist traditions,... and eventually esoteric Buddhism began to manifest itself in the performance arts such as nô."<sup>45</sup> Esoteric Buddhist influences have already been observed in Chapters Three and Four on Kan'ami. The aim of Zenchiku's theoretical treatises is to diffuse Zeami's Dôgen influenced (*zen*) nô aesthetic by returning the nô to its 'authentic' syncretic origins. This objective permeates not only Zenchiku's theoretical treatises, but also informs his style of language and writing (e.g. conventional particle usage, intertextual symmetry) and overall 'aesthetic of synthesis.'

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44 For Kûkai, the *dokko* implement symbolizes the 'bodymind' relation of 'two and not two' between the two great *shingon* mandalas: the 'diamond' (*kongôkai* 金剛界) mandala and the 'womb/matrix' (*taizôkai* 胎藏界) mandala; the interrelation between these two realms constitutes Kûkai's *shingon* world view. "Kôbô Daishi to mikkyô bijutsu," *Asahi Gurafu*, 3:20, 1983, 81, 105; *Kôbô Daishi to mikkyô bijutsu*, Kyoto National Museum Catalogue, 1983-4, 217-23; "Murôji," *Koji junrei: Nara*, no. 10, (Tokyo: Kabushiki kaisha tankôsha, 1979, 73, 41-2. See also Kiyota Minoru, *Shingon Buddhism: Theory and Practice* (Los Angeles: Buddhist Books International, 1978); and Allan Grapard, "Flying Mountains and Walkers of Emptiness: Toward a Definition of Sacred Space in Japanese Religions," *History of Religions* 21, no. 3 (February 1982), 195-221. .

45 Noel J. Pinnington, "Crossed Paths: Zeami's Transmission to Zenchiku," *Monumenta Nipponica*, 52:2, 202.

## Zenchiku's counteractive synthesis: *Yôkihi*

There is a tendency in plays (such as *Yôkihi*) reported to have been written by Zenchiku<sup>46</sup> to resort frequently to the *-eba/-aba* substitution for *koso + izenkei* as imposed by medieval trends toward *genbun nito* (in which the presence of *kakari musubi* within the oral and subsequently written language diminishes).<sup>47</sup> It is also consistent with the Chinese-influenced *kambun* writing style which he adopts in his treatises. In his *nô* plays—in keeping with the highly lyrical *nô* style of his predecessors (namely Zeami)—Zenchiku maintains a strong propensity towards the selection of allusive material in *wabun*, although his own more sinified style is at least partially consistent with the *kambun* mode in which his theoretical treatises are written. However, if it can be said that his plays display a characteristically 'masculine' grammatical style, then similarly it can also be observed that his treatises written in *kambun* incline toward 'feminine' lyricism and poetic allusion. Thus, when viewed as a whole the *nô* plays and treatises exhibit an overall proclivity toward synthesis.

Zenchiku's *Yôkihi* derives both its allusive and intertextual sources from two well known works: the earlier one, a famous Chinese narrative poem by Bai Juyi, *Song of Everlasting Sorrow* (*Chôgonka* 長恨歌); and its Japanese derivative prose-poetry source, Murasaki Shikibu's *Genji monogatari* (*Tale of Genji*). Whereas Zeami tends to juxtapose a more varied and contrastive selection of borrowed material in his *nô* plays, Zenchiku, in both the choice and obscured treatment of his borrowed sources, strives at producing an almost seamless synthesis. As Itô Masayoshi points out, citations from these two Chinese and Japanese sources pervade Itô's own commentary of the play,<sup>48</sup> forming a elevated admixture of *kambun* and

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<sup>46</sup> Itô Masayoshi, *Yôkyokushû*, vol.3, 1983, 508. Atkins also accepts *Yôkihi* as attributable to Zenchiku.

<sup>47</sup> The linguistic evolution which resulted in the substitution of *kakari musubi* by particles such as *-ba/-ba* is outlined in Chapter One, p. 63-4, and is mentioned again in Chapter Four, p. 142. In the following examples from *Yôkihi*, observe the numerous instances of *-eba/-aba* (the pattern is consistent throughout the play) in comparison with the relatively few cases of *koso* (of which there are only three in the entire text). On the other hand, Zenchiku's usage of *koso* tends to follow characteristic and consistent patterns which would seem to be distinguishable from Zeami's.

<sup>48</sup> Itô Masayoshi, *Yôkyokushû*, vol.3, 1983, 508.

*wabun* intertextual explication. As a one act *genzai mono* 'contemporary play'<sup>49</sup>, the story recounts an historical love affair between Chinese emperor Xuan zong and a woman of extraordinary beauty, Yang quifei, who in the *nô* play goes by the Sino-Japanese reading of her name, Yôkihi.<sup>50</sup> In the Chinese version when she dies an early death the emperor falls into a state of profound sorrow and yearning which causes him to appoint a Daoist medium to communicate with her in the afterlife and bring her back to him. The *nô* play picks up at this point when the medium (*waki*) sets out for Hôrai 'Land of Eternal Youth' and evokes the *shite* (Yôkihi).

Upon explaining to the medium that she can never return to the world of the living Yôkihi reiterates the vow promised between the lovers while she was still alive.

**Example 31.1: Yôkihi (uta)**

天にあらば願はくは	比翼の鳥とならん
地にあらば願はくは	連理の枝とならんと
誓ひし事を	ひそかに伝へよや
私語なれども	今洩れ初むる涙かな <sup>51</sup>

**Romanization**

Ten ni <b>araba</b> negawaku wa	hiyoku no tori to naran
chi ni <b>araba</b> negawaku wa	renri no eda to naran to
chikaishi <u>koto</u> o	hisoka ni tsutae yo <b>ya</b> <sup>52</sup>
sasame <b>naredomo</b>	<u>ima</u> more-somuru namida <b>kana</b>

**Translation**

If in heaven	<u>would that we could be birds that share a wing</u>
If on earth	<u>would that we could be trees with branches intertwined</u>
pass along to him in secret	our vow -o.
<b>though (then)</b> quiet whisperings	I <b>wonder</b> that <u>now</u> they begin pouring out with my tears!

<sup>49</sup> A one act play set in historical time.

<sup>50</sup> Zenchiku most likely based his *nô* play on a documented early danced performance of Yôkihi. See Itô, *Yôkyokushû*, vol.3, 1983, 508.

<sup>51</sup> Translations of *Yôkihi* segments are my own, taken from Itô, vol. 3, 403-13. For Carl Sesar's translation see Appendix 1.

<sup>52</sup> In this case, the presence of *ya* immediately following an imperative is a good indication that it is functioning here as a softener.

This poem chanted by the chorus is a direct allusion to both the original Chinese poem and the derivative *Genji* source. In *Genji* it occurs in the first chapter entitled, "The Paulownia Court,"<sup>53</sup> amidst a network of allusions to Chinese sources-- the most prominent being *Song of Everlasting Sorrow*—running throughout the chapter. The first of what Okada terms the *ura* chapters<sup>54</sup>, "The Paulownia Court" sets a potentially subversive backdrop for the remainder of the novel by imitating the Chinese story recounted in the poem by Bai Juyi: in *Genji* the Japanese emperor falls in love with a middle ranking lady from the outskirts of the capital who eventually gives birth to the radiant Genji hero. Such material, in Zeami's hands, would more likely be contrasted in order to draw attention to juxtapositionings and openings in interpretations between the allusive/intertextual sources. In Zenchiku's play, however, the social message present in both the poem and the *Genji* tale is glossed over. Rather, the focus of the play is on the harmonious bond between the two lovers and the deep sorrow that afflicts them as mortals in their inevitable parting. Unlike in the *Genji* tale (and to a lesser extent the source poem) little attention is given to the pain suffered by the lady whose sudden amorous rise in social position<sup>55</sup> has caused her to become the object of intense resentment and ridicule resulting in her illness and eventual death. In the Chinese poem her love tie to the emperor results in her own family's rise in rank and acquiring of wealth.<sup>56</sup> In the *Genji* derivative of the Chinese story, the mother leaves behind a son who becomes the middle ranking hero in a novel that is the precursor for an entire mixed prose-poetry genre.

Rather than being signified for its contrastive element by the particle *koso* (as is generally the case in Zeami's *nô*) Zenchiku's implied synthesis of two previously divergent genres generally appears marked with the Sino-Japanese particle marker *zo*. This is the case in

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<sup>53</sup> The translation referred to here is Edward G. Seidensticker, trans., *The Tale of Genji*, New York: Alfred A. Knopf, 1981, 12.

<sup>54</sup> Discussed previously in relation to *Matsukaze*.

<sup>55</sup> By contrast, such treatment in *Genji* is never glossed over by Zeami.

<sup>56</sup> The poem then recounts a period of time when there was a preference for giving birth to girls rather than boys for the purpose of marrying into wealth and prosperity.

the above allusion to *Song of Everlasting Sorrow* which is signalled in the line leading up to it (sung by the *shite*) by the particle *zo*:

**Example 31.2: (*shite*)**

おも い はつあき なぬか よ  
思ひぞ出づるわれもまた その初秋の七日の夜  
にせい ちか こと は  
二星に誓ひし言の葉にも...

**Romanization**

Omoi **zo** izuru ware **mo** mata sono hatsuaki no nanuka no yo  
jisei ni chikai shi koto no ha ni **mo**

**Although even** now I **do recall** on that Seventh Night in early autumn  
we vowed by the Two Stars those **very** leaves of words...<sup>57</sup>

The phrase *koto no ha* 'leaves of words'—that which is being vowed—suggests that beyond the immediate love story, at the discursive level the two literary traditions (Chinese narrative poetry and Japanese poetry & prose) represented in the play's source material are being unified. The synthesis of these traditions appears in Zenchiku's plays to be less contrastive, and thus more seamless than in those composed earlier by Kan'ami and Zeami. And yet inherent to this joyful union is the inevitable parting, where in Examples 31.3 and 33.1 there is an emotional plummeting marked with the aforementioned *omo/eba* combination:

**Example 31.3:**

シテ：さるにても 思ひ出づれば恨<sup>うら</sup>みある  
Shite: Saru nite **mo** **omoi izureba** urami aru  
Shite: **And yet** certainly **when I recall** (the tie that has been broken) there is regret<sup>58</sup>

<sup>57</sup> For Sesar's translation see Appendix 1.

<sup>58</sup> For Sesar's translation see Appendix 1.

This sets off an emotionally charged build up leading into the *kuse* segment, which aside from one instance of *ya* and one instance of *mo*, does not contain any contrastive particles until the last line. The appearance of *koso* at this juncture is characteristic of Zenchiku's conventional particle placement and is a characteristic of his style.<sup>59</sup> That the line echoes *Heike monogatari* and contains both *zo* and *koso* (instead of exclusively *koso*, which is generally the case) points to Zenchiku's combinative intent, the implication in this particular play being that in meeting the two lovers (and two literary genres) part.<sup>60</sup>

### **Example 32: (*kuse*)**

えしゃじょうり きとき  
会者定離 ぞと聞く時は

あ わか  
逢ふこそ別れなりけれ

#### **Romanization**

Esha jōri **zo** to kiku toki wa

Au **koso** wakarenarikere

#### **Translation**

When we hear that it is only the predetermined rule that  
"Those who meet are certain to part!"<sup>61</sup>

It is **precisely** meeting that signifies parting!<sup>62</sup>

The profound sorrow conjured in the play's mounting affective-expression is not only for the two lovers, but for the parting of the two divergent poetry and prose traditions. In both Kan'ami and (to a greater degree) Zeami the emphasis is on preserving and contrasting this distinction. Their ultimate aim of syncretic and aesthetic synthesis is arrived at by means of contrastive

<sup>59</sup> I have observed this conventional usage of *koso* in particular in my preliminary research of a number of plays attributable to Zenchiku.

<sup>60</sup> This particular passage is also an indication that Zenchiku is in fact aware of the kind of contrastive particle usage coming out of the oral performance tradition and systematized by Zeami. However, this is quite a rare occurrence of this kind of contrastive particle utilization which ultimately directs the reader/listener towards an attitude of synthesis rather than contrast. Zeami's *koso* usage is also often combinative in intent, though the oppositional contrast that is being integrated is invariably delimitational in that it is based on marking distinctions.

<sup>61</sup> From *Heike monogatari*; and *Shūi gusō* 拾遺愚草 'Meager Gleanings' (1216), a poetry collection of Fujiwara Teika.

<sup>62</sup> For Sesar's translation see Appendix 1.

signification—that is, the juxtapositioning of various parts which come together to form a whole. Zenchiku, on the other hand, subjects his initial syncretic expression to a gradual scrutiny of its separate ingredients. As in Example 32 above from *Yôkihi*, the original foreign elements of the syncretic union are then mournfully discarded—that is, the parts of what is already an integrated whole are broken down into distinct, though less contrastive, oppositions. For Zenchiku, severance from distant past Chinese influence brings about seamless stylistic unification, as the Japanese syncretic process finally gives birth to itself within the course of his *nô* play.

Compared to Zeami, the works of Zenchiku (plays and treatises combined) demonstrate a merging of ‘masculine’ (*kambun*) and ‘feminine’ (*wabun*) writing styles in a smoother, more fluid integration of poetry and narrative, theoretical treatise and performance praxis. On the linguistic level this can be evidenced in Zenchiku’s comparatively infrequent use of the delimitational particle *koso* which lacks the counteractivity and/or performative thrust already observed in plays and treatises by Zeami and to a somewhat lesser degree in Kan’ami’s *nô*. The remaining two out of three instances of *koso* occur in the *mondô* segment (the first toward the beginning and the second toward the middle of the play). In imitation of a more prose language style they are simply used as emphasis:

**Example 33.1: *Mondô* (*kotoba*)**

<p>すがた みたてまつ おん姿を見奉 ること</p> <p>あさ 浅からざりしゆえと思へば</p>	<p>きみ      ころ ただこれ君のおん心ざし</p> <p>いた いよいよおん痛はしうこそ候へ</p>
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**Romanization**

On being presented with a look at your (beautiful) appearance, **as** this was his only intention I **realize** (now) why he did not despise you, and **precisely** all the more do I feel his pain!

**Translation**

<p>On sugata o mitatematsuru koto asakarazari shuwe to <b>omoeba</b></p>	<p>tada kore kimi no on kokorozashi iyooyo on itawashô <b>koso sôrae</b></p>
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**Example 33.2: Mondô (kotoba)**

シテ：これこそありし<sup>かたみ</sup>形見よとて たまのかんざし<sup>と</sup>取り出<sup>い</sup>でて  
ほうじ <sup>あた</sup> <sup>た</sup>  
方士に与へ賜<sup>た</sup>びければ

**Romanization**

Shite: Kore **koso** arishi katami yo to te tama no kanzashi tori idete  
hōji ni **atae tabikereba**

**Translation**

Shite: It is **precisely this** keepsake (that I want you to have)  
and **as** I take out my jewelled hairpin I offer it to the medium<sup>63</sup>

Zenchiku's consistently 'ordinary'<sup>64</sup> usage of the particle *koso* would seem to reflect a distancing from orally transmitted language usage under the influence of *kakari musubi* toward an evolving prioritization of the written text in an integration of *utai*, prose narration and hybrid ('masculine-feminine') discursivity. As in Example 33.2 above, *koso* in Zenchiku generally appears in the final line(s) of a segment and acts as a scene finalizer, providing a sense of closure and mild contrast between the section which has just ended and the one which is just about to begin. His usage of the particle *koso*, both with and without *kakari musubi*, is striking in its commonplaceness, reflecting the actual spoken and written language of the medieval period. As footnoted earlier, the language containing *kakari musubi* and delimitational particles in Kan'ami and Zeami is more likely a fabrication of ancient and classical styles lifted for performative purposes from the canon of frequently read poetry/prose literature and the oral performance repertoire. That Zenchiku chose not to employ this affective-expressive style of *nô*

<sup>63</sup> For Sesar's translation see Appendix 1.

<sup>64</sup> By 'ordinary' is meant that it is like the non-evocative particle usage in prose works of the medieval period. See Chapter One where this more 'ordinary' usage is introduced in relation to its contrastive and performative utilization, which is used specifically in the *nô* to effect the performative dimension of language in all its various genres for the purpose of evoking full dramatic effect and subsequent audience involvement.

language reflects a parting of ways from Zeami, as well as a stylistic preference for a more current, Chinese-influenced way of writing.

It is true that Zenchiku's comparatively 'ordinary' style of particle usage (*koso* in particular) stands in contrast to the highly charged 'active' function of 'concord' particles in works attributed to Zeami and Kan'ami.<sup>65</sup> As in Example 33.2, Zenchiku's conventional usage of *koso* frequently occurs during the final line of *kuse* or *age-uta* song segments for the sole purpose of providing climactic emphasis devoid of any heightened contrastive signification.<sup>66</sup> It lacks the counteractive or affective-expressive intent which has been observed in early *kusemai*, *nô* segments attributed to Kan'ami, and in particular Zeami's semantic usage. Viewed overall, however, a basic distinction between lyrical and narrative styles in their patterns of particle usage is preserved in plays by Zenchiku. It is true that generally the particle *zo* functions to mark the synthesis of allusive and/or intertextual material, while *koso* takes on a weaker, less contrastive role, not necessarily always being tied to lyrical passages. However, utilization of the remaining particles, *mo*, *ya* and *kana*, does comply with what is being posited here as consistent *nô* language usage as observed earlier in works by Kan'ami and Zeami. Zenchiku's particle usage reflects an overall intent (in both his plays and treatises) to merge past literary distinctions such as prose and poetry, *kambun* and *wabun*, 'masculine' and 'feminine' discursive styles. And it is precisely this more harmonious organization which may be seen to characterize the works of Zenchiku, in the final analysis perhaps distinguishing them from Zeami's aesthetics of juxtaposition evolved out of Kan'ami's earlier *nô* of contrary action.

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<sup>65</sup> Of course, before this claim could be fully substantiated a much more comprehensive investigation than the current study permits would have to be undertaken. Moreover, the plays of Zeami's son, Motomasa, which in my preliminary research have been observed to share similar stylistic traits of particle usage with those of Zenchiku have not received treatment in this study.

<sup>66</sup> What is referred to here as conventional usage is the presence of delimitational particles divorced from any proximity to allusive/intertextual material and/or melodic intensification. They are being used for simple contrast or emphasis, but are not tied to any strong verbal action, '*kotodama-kotoage*' effect, or performative empowerment within the *nô* language-performative intertext as a whole.

### Nonomiya: Zeami or Zenchiku?

Due to the premature death of Zeami's son, Motomasa (to whom reportedly Zeami had intended to transmit his secret teachings on *nô*), Zenchiku (Zeami's son-in-law of the Komparu school) inherited the Kanze line advanced by Kan'ami and Zeami.<sup>67</sup> There is no reason to doubt the generally held assumption that Zenchiku adopted his role of disciple and heir dutifully, though this may be an oversimplification of his overall response to the written works he received through transmission.<sup>68</sup> As Pinnington argues, there are signs in Zenchiku's treatises and plays that in his endeavor to carry on the performative tradition handed down to him, he may eventually have come to develop his own personal *nô* vision. Pinnington takes issue with Zenchiku's "ambivalent attitude" and "spectacular creative misreadings" of *Zeami*:

We would expect a chosen pupil to have thoroughly absorbed his master's teachings. How then can we account for the fact that the intellectual orientations of Zeami and Zenchiku are quite different? Zenchiku appears to have derived many ideas and terms from Zeami, it is true, but the way in which he uses them is so altered that we may wonder whether he really grasped Zeami's meaning at all.<sup>69</sup>

It is falsely demeaning to suggest that Zenchiku's inability to understand Zeami's meanings led to 'misreadings', though it is probable that he chose to re-interpret and alter Zeami's notions based on preconceptions acquired through his own Komparu training. A recent study by Jonah Salz investigates chronicled responses of (in this case *kyôgen*) actor-sons who have inherited the family tradition. Whereas historically eldest sons are expected to strictly uphold the conventions of his family's school, often younger sons are burdened with less responsibility and therefore are left with greater freedom for innovation. In a subsection entitled "Conservator and innovator," Salz states:

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<sup>67</sup> See Introduction.

<sup>68</sup> The very fact that Zeami permitted his teachings to be passed down to Zenchiku entirely in written form is evidence of a weakening belief in the necessity of oral transmission toward a prioritization of written records and texts.

<sup>69</sup> Pinnington, "Crossed Paths," 202-3.

Less obvious from the *ie* model of omnipotence at the top is its inverse pressure for those on the bottom to innovate and to foster factionalism. The highly conservative... system carries within it, as Nakane notes, the seeds for rebellion. If the third-born and later sons had no hope for power, then they were by the same token freed of responsibilities. Instead of following a life course automatically, they had to consider how to make their own way in the world.... In traditional households, this conservative pyramid of *ie* verticality also, by its exclusive monopoly, fosters a spirit of entrepreneurship in younger sons. "Outsiders" to the family, they need to create their own organizations to be "inside."<sup>70</sup>

The case of Zenchiku is of course different in that as Zeami's son-in-law he was given the responsibility of an eldest son, and this he seems to have taken on with great dedication and seriousness. However, the looseness of the familial tie as son-in-law to Zeami and the lack of documented direct contact with him<sup>71</sup> may have lent Zenchiku greater individual freedom to fuse his own ideas on *nô* with those of his teacher. Such license would likely not have been possible had Motomasa become heir.

Pinnington observes that ultimately Zenchiku's emphatic alterations of Zeami are a reaction against the understanding of *nô*'s purpose being purely aesthetic (as becomes evident in Zeami's later works, though enlightened performance certainly remained an essential goal) or entertaining (as was an important component in Kan'ami's elevation of *nô*'s status from *sarugaku* and syncretic ritual arts):

Zeami's terminology... contrasts strongly with Zenchiku's. In the latter's account, Shôtoku and Murakami's motives for having *sarugaku* performed did not include entertainment. In fact, Zenchiku never mentions entertainment as a proper goal of *sarugaku*. For him, its ultimate significance lay in its being a magical ritual bringing order to the world. In *Meishukushû*, Zenchiku proposed *Okina Shikisanban*, the least entertaining and most ritual of pieces, as the major task of *sarugaku* players. The delight of audiences, the kernel of Zeami's thought, has no role at all in Zenchiku's writings.<sup>72</sup>

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<sup>70</sup> Jonah Salz, *Roles of Passage: Coming of Age as a Japanese Kyôgen Actor*, Ph.D. Dissertation (New York University, 1997), 243-6.

PhD dissertation, Columbia University, 1998.

<sup>71</sup> The extent of communication between father and son in law during Zeami's period of exile was limited to written correspondence. Thus, most of what Zeami later passed on to Zenchiku was in written form with little (if any) empirical reinforcement.

<sup>72</sup> Pinnington, 230.

Zenchiku quite probably interpreted his role as further legitimizing the nô by returning it to its origins in the syncretic ritual arts and in this way following in the enlightened path of his predecessors. However, inherent in the move to divert the intentional direction of the nô came the necessity to voice his own disagreements with current nô objectives and thus subtly to part ways with Zeami and certain goals (such as the delighting of audiences) prescribed in the Kanze teachings.<sup>73</sup>

Zenchiku's intent toward synthesis in plays such as *Yôkihi* differs from Zeami's aesthetics of juxtaposition. This deviation is apparent through analysis of his characteristic use of contrastive particles, as well as his selection and altered manipulation of source material. Zenchiku does not address the question of melody or music in his treatises, nor do his nô plays stand out as outstanding musical compositions (as do those of Kan'ami and Zeami). Rather, music in Zenchiku's nô blends in with the overall synthesizing effect, and consequently is not dealt with in this chapter. The thrust of Zenchiku's nô lies elsewhere within the realm of visual image, aesthetic unity and poetic gesture. Similarities and differences in emphatic signification will be observed through analysis of the nô play *Nonomiya* as compared to Zeami's revision of an older play, *Aoi no ue* (another Genji play featuring the character of Lady Rokujô).<sup>74</sup> In addition, certain philosophical attitudes central to the play's affective expression will be argued to be characteristic of Zenchiku's independent relationship to the *Genji* source material.

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<sup>73</sup> This study approaches the *Rokurin ichiro* treatises as esoteric doctrines intended to redirect the spiritual intent of the nô away from performative goals such as aesthetics and entertainment back towards its origins in the syncretic ritual arts. In this way Zenchiku sanctions nô as the highest possible spiritual expression and path toward enlightenment, elevating it above all the other arts.

<sup>74</sup> Itô, vol. 3, 1983, 393-4 and Koyama, vol.47, 1988, 109, concur that the play known by the name of *Aoi no ue* is most likely by Zeami. It is a revision of an older play entitled *Aoi*, which on the basis of a report of a performance by Dôami in *Sarugaku dangi* is thought to have originally been created by the Ômi *dengaku* nô troupe. Although as is mentioned in *Yôkyoku Taikan*, vol. 1, 1963, 155, the revised version of the play has previously also been attributed to Zenchiku, I am in agreement with Itô and Atkins who reject this possibility on stylistic grounds. I have chosen *Aoi no ue* to compare with *Nonomiya* for two reasons: i) its common source material (the character of Lady Rokujô in *Genji monogatari*); ii) its clearly contrastive presentation (both structurally and vocally) which is characteristic of Zeami's juxtapositional style and in light of the current investigation is arguably a result of extensive revisions by him.

There has been some doubt as to whether plays such as *Nonomiya* which closely resembles Zeami's *Izutsu* may in fact be attributable to Zenchiku.<sup>75</sup> If indeed, (as Kanze, Itô and Atkins argue)<sup>76</sup>, *Nonomiya* was written by him then this attests to just how dutifully and penetratingly Zenchiku poured over his predecessor's writings. Kanze Hisao points to the numerous similarities between the two pieces: first of all, he notes that the structures are identical except for a few minor deviations toward the end,<sup>77</sup> remarking that in outward appearance at least, the two works possess similar constructions. Moreover, both are plays in 'Woman's Mode', set in autumn, share similar aesthetic stage qualities and deal with the theme of love. However, despite these likenesses Kanze discerns an important authorial distinction. Whereas *Izutsu* adheres to what he refers to as Zeami's "straight" or "direct" delivery of the *monogatari* source, *Nonomiya* displays the more "circular" characteristics of Zenchiku's more roundabout divulgence of (in this case) its original story from *Genji*: The difference, Kanze claims, can be observed in the *kuse* of both plays: in the case of Zeami's *Izutsu*, while trying to take in the mysterious spectacle one comes to understand the story through listening to the chanted narration which is conveyed directly to the listener;<sup>78</sup> while in *Nonomiya* one 'listens' to "insect voices/chirping hoarser too;/even echoes of the wind/blowing through the pine grove/whisper sadly..."<sup>79</sup> Atkins selects the metaphor of "rain" in an attempt to convey Zenchiku's aesthetic: "Zenchiku may be represented by rain. Barely a visual image, it is a feeling, and a sound, which reflects Zenchiku's preference for the auditory over the visual."<sup>80</sup> In

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<sup>75</sup> In an essay entitled, "Yakusha to sakuhin," Kanze Hisao compares the similar structures of *Nonomiya* and *Izutsu*. *Kokoro yori kokoro ni tsuttauru hana* (Tokyo: Shiromizusha, 1979), 114-25.

<sup>76</sup> The arguments of Kanze and Itô will be outlined below. In his chart which lists the various scholarly attributions of possible Zenchiku plays *Nonomiya* is deemed by Itô and Nishino to be "probably" and "definitely" (respectively) by Zenchiku, while the *Jika denshō* and Atkins submit with an "unspecified degree of confidence" that it the play is Zenchiku's.

<sup>77</sup> Kanze presents a comparative chart of the *shōdan* and stage development of *Izutsu* and *Nonomiya*. Kanze, 1979, 118-9.

<sup>78</sup> *Ibid*, 121.

<sup>79</sup> Yasuda's translation, 1989, 49.

<sup>80</sup> Atkins, 1999, 9. This is an interesting point concerning Zenchiku's work. However, rather than setting it in contrast with Zeami's imagistic style summed up by Atkins in the visual image of the moon, this

*Nonomiya*, as in other plays attributable to Zenchiku, the story comes to the audience-spectator in an incomplete form,<sup>81</sup> as if obscured in a perceptual mist.<sup>82</sup> Although like Kanze, Itô admits that aspects of *Nonomiya* resemble Zeami's style, he identifies two of his own "distinctive features" which he believes definitively ascribe it to Zenchiku: i) synthesis of prose & poetry; and ii) atmosphere or mood established through artistic effect.<sup>83</sup> The first quality has already been evidenced in *Yôkihi*, a play known to have been written by Zenchiku. The latter feature will be explored in relation to *Nonomiya*.

From the onset of *Nonomiya*, as it 'intent' begins to crystalize through the first three wheels, the divergent factions of the *Genji* text (in this case, Shintô/Buddhist/courtly) are not in dispute, but rather intricately and associatively concordant. Unlike several of Zeami's plays, there is no dialectic between *yowagin* and *tsuyogin* vocal styles, the entire play being delivered in *yowagin* and *kotoba*. In comparison with plays such as *Aoi no ue* (which also features Lady Rokujô and in which opposing views of morality are raised) the play is strikingly non-judgmental in regards to Rokujô's spiritual and emotional ambiguities which go against earlier Buddhist doctrine. On the contrary, *Nonomiya* tends toward the accentuation of a gradual deepening of Rokujô's multifaceted discursiveness. We are reminded at the onset of the play in an *uta* 'song' segment delivered by the *waki* that at the Ise Grand Shrine—the sacred place where the sun deity Ama terasu and Dainichi Buddha were syncretically joined—no distinction is made between Shintô and Buddhist deities:

いせ かみがきへだ のり おし みちすぐ たず  
 伊勢の神垣隔てなく 法の教への道直に ここに尋ねてみやどころ

---

characteristic could be interpreted as testimony to just how precisely and carefully Zenchiku interpreted Zeami's plays and treatises which (I argue here) also prioritize sound over visual effect. Where Zenchiku differs in his expressed sensitivity to sound phenomena is in the fact that 'sound' for Zenchiku would seem to mean almost exclusively the 'sounding' of words, while Zeami's musical component (inherited from Kan'ami and Kiami) is more complexly and significantly interwoven into his written and visual texts.

<sup>81</sup> At the end of his essay Kanze identifies other plays in which this occurs, 122-4.

<sup>82</sup> A manifestation of the *shingon* aesthetic and philosophical perspective. In his conclusion Thornhill discusses "medieval syncretic paradigms" in light of Zenchiku's *Rokurin ichiro* treatises, 1993, 178-86.

<sup>83</sup> Itô, vol. 3, 1983, 450-3.



### Romanization

Kotoba no tsuyu **mo** iroiro no    on kokoro no uchi **zo** aware naru

### Translation

(and with deep compassion,) in diverse ways  
through leaves of words like dew express  
the tender feelings (**precisely**) in his heart. <sup>86</sup>

While the second half of the sentence is marked with the delimitational particle *zo* in the phrase, “it is **precisely** in his heart-mind that...,” the first half contains the particle *mo* (as in the previous citation) which becomes associated with the contemplative “dew of words.” This combination of particles is indicative of other instances throughout the play in that it is not contrastive. Rather, it signifies a blending of poetical and spiritual language, as well as courtly passionate and Buddhist compassionate feeling. In her endnote to this passage Goff remarks on the conventional association between the words *tsuyu* ‘dew’ and *kotoba* ‘words’. She then goes on to suggest that “together they serve as a preface for *iro* (“color”) embedded in the following untranslated *iroiro* (“diverse”).”<sup>87</sup> In this passage strategically located directly preceding the *age-ha* Zenchiku establishes a poetical and spiritual merging of such “diverse” words as *tsuyu*, *kotoba* and *iro*.

The beginning of this chapter argues with regards to the *Rokurin ichiro* theoretical treatises that for Zenchiku *tsuyu* ‘dew’ carries profound philosophical implications in its association with *waka* poetry and *kotoba* ‘words’. For Zenchiku, the “dewdrop” is the ‘interval’, or *ma* 間, containing the unstated *nô* poetic gesture and symbolic of pure ‘intent’ born, arisen and refined throughout the course of the preceding six wheels. In the treatise the *waka* chosen to demonstrate this ultimate level of attainment refers to “the gems of frozen dew on the (*sakaki*)<sup>88</sup> leaf.” The poetic gesture alluded to is the motion of a mountain hermit brushing dew

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<sup>86</sup> Translation by Goff in *Noh Drama and the Tale of Genji*, 142. My parenthetical inserts.

<sup>87</sup> Ibid, 251, endnote #53 to p.142.

<sup>88</sup> As noted on p.369, footnote 37, the reference to the sacred *sakaki* leaf is from Minemura’s rendering of the line into modern Japanese.

from the sleeve. Such is the way in which Zenchiku explicates his theory of *yūgen* at the highest levels of performance. Direct reference to the *sakaki* leaf is echoed in the *Nonomiya kuse*. The *shite* dances with a *sakaki* branch, emphasizing the tree's invocational role in Shintō purification rituals such as the one being recounted in the *shite*'s *age-ha*: *sono nochi katsura no on-harai* 'afterwards on the Katsura (River), the purification rite'.<sup>89</sup> Moreover, it receives mention in the line immediately following the *age-ha*. In addition to the points made thus far there are other apparent correlations between the *Rokurin ichiro* theoretical treatise and the *Nonomiya nō* which would seem to support Itō's (and others') attribution of the play to Zenchiku.

Throughout *Nonomiya* and in particular in Part Two, dew and dewdrops are mentioned several times, gradually taking on multiple layers of meaning. *Tsuyu* is matched only by the "diversé" occurrences of its associatively linked word, *iro* 'colour'. Remarking that *iro* appears frequently in Zenchiku's plays Itō lists the 'various' (*iroiro*) instances that it occurs in *Nonomiya* in which the actual colour "is not visible to the eye":<sup>90</sup>

こころいろ  
心の色 'colour of heart-mind'<sup>91</sup>; 身にしむ色 'colour permeating/soaked into/ the body;

deeply felt'<sup>92</sup>; 昔に変わぬ色ぞ 'unchanging colour of the past'<sup>93</sup>; 思ひの色 'colour of

thoughts/feelings'<sup>94</sup>; 同じ色 'same colour'<sup>95</sup>; 露の色 'colour of dew'<sup>96</sup>. Additional

<sup>89</sup> This rite is ritually performed in the Genji text before Rokujō accompanies her virgin daughter to Ise Shrine.

<sup>90</sup> Itō, vol. 3, 1983, 452.

<sup>91</sup> Appears in the nō text in association with the gathering of dew on the girl's (*mae-jite*) sleeves.

<sup>92</sup> Occurs in the line, "exhaustion/disappearance of colour permeating the body" (dissipation of feeling from the autumn winds in the form of tears of dewdrops—Itō, *Nonomiya* reference note #8, p.68). Varley skillfully translates the entire passage as follows: "Colours so brilliant/They pierced the senses/Have faded and vanished; What remains now to recall/The memories of the past?" Varley, trans., Keene, ed., 1970, 184.

<sup>93</sup> This line is repeated twice, the second time ending with the particle *zo*. It is followed a line containing *koso*: *sakaki nomi koso tokiwa no kage no* 'it is precisely only the sakaki branch that is ever green!'. Zenchiku's unique temporality (discussed in relation to the *Rokurin ichiro* treatises concerning the *sakaki* branch and the passage of eternal time within the interval of a dewdrop and commented on by Itō) is in *Nonomiya* also evoked by means of the sacred *sakaki*.

<sup>94</sup> In the text *omoi no iro* appears in Itō, p. 70, as *hikari wa wa ga omohi uchi ni aru/iro ya hoka ni mietsuran* 'Could it be that the (fire)light colouring my thoughts/feelings within is outwardly visible?'

<sup>95</sup> Appears in the *age-uta* immediately following the *kyōgen* interlude in the line in connection with the *waki*-priest spreading his robe like moss on grass of the "same colour."

visual references to colour in the text are: 虫の色 <sup>むしいろ</sup> 'colour of insects'<sup>97</sup> and 花の色 <sup>はないろ</sup> 'colour

of flowers'. Additional references to 'dew' also appear throughout the text: 身の露 <sup>みつゆ</sup>

'body's dew'<sup>98</sup>; 森の下露 <sup>もりしたつゆ</sup> 'under-dew of the forest'; 小柴垣露 <sup>こしばがき</sup> うちらはひ 'the small brushwood fence from which he brushed away the dew'. This final dew reference, accompanied by the gesture of the *shite* 'brushing the fence' with her fan, is reminiscent of the allusive gesture within the interval of a dewdrop discussed above in relation to the *waka* allusions used by Zenchiku in his *Rokurin ichiro* treatise to describe the dewdrop. Not surprisingly, it follows the final *waka* segment containing the above-noted *mori no shita tsuyu* reference:

**Example 34: Waka 'poem'**

シテ： 野の宮の 月も昔や 思ふらん  
地： 影淋しくも  
森の下露 森の下露

**Romanization**

Shite: Nonomiya no tsuki mo mukashi ya omofuran

Chorus: Kage samishiku mo mori no shita tsuyu mori no shita tsuyu

**Translation**

Shite: At Nonomiya  
Perhaps even the moon

<sup>96</sup> As in the case of *omoi no iro*, I cannot find *tsuyu no iro*. However, the colour of dew does occur in *hiragana* as *shiratsuyu* 'white dew', and I am assuming that this is the instance Ito is referring to in the line: *nushi wa tare to mo shira tsuyu no* 'nobody could even tell who the owners (of the carriages) were, (lined up) as thick as white dewdrops.' *Shira tsuyu* means both *shirazu* 'don't know' and *shira tsuyu* 'white dew'. In this passage the high-ranking court ladies' carriages with their wheels that turn round and round (...*oguruma no/meguri meguri kite itsu made zo*. '...my small carriage, precisely until when does it keep returning round and round' are being associatively linked to the esotericism of Zenchiku's theoretical dewdrop.

<sup>97</sup> Actually a sonic reference ('the colour of their sound').

<sup>98</sup> The body's dewdrops are tears. The phrase occurs on p. 70 of the text in the line prefacing Genji's speech, *Sate shi mo aranu mi no tsuyu no*. Goff translates on p.142, "Life could not remain that way, filled with dew," meaning that the body cannot continue forever to hold in the tears.

reminisces on the past -o  
Its lonely light (colourlessly illuminating)  
the forest's underlying dew  
forest's underlying dew<sup>99</sup>

As the *Nonomiya* written text progresses it becomes literally soaked in the colourless, multi-perceptual colouring of dew: from the 'variously' perceived poetic hues of the first three wheels in Part One—through to the mossy-green and dewy white tones in the upper three wheels in Part Two—to the luminous 'words of dew' performed in the *waka* segment—and crystallizing in a single gestural dewdrop being brushed from *Genji*'s poetical garden fence onto the sleeves of *Nonomiya*'s *shite*. These variously deepening shades of *yûgen* are developed through a gradually intensifying hierarchy of perceptual modes intended to be intangibly received through the 'various' senses of the audience-listener-reader.<sup>100</sup> Associatively linked, fused with allusive & intertextual memory, and permeated with internal corporeal sensation, they swell with astonishing literary and artistic complexity through the six wheels of perception, culminating in the essence of a single dewdrop during the play's final synthesis of poetry and prose segments.

The play ends with a common Buddhist allusion to the "Gate of the Burning House,"<sup>101</sup> echoing a similar reference made in *Aoi no ue* where it addresses the theme of retribution. However, it would be wrong to interpret the ending in *Nonomiya* (as in the case of *Aoi no ue*) as being that Rokujô is left wandering back and forth for eternity through endless karma. Based on the esotericism of his theoretical treatises one would have to conclude that at the end of the play Zenchiku leaves his nô performer/character/audience in limbo at the highest levels of spiritual and artistic expression. The *Nonomiya* nô never ends, residing suspended in the timeless, liminal gesture of the brushing of intertextual dew. In this interval between (間 *ma*),

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<sup>99</sup> My translation. For Varley's rendering of the passage see Appendix 1.

<sup>100</sup> This gradual intensification is akin to the swelling of poetical intent expounded in the ancient Chinese and early Japanese poetic treatises translated and discussed at various points throughout this investigation.

<sup>101</sup> Originally from the *Lotus Sutra* it refers to the unenlightened world of illusion.

neither here nor there, Lady Rokujô and her audience, along with Ise's Shintô-Buddhist deities, are left eternally passing through the "two dark wooden pillars"<sup>102</sup> of the *torii* gate (間).

### Final remarks concerning Zenchiku's theoretical nô

An example of what elsewhere Pinnington terms Zenchiku's "over-reading" in his "search of profound meanings behind the surface reading"<sup>103</sup> concerns Zeami's analogy of 'skin, flesh and bone' with performance practice as expounded in his theoretical treatise, *Shikadô*. Comparing it with Zenchiku's analogy of skin, flesh and bone in his own treatise, *Go-on sangyokushû*,<sup>104</sup> Pinnington concludes:

Here Zenchiku sanctions his own interpretation by tracing it back to his teacher's ideas, but there is clearly a considerable distance between the two approaches. Zenchiku takes the analogy itself far more literally, and, instead of using it to communicate some perception about performance, gives it center stage. The structure of skin, flesh, and bone is now put to the task of telling the author of the secrets of performance. Zenchiku seems to have poured over the analogy itself in search of hidden meanings. His readings of *hi*, *niku*, and *kotsu* appear to go well beyond Zeami's intentions. This is perhaps the general pattern of his reception of Zeami's thought.<sup>105</sup>

Such "creative misreading" or "over-reading" may indeed be, as Pinnington suggests, the result of an overcompensation on the part of Zenchiku to glean from Zeami's written materials what had been lacking in the way of direct personal transmission. However, as has already been mentioned it is also possible that from such close reading Zenchiku formed both affiliations and disagreements with his teacher's views on *nô*, through which he set out to define his own personal 'sonic vision.' In the case of Pinnington's above-cited analogy, by rejecting 'skin, flesh and bone' as corporeal matter related purely to an aesthetics of performance Zenchiku

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102 A reference to the final passage of Part One just before the *kyôgen* interlude: *Kurogi no torii no futabashira/tachi-kakurete usenikeri/ato tachi-kakurete usenikeri* 'standing concealed, gone between the two dark wooden pillars of the torii gate/all trace concealed, gone between the two dark wooden pillars of the torii gate.' A like passage in the final segment at the end of the play reads: *uchi-to no torii ni/ide-iru sugata wa* 'her form passing in and out/the torii gate'.

103 Pinnington, 232.

104 See Pinnington for translations of both these passages.

105 Pinnington, 233.

acknowledges what he deems to be their rightful somatic source in the syncretic ritual arts, namely calligraphy.<sup>106</sup> In so doing, Zenchiku's project may be seen as an attempt to further elevate the nô (as in their own ways both Kan'ami and Zeami had done) to what he considered to be a more profoundly spiritual level beyond mere aesthetics and/or courtly entertainment. This process would have necessitated the theoretical return and merging of nô with powerful syncretic doctrine, as presented in Zenchiku's *Rokurin ichiro* treatises. Viewed in this light Zenchiku's positing of a "theoretical nô" is an acknowledgment and legitimization of its syncretic ritual origins. Thus, the intention of his theoretical and performance texts is twofold: i) in his plays and through performance, to develop the nô as an empirical vehicle for somatic religious practice toward the attainment of enlightenment; ii) in his theoretical treatises, to deepen the spiritual component of nô by imbuing it with esoteric doctrine, thereby consummating its legitimization.

For Zenchiku the integration of this syncretic component into the nô evolved into an expression of synthesis, rather than continuing in the direction of Zeami's 'juxtapositional aesthetic' or Kan'ami's nô based on contrary action. For his contemporaneous audience the result of this intentional shift would probably have served to deepen the nô experience through an esoteric merging of sensory perception at the somatic level. Ultimately, by increasing its philosophical and spiritual profundity Zenchiku contributes to the medieval project of elevating the status of nô as a syncretic art form with foundational links to esoteric Buddhism. Conversely, the status of nô's originating ritual arts (out of which the *kusemai* is an evolved performative expression) and the audiences tied to them would eventually have been raised from *zoku* to *ga* in their association with the nô.

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<sup>106</sup> The analogy originally comes from calligraphy. See *Zeami Zenchiku*, 1974, 116. An art of which Kûkai was a master, even today some artistic (calligraphy) circles still consider only Kûkai's calligraphy to fully incorporate all three aspects of skin, flesh and bone.

## CONCLUSION

This investigation posits an alternative analytical approach to *nô* written and performance texts by acknowledging *nô* plays and theoretical treatises as vital medieval constituents of the Sino-Japanese canon. *Nô* plays are intertextual playgrounds, located at the crossroads between words, music, image and performance. From the vantage point of a single text, the entire *nô* repertoire and the larger body of surrounding historical and medieval texts unfold into a methodological field. The analytical procedure of mapping *kakari musubi* and delimitational particles in relation to their corresponding allusive/intertextual source material and melodic ascent-descent patterns within the chanted *yowagin* melodies takes into account the astonishing precision with which *nô* plays were created as intertextual blueprints of linguistic, performative and musico-poetic affective expression.

Resistance to an analytical (some might say surgical) approach to the highly somatic, spiritually and emotionally charged art of *nô* is arguably a result of dualistic conceptions between two common and conflicting streams of western and Japanese theoretical, aesthetic and analytical inquiry into the arts and (to a lesser extent) literature: semiotics (with a basis in linguistic theory which treats the arts and performance as languages) and phenomenology (with a basis in philosophy which has a tendency to exclude language from artistic and performative perceptual considerations). The disassociation between these compatible currents of thought<sup>1</sup> serves to perpetuate hierarchical distinctions between mind (in its commonly held connection with language, conscious intellectual and/or analytical thought, memory, etc) and body (generally assigned a subordinate role related to unconscious and sensory perception,

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<sup>1</sup> Exceptions in Japanese research on *nô* are scholarly writings by practicing *nô* actors such as Kanze Hisao and Kunio Komparu. In the west, two studies on the *nô* by Monica Bethe and Karen Brazell (1982, 1978) combine literary and performative analysis. As mentioned in the Introduction, recent attempts have also been made to bridge the gap between structuralist/post-structuralist and phenomenological discourses: Stanton B. Garner Jr.'s approach to Samuel Beckett in *Bodied Spaces: Phenomenology and*

emotions, intuition, performance, artistic expression, etc). To separate these interrelated modes of 'bodymind' perception in a consideration of a radically combinative art form such as the *nô* is to rouse unnecessarily pronounced (frequently romanticized) distinctions in the contemporary reception of the *nô*. Ultimately, an either-or approach may serve to undermine the profundity of *nô*'s aesthetic, spiritual, emotional and intellectual impact. More importantly for the present investigation, the fact that the philosophical and/or religious inclinations of the three *nô* playwrights (Kan'ami, Zeami, Zenchiku) are phenomenological should not in any way contradict the meticulous care with which they craft and structure their *nô* texts. Problematics between the two discourses simply do not apply in regards to the *nô*, as I have attempted to demonstrate by theoretical and analytical means throughout this investigation.

Central to the analyses of plays by Kan'ami and Zeami<sup>2</sup> are the melodic contour graphs which chart—from contemporary chanted renderings of historical *nô* texts—levels of pitch intensification within *yowagin* melodies of selected *nô* segments.<sup>3</sup> For purposes of analysis at the semiotic level they function in the capacity of what Nattiez refers to as "material traces" of the significant interrelations between words and music inherent within the plays themselves:

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*Performance in Contemporary Drama*, Ithaca & London: Cornell University Press, 1994; Luce Irigaray and Judith Butler also write in the interstices of the two theoretical discourses.

<sup>2</sup> In response to Zenchiku's own apparent discursive and theoretical inclinations I have chosen to focus primarily on the aesthetic and philosophical components in his *nô*. Although certainly the musical chant serves an integral function towards a 'sonic vision' and interartistic synthesis in Zenchiku's *nô* plays the melodic contours do not reveal the same kind of juxtapositional patterns as in plays by Zeami and Kan'ami. I believe that this is due to Zenchiku's stylistic preference for sinified prose writing and symmetrical Chinese-influenced aesthetic. Despite his intention to provide the *nô* with a syncretic grounding, *kotodama/kotoage* activation is largely inoperative in his *nô* plays, though it may well be functioning in the poetic and gestural allusions contained in his theoretical treatises.

<sup>3</sup> As mentioned in the Introduction, due to the absence of musical notation and recording technologies during the medieval period it is not possible to be entirely accurate in mapping and interpreting the interrelations between the vocal line and the written text. However, that in a cross-section of plays general patterns have been observed to persist attests to the integrity of *nô*'s formalistic patterns, practices and structures which have survived reasonably intact through the centuries. It is true that a wider tonal range exists now than did then and that the distinction between vocal styles is more defined in present *nô* performance. However, based on evidence of how faithfully other *nô* arts have been traditionally upheld it may be assumed that in their relations to the immediate *nô* text, delimitational particle usage and allusive & intertextual sources, general ascent-descent patterns within the *nô* melodies remain for the most part consistent with playwright-composer intention.

Between the poietic process and the esthetic process there exists a *material trace*, not in itself the bearer of an immediately decipherable meaning, but without which meaning(s) could not exist: a trace that we can analyze. **Semiology is not the science of communication. However we conceive of it, it is the study of the specificity of the functioning of symbolic forms, and the phenomenon of “referring” to which they give rise.** <sup>4</sup>

With regards to the *nô*, at the phenomenological level of this material trace the contour graph becomes a way of measuring a particular play's affective expression. Like an electrocardiogram it is intended as a gauge of the *nô*'s *kokoro* 'heart-mind', or internal impression, as it rises and falls with the *nô* voice to various intensification levels in relation to a particular play's outward statement, or its distinctive *kotoba* 'words'. This analogy is in keeping with the *nô*, both in theoretical terms and with regards to its highly affective expression through language and performance. There is one documented instance in which a *nô* actor's heart rate rose to 180 beats per minute while sitting absolutely motionless during a chanted *iguse* 'seated *kuse*' segment.<sup>5</sup> As already mentioned in the Introduction, a play's prescribed pitch levels which fluctuate according to its specific intertext to a large degree dictate the internal energy output of a performer at designated times during a performance. Thus, the contour graphs are also an indirect method of tapping into performative dynamics intrinsic to the chanted text.

It has been discussed at length in previous chapters how in the Sino-Japanese poetic tradition the performing arts are viewed as integral components within a hierarchical progression from words, song, inarticulation, to music and finally gesture & movement. The *nô*

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<sup>4</sup> In his development of a semiology of music Nattiez posits what he calls the semiological tripartition based on Peirce's *semiotic triangle*. It incorporates three analytical processes: poietic (consideration of the intent of the composer), esthetic (consideration of audience reception and/or interpretation of a musical work) and neutral (the materially significant trace of the musical phenomenon). Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate, Princeton, New Jersey: Princeton University Press, 1990, 15. The current investigation has loosely adhered to this methodological stance with regard to its analytical approach to the chanted *yowagin* melody as well as to traces of contrastive signification within the *nô* texts themselves.

<sup>5</sup> Richard Emmert, "Introduction," *Nô and Kyôgen in the Contemporary World*, ed. Brandon James R., Honolulu: University of Hawaii Press, 1997, 5. The documentation of this particular performance was

*kuse*, which as discussed in Chapters Three and Four was Kan'ami's early innovation, adheres to this ancient prescription. It is the culminative segment in a *nô* play when the affective-expressive levels of text and performance have mutually built to the point of interaction and/or counteraction between the various *nô* elements. Such an art form which moves from language through music to performance (and 'not the other way around', as Zeami specifies in his treatise)<sup>6</sup> requires a culturally specific and combinative approach: one which acknowledges the originating role of language and voice (within its specific Classical Sino-Japanese literary and poetic context) while at the same time addressing issues relating to the ritual and performing arts (with their Sino-Japanese philosophical and religious associations).

Finally, delimitational particles extant within the historical *nô* texts have been observed consistently throughout this investigation to provide a discernible bridge between the authorial 'intent' of the scripted play, its performative enactment and its audience reception. *Kakari musubi* and delimitational particles signal audience presence. As remnants of an oral language governed by *kakari musubi* they remain more inconspicuously operative in contemporary performance than likely would have been the case with the medieval audience still largely informed by the oral culture. However, in present day *nô* texts which exist primarily as literature these contrastive particles are material traces of historical *nô* performances. Intimately linked to a play's allusive/intertextual content, they serve as mediators: between the playwright's authorial 'intent' in his choice, placement and treatment of a particular play's source material; and audience reception through intertextual, allusive and experiential remembrance. The combined linguistic and performative signification of *nô* contrastive particles expands analytical and interpretative potentialities into the directions of both literary text and performance.

The distinctive ways in which the different *nô* playwrights organize the various interacting elements in the *nô* define their individual styles. Further comparative research and

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originally cited by Brandon from a 1989 study by the Japan National Broadcasting Company. In his footnote Emmert references a review by Janine Beichman in *The Japan Times*, 17, June 1989, 15.

analysis would need to be conducted in order to arrive at definitive statements concerning the similarities and differences of the respective styles of the three nô playwrights receiving treatment in this investigation. However, the following distinctive and stylistic characteristics have been observed:

a) **Kan'ami:** Through the exploitation of *kyôgen kigo*, he endeavoured to heighten the rough spoken language of *sarugaku* through the insertion of *kakari*-derived delimitational particles into nô's spoken dialogue (*mondô*). Although this innovation was implemented during the medieval period when *kakari musubi* was already in decline and had fallen out of common use, delimitational particles were extant in the current lexicon and ancient/classical literary canon of poetry and prose in circulation at the time. Moreover, they remained fully operative in the ritual/ dance repertoire (primarily *kusemai*) which Kan'ami was integrating into the nô directly from the oral performance tradition. Thus, delimitational particles were reintroduced into the nô for the following performative purposes: i) to signal allusive/intertextual source references in order to capture listener attention at significant points in the nô play where a collective knowledge of past places and references was necessary for audience interaction and successful performance; ii) to activate the spoken/sung/written nô texts into music and performance. Furthermore, the reinsertion of *kakari musubi* into nô spoken dialogue (which infiltrated into other chanted segments) was instrumental in initially raising *sarugaku* as *zoku* 'popular, vulgar' entertainment to the level of *ga* 'refined, elegant' as it became known as *nôgaku*. Kan'ami's primary innovation was the introduction of *kusemai*, an emergent combinative performing art form with roots in the syncretic ritual arts, into what came to be known as nô. At the same time he initiated the move away from *sarugaku*'s peripherally based low ranking origins to ever-increasing popularity and aristocratic patronage in the capital, thus raising what had become a nô of contrary action to the level of the aristocracy's *miyabi* court aesthetic.

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<sup>6</sup> See Chapter One.

b) **Zeami**: He developed, refined and systemized Kan'ami's delimitational particles in the *nô* (which have been shown already to be extant in Kan'ami's plays and original *kusemai* such as *Hyakuman*), integrating them into his aesthetic for the purposes of:

i) signalling to the audience-reader points where allusive and intertextual source material is being introduced into the main text, thus triggering and manipulating audience interaction through the evocation of aural/oral collective and subjective memory. As with Kan'ami, Zeami measured the degree of success in a given performance by the level of audience involvement. Thus, the preservation and systematization of allusive/intertextual techniques, delimitational particles and melodic ascent-descent patterns in the *nô* written texts was a way of ensuring successful future performances. In the case of Zeami affective-expressive and intertextual passages seem to be aimed particularly and frequently at catching the attention of the well-informed, careful audience-listener. Moreover, these auditory subtexts often run in contradiction to the more obvious import of the main text, undermining what meets the 'spectatorial eye,' and constituting what is referred to in this investigation as his 'juxtapositional aesthetic';

i) marking locations within the written text that correspond with pitch ascent and descent  
ii) patterns in the chanted melody. Often these periods of emotive intensification occur in dance segments such as the *kuse* (which, with the exception of Zenchiku's plays, usually contains one or a series of the highest peaking vocal ascents within a play). Thus, the role of the *nô* delimitational particle leading up to and during the *kuse* is 'active' and significantly charged. However, beyond the *kuse* scene the active/performative function of *koso* falls into more 'ordinary' usage. There are three factors to be considered when determining whether a particle performs an 'active' or 'ordinary' function: i) proximity to allusive/intertextual source material, *utamakura*, poetic devices and quasi-pun/sonic symbolism; ii) melodic intensification patterns and levels; iii) the stage of the performance and segment in which the particle occurs. This third point particularly concerns the performative function of the *kuse* (and other dance segments) within the overall *nô* structure. In general, performative levels prior to the *kuse*

gradually build through a profusion of *kakari musubi* and delimitational particles. Beyond the *kuse*, however, due to the fact that the play's seminal sources have already been developed fully and integrated into the play's characters and performative expression, contrastive particles begin to occur less frequently, taking on a more 'ordinary' (mildly contrastive) role.

i) distinguishing lyrical *utai* (marked with the particles *ya, kana, koso*) from narrative prose segments (marked with *zo* and *mo* (or *o-mo*). In Zeami's plays lyrical *utai* segments figure more prominently and are a hallmark of his propensity for poetry chanted in melodic style. These are offset by less frequent rhythmically driven prose narrative segments which Zeami sets in sharp contrast to the lyrical sung portions. Thus, he further opens up the potential for intertextual dialogue and dramatic tension between the two (or more accurately, a multiplicity of) discursive styles. This dialectic gradually evolves along interartistic grounds in Zeami's middle and later plays (*Matsukaze, Semimaru, Izutsu*) into a highly stylized textual strategy based on the preservation of coexisting contrasts, oppositions and distinctions.

While Kan'ami was instrumental in raising *nô* to the level of *miyabi*, Zeami merged it with the court aesthetic and used his associations with the aristocracy to further legitimize the *nô*.

c) **Zenchiku:** He rejected Kan'ami's entertainment *nô* and Zeami's aesthetic *nô*, in his own work further legitimizing it and 'purifying' its intent with a return to syncretic origins. This required that the *nô* be revised in theoretical terms compatible with syncretic doctrine. In treatises such as *Rokurin ichiro* and in *nô* plays such as *Nonomiya* and *Kasuga ryûjin*<sup>7</sup> Zenchiku contributed to the elevation of *nô* by deepening its spiritual intent. Conversely, during this shift in *nô* ideals the syncretic ritual arts, in their association with the *nô*, would have become more highly esteemed. Another way in which Zenchiku parted ways with his predecessors was in smoothing the gap between prose and poetry, as well as *nô*'s interartistic expression (through words, sound, image). Whereas in Zeami's plays (and less consistently in

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<sup>7</sup> See Robert Morrell, "Passage to India Denied," *Monumenta Nipponica* 37:2, 1972, 179-99, in which Morrell discusses the syncretic content of the *nô* play, *Kasuga ryûjin*.

Kan'ami's) literary styles counteract in order to preserve distinctions, Zenchiku's plays aim at literary, intertextual and interartistic symmetry and synthesis. His propensity toward intertextual and aesthetic fusion rather than contrast is reflected in a conspicuous absence of *kakari musubi* and delimitational particles in his plays. His 'ordinary' (as opposed to 'active') usage of the particle *koso*, which tends to appear in his plays as a scene finalizer, as well as his more frequent use of the intertextual source marker *zo* are indications of his stylistic preference for more current, Sino-Japanese prose writing. Thus, Zenchiku's plays are aimed less at a *zoku* 'popular' audience interaction toward attracting a more heightened *ga* 'refined' reader-listener response. Deeply aspiring to a syncretic world view, well-versed in both the Chinese and Japanese classics, and a product of renewed continental influence, Zenchiku consolidates and deepens *nô* as an art form fused with a greater degree of *ga* and a lesser degree of *zoku*.

Together Kan'ami, Zeami and Zenchiku consecutively worked to elevate the *nô* from its origins in the ritual and folk arts into the chosen art form of the aristocratic elite. Despite its long term success and patronage, in the hands of each of these three major playwrights, *nô* remained resistant to the stagnating effects of artist complacency. Kan'ami's *nô* emerged as popular entertainment charged with a new directive and a vitality imbued with the 'spirit of words' and contrary action. Zeami's exquisite, subtly juxtapositional, sonically visual *nô* aesthetic delighted and awed his 'spectatorship,' while continuing to derive its power from a listening 'audience' which remained rooted in a vital oral tradition. Zenchiku's 'refined' audiences were likely lulled through polished organized synthesis into meditative reveries.

Today, traces of *nô*'s vibrant past are echoed in its ancient performative archeotext. It is precisely through its formalism that the integrity of *nô* has been preserved, even as it continues to evolve and merge with other art forms on the contemporary global stage. On the other hand, born of medieval contrariety and combination, within *nô*'s syncretic origins resides a counter-flexibility. In the empty spaces between sedimented layers of intertextual remembrance *nô*'s 'sonic visions' still undulate and resound deep within the hearts of those with a mind to listen.

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B. James Legge's translation from the Chinese of the end of the 'Record of Music' chapter in the 'Record of Rites' 礼記 Liji:

'In singing, the high notes rise as if they were borne aloft; the low descend as if they were falling to the ground; the turns resemble a thing broken off; and the finale resembles (the breaking) of a willow tree; emphatical notes seem made by the square; quavers are like the hook (of a spear); and those prolonged on the same key are like pearls strung together. Hence, singing means the prolonged expression of the words; there is the utterance of the words, and when the simple utterance is not sufficient, the prolonged expression of them. When that prolonged expression is not sufficient, there come the sigh and exclamation. When these are insufficient, unconsciously there come the motions of the hands and the stamping of the feet.'<sup>2</sup>

礼記

見利而讓、義也。有勇有義、非歌孰能保此。故歌者、上如抗、下如隊、曲如折、止如槩木、倨中矩、句中鈎、纍纍乎端如貫珠。故歌之爲言也、長言之也。說之故言之。言之不足、故長言之。長言之不足、故嗟歎之。嗟歎之不足、故不知手之舞之、足之蹈之也。○子貢問樂。

て讓るは義なり。勇有り義有るも、歌に非ざれば孰か能く此を保たん。故に歌は、上るは抗るが如く、下るは隊つるが如く、曲るは折るるが如く、止まるは槩木の如く、倨は矩に中り、句は鈎に中り、纍纍乎として端しきこと貫珠の如し。故に歌の言爲るや、長く之を言ふなり。之を説ぶ故に之を言ふ。之を言ひて足らず、故に長く之を言ふ。長く之を言ひて足らず、故に之を嗟歎す。之を嗟歎して足らず、故に手の之に舞ひ足の之を蹈むを知らざるなり。○子貢問樂。

<sup>2</sup> Legge, James, trans., *The Sacred Books of China: The Texts of Confucianism*. Vol. 4, *The Li Ki 'A Collection of Treatises on the Rules of Propriety or Ceremonial Usages'*, Book XVII, "Yo ki" 'Record of Music' (Delhi: Varanishi: Patna: Notilal Banarsidass, 1966), 130-1. Kanbun passage taken from Takeuchi Teruo, ed., *Record of Rites (Liji), Shinshaku kanbun taikēi*, vol.2 (Tokyo: Meiji shoin, 1977), 556.

C. Leonard Grzanka's translation from the *kanbun* of the beginning of 'Manajo' 'The Chinese Preface' in *Kokinwakashû*:

Japanese poetry takes root in the soil of one's heart and blossoms forth in the forest of words. While a man is in the world, he cannot be inactive. His thoughts and concerns easily shift, his joy and sorrow change in turn. Emotion is born of intent; song takes shape in words. Therefore, when a person is pleased, his voice is happy, and when frustrated, his sighs are sad. He is able to set forth his feelings to express his indignation. To move heaven and earth, to affect the gods and demons, to transform human relations, or to harmonize husband and wife, there is nothing more suitable than Japanese poetry.<sup>3</sup>

(二) 和歌の本質・効用・六義

夫れ和歌は、其の根を心地に託け、其の花を詞林に発くものなり。人の世に在るや、無為なること能はず。思慮遷り易く、哀楽相変ず。感は志に生り、詠は言に形はる。是を以ちて、逸せる者は其の声楽しみ、怨ぜる者は其の吟悲しむ。以ちて懷を述べつべく、以ちて憤を發しつべし。天地を動かし、鬼神を感ぜしめ、人倫を化し、夫婦を和ぐることを、和歌より宜しきはなし。和歌に六義あり。一に曰く、風。二に曰く、賦。三に曰く、比。四に曰く、興。五に曰く、雅。六に曰く、頌。

(三) 和歌の起源

春の鶯の花の中に囀り、秋の蟬の樹の上に吟ふがときは、曲折なしといへども、各歌謡を發

<sup>3</sup> Laurel Rasplia Rodd and Mary Catherine Henkenius, trans., *Kokinshû: A Collection of Poems Ancient and Modern* (Princeton University Press and University of Tokyo Press, 1984), 379. Text in *kanbun* taken from Ôzawa Masao and Matsuda Shigehô, ed., "Manajo" 'Chinese Preface', by Ki no Yoshimochi, *Kokin waka shû* 'Collection of Ancient and Recent Japanese Poetry', vol. 9, *Kanyaku Nihon no Koten* (Tokyo: Shogakukan, 1983), 603-13.

D. a. Rimer and Yamazaki's translation of the selected passage from the Classical Japanese in Zeami's *Fûshikaden* 風姿花伝 'Teachings on Style and the Flower':

There is another point that must be understood in some detail. If the actor bases his chanting on his movements, he shows himself as a beginner. For an artist of experience, movement will grow from the chant. The audience hears the text and watches the movements. In any aspect of life it can be said that our intentions give rise to the various aspects of our behavior. It is through words that these intentions are expressed. In the case of the *nô* too, therefore, the chant provides the substance of which the movements of the actor serve as a function. This is because functions grow out of substance and not the other way around. Thus, at the time of an actual performance, the actor stresses the importance of the chant. In this fashion, a performer will be able through experience to blend chant with gesture, and the dance with the chant, so as to become the kind of accomplished player who has within himself every element of his art. The fact that he can do this is due ultimately to the playwright's art. <sup>4</sup>

b. Rimer and Yamazaki's translation of the selected passage from the Classical Japanese in Zeami's *Fûshikaden* 風姿花伝 'Teachings on Style and the Flower':

Again, there is another point that a playwright should strive to grasp. Some plays stress only one aspect of the art of the *nô*. For example, a play may be based on an altogether quiet subject [that emphasizes only the musical elements of a performance]. Or, on the other hand, a play may involve a great deal of gesture and dancing. Such plays involve only one aspect of the whole and so are comparatively easy to compose. But a truly fine play involves gesture based on chanting. The existence of just such a combination is the crucial element. It is this combination that creates a real sense of interest and emotional response on the part of the audience. <sup>5</sup>

E. *Man'yôshû* #312

Poem by the Minister of Ceremonies, Lord Fujiwara Umakai, at the time when, under imperial orders, he built the new palace at Naniwa.

In the old days they called it  
rustic Naniwa. But now  
that we have moved our palace here,  
how like a capital it's become!<sup>6</sup>

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<sup>4</sup> J. Thomas Rimer and Yamazaki Masakazu, trans., *On the Art of the No Drama: The Major Treatises of Zeami* (Princeton, N.J.: Princeton University Press, 1984), 46.

<sup>5</sup> *Ibid.*, 45.

<sup>6</sup> Ian Hideo Levy, *The Ten Thousand Leaves* (Princeton, New Jersey: Princeton University Press, 1981), 176.

## Chapter 2:

### F. Quinn's translation of the selected passage from the Classical Japanese in Zeami's *Sandô* 三道 'The Three Elements in Composing a Nô Play':

As for the eye-opening, there should be a revelatory point at which the feeling inspired by the visual affect is brought to consummation. 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.<sup>7</sup>

### G. Rimer and Yamazaki's translation of the selected passage from the Classical Japanese in Zeami's *Kakyô* 花鏡 'Mirror Held to the Flower':

Actually, the audience should first hear the chant, then see the appropriate gesture afterwards, so that when they see what they have already understood, the satisfying sensation of genuine union between the two images will be created in the moment of transition from one to the other.<sup>8</sup>

F.

一、如レ此条々、能々見得して、書作すべきなり。  
 爰に又、開眼・開眼として、能一番の内、破急の間に是あり。開眼者二聞一感をなす際也。其能一番の本説の理を書きあらはして、数人の心耳を開く(二聞)に、又其理をあらはす文言、曲声にかなひて、理・曲一音の聞感をなして、即座に一同の褒美を得る感所也。理・曲二聞を、一音の感にあらはす場を、開眼と名付。  
 又、開眼者、其能一番の内に、見風感応の成就の眼をあらはす所在あるべし。舞動・風体の間に、即座一同の妙感をなす所なり。是は為手の感力の出風なり。筆者の作書にはあるまじきかなれども、かやうの眼曲も、其風をなすべき在所在なくばあるべからず。しかれば、舞曲をなすべき能所をよく安得して、作書すべきなり。一番の眼を開く妙所なれば、開眼と名付。  
 仍、開眼は筆者の作、開眼は為手の態なるべし。兩条一作の達人に於いては、是非あるべからず。又、開眼一開(之)妙所可有。口伝。可尋。

G.

先聞〔後見〕  
 一切の物まね風体は、云事の品によりての見聞也。是を、云事のすなはちに、あまさへ、言葉より進みて風情の見ゆる事あり。聞く所と見る所と、前後する也。まづ、諸人の耳に聞く所を先立て、さて、風情を少し後るやうにすれば、聞く心よりやがて見ゆる所に移る場にて、見聞成就する感あり。  
 たとへば、泣くと云事には、「泣く」と云言葉を人に聞かせて、その言葉より少し後

<sup>7</sup> Zeami, *Sandô*, Quinn, trans., 1993, 82.

<sup>8</sup> Zeami, *Kakyô*, Rimer & Yamazaki, trans., 1984, 76.

### Chapter 3:

Shimazaki's translations of the selected *Eguchi* segments:

#### Example 3.1: Sashi

Waki:

So this is the place where Eguchi no Kimi lived long ago.  
Alas, her body lies buried in the ground, but  
Her name still remains, even now  
In old stories narrated, this ancient site  
Now I see, my heart filled with pity.<sup>9</sup>

#### Example 3.2: Age-uta; Rongi

Age-uta

Chorus:

Begrudging one, in truth,  
Begrudges not this Transient Dwelling,  
Begrudges not this Transient Dwelling.  
Why say "begrudging"? Like evening waves  
Never returns the past, and even now,  
You who have renounced life, on a worldly tale  
Do not let your mind dwell, I pray.

Rongi

Indeed, a floating-world's tale this is.  
While it is told, the form obscure in the twilight  
Grows dim like a shadow. Who can it be?<sup>10</sup>

#### Example 3.3: Kakaru

Shite:

A night's lodging was refused. Was it not right?

Waki:

Indeed it was right. Saigy-o was a man who had renounced Transient Dwelling,

Shite:

As for her, well known for amorous inclinations,  
Her home, like fossil wood buried under ground,  
Secrets numerous concealed. On such a dwelling

Waki:

"Do not let your mind dwell," she sang because,

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<sup>9</sup> Shimazaki Chifumi, trans., *The Noh*, vol. 2, "Woman Noh," *Eguchi* (Kyoto: Hinoki Shoten, 1977), 14.

<sup>10</sup> *Ibid*, 20.

Shite:  
Of one who had renounced life she was thinking, yet

Waki:  
Only "begrudging" was

Shite:  
The word.<sup>11</sup>

**Example 4:** *Kuse*

Chorus:  
We thus ponder to our infinite sorrow.

Rosy-flowered spring morning—  
In crimson embroidered brocade the mountains  
Seemed to be richly attired. However,  
The evening wind lured all away;  
Yellow-leaved autumn evening—  
In gold dapple-dye the forest trees were  
Glamorous with color, only  
With the morning frost to fade away.  
The pine wind, the ivy moon  
Words exchanged among the guests  
Who depart, never to come back.  
Green-curtained in a red bower,  
Pillow to pillow lie the lovers,  
All too soon, they will be drifting apart.  
Of all unfeeling plants and trees,  
And sensitive human beings,  
Who from their sad fate will be able to escape?  
Of this we are fully aware, and yet,

Shite:  
Sometimes with beauty we are enamored,  
In blind passion our hearts fast bound,

Chorus:  
At other times, we hear a voice, and  
Amorous desire will grow deep in  
The heart whose thoughts, and words escaping our mouths  
To blind attachment provide a beginning.  
Indeed, one and all men  
In the Six-Plague-ridden dominion are lost;  
Six-sense-rooted sins we commit, all because  
At what we see and what we hear  
Tempted, our minds are led astray.<sup>12</sup>

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<sup>11</sup> Ibid, 18.

**Example 5.1: Age-uta**

Chorus:

The river boat

We moor for rendezvous on wave-tossed pillows,

We moor for rendezvous on wave-tossed pillows.

In floating life's dream fast bound,

We never awake, oh vain creatures.

Sayo-hime at Matsura-gata

Lying on her lonely sleeves dripping with tears,

The China-bound boat in farewell sadness she watched,

And Uji no Hashi-hime also,

For one who would never come, waited.

Their fates are our own, oh, how sad!<sup>13</sup>

**Example 5.2: in kotoba**

Shite:

Oh, no! Why do you say "the long-gone past?"

Pray look, the moon, has it changed from days of old?<sup>14</sup>

**Example 5.3: Sage-uta**

Chorus:

Let us sing, let us sing. The foam-like

Fast vanished past fondly recalling,

Now sing the courtesans at a boating party.

Life's crossing to make, a refrain

Let us sing, let us sing and dance.<sup>15</sup>

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<sup>12</sup> Ibid, 30-2.

<sup>13</sup> Ibid, 24.

<sup>14</sup> Ibid, 26.

<sup>15</sup> Ibid, 26-8

## **Chapter 4:**

### ***Jinen koji***

#### **Example 5.1** (in *kotoba*)

Doer: Request pledge cards, if you please, for the rebuilding of Cloud Lodge Temple!

Doer: Evening brings rain    cloud lodge temple,  
waiting for the moon    I'll pass the time    with a  
turn at preaching Dharma,    says he,    mounts the  
Master's High Seat,    rings the Dedication Bell: (joining palms)<sup>16</sup>

#### **Example 5.2** (in *tsuyogin*)

Doer: In reverence and awe I declare:  
to the Lifelong Master Teacher, Shakyamuni of the  
Precious Name, to the Buddhas of the Three Ages, to  
the Bodhisattvas of the Ten Directions, humbly I  
speak, and to all protecting powers offer the Heart  
of Wisdom Sutra.<sup>17</sup>

#### **Example 6.1- 6: Mondô**

##### ***Mondô 1***

Doer: Ah, is this a prayer petition you're giving me?

Fool: Well, there's a beautiful robe here...

##### ***Mondô 2***

Sideman: I knew it! There she is! You go bring her here.

##### ***Mondô 3***

Doer: This isn't the ferry for Yamada or Yabase, What's it you're calling us for?

Sideman: Do you? What kind of boat do you think this is?

##### ***Mondô 4***

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<sup>16</sup> Royall Tyler, *Pining Wind: A Cycle of Nô Plays*, vol. 1 (Ithaca, New York: Cornell University, China-Japan Program, 1978), 141.

<sup>17</sup> Ibid.

Doer: Oh you poor thing! I'm going to take you back with me. Don't you worry!

### **Mondô 5**

Doer: Well, well, Captain, you look pretty cheerful!<sup>18</sup>

### **Example 6.7: Kuse (tsuyogin)**

Chorus: Eighteen thousand years ago, they say it was,...<sup>19</sup>

### **Example 6.8: Katari (in kotoba)**

Doer: Those hard, those painful practices the Buddha did were to save all beings.<sup>20</sup>

### **Example 6.8: Katari (in kotoba)**

Doer: Those hard, those painful practices the Buddha did were to save all beings.<sup>21</sup>

### **Hyakuman**

### **Example 8: Original Hyakuman kusemai (ni-dan kuse)**

Chorus: Nara Slope grows arborvitae two-faced, wavering  
that sly man whose phantom trace draws tears  
overflowing these sleeves' weir and ceaselessly  
pain's laid on pain year in year out flow moons,  
their light hateful willow tree at Saidaiji  
where my boy went beyond the pale dewdrop  
up and gone where I know not disappeared.  
Full strong spring passion grasses, blade tips  
bearing dew drops brilliant Nara town's behind,  
I'm bound away and back there spy Mount Mikasa,  
Sao River's crossed, now comes Yamashiro, Ide  
village known for waters crystal clear that  
show me my face mirrored: such a dismal sight!  
So run my moons and suns at slow sheep's gait  
or flashing colts pace I follow my feet on out  
west of Miyako to the renowned temple on Saga  
plain and here all around me gaze:

Doer: flowering trees float on Turtle Hill,

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<sup>18</sup> Ibid, 142-9.

<sup>19</sup> Ibid, 152.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

Chorus: among clouds streams      the Ôi River—such is the  
 world's      sad saga, truly!      Past prime now      the  
 mountain cherries,      round them      Mount Storm winds;  
 Pine Spur, Ogura hamlet's      twilight mists      waft on  
 so fine the lovely sleeves,      hairflowers in pro-  
 fusion, blossom robes,      both high and low      throng  
 here      so lofty is this temple's Dharma!      Yes, over  
 all,      far and near,      it surely excels!      Most  
 humbly I unworthy speak,      but in this space  
 between two Buddhas,      to light the way      so dark  
 for such as we,      Bishukatsuma made us a Lord,  
 a wondrous image      of red sandal, whose godly  
 might      soon shone forth;      crossing India, Cathay,  
 to our own land it came,      oh blessing!      And stands  
 in      this temple here.

Doer: The Dharma taught      during Retreat

Chorus: was for love of his own mother,      Lady Maya:  
 so Buddha too,      I do believe,      grieved tenderly  
 for his mother—what then of a simple person?  
 How can one not      treat one's mother      tenderly?  
 Think I,      angry with longing      for my son,      raging  
 inwardly,      in bitter earnest      do I pray.      A  
 mother her little son      fine parrot sleeves, fly!  
 See Million dance!<sup>22</sup>

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<sup>22</sup> Royall Tyler, *Granny Mountains: A Cycle of Nô Plays*, vol. 2 (Ithaca, New York: Cornell University, China-Japan Program, 1978), 126-7. See also P.G. O'Neill's translation of the Hyakuman *kusemai* in Appendix 1 of *Early Nô Drama* (1958), 151-2.

## Chapter 5:

### **Matsukaze (Part 1)**

#### Example 9: Age-uta

Chorus: rolled in, falls back, weak and weary.  
Cranes start from the reeds with cries  
while all four storm winds add their roar.  
The dark, the cold: how can they be endured?<sup>23</sup>

#### Example 9.1: 万葉集 (Man'yōshū) bk 6, 919 山部の赤人 (Yamabe no Akahito)

As the tide flows into Waka Bay,  
The cranes, with the lagoons lost in flood,  
Go crying towards the reedy shore.<sup>24</sup>

#### Example 10: Age-uta

As night wears on, the moon shines so bright!  
Now we draw the moon's reflections!<sup>25</sup>

#### Example 10.1: Kokinshū #406, Abe no Nakamaro

When I gaze far out  
across the plain of heaven,  
I see the same moon  
that came up over the hill  
of Mikasa at Kasuga.<sup>26</sup>

#### Example 10.2: Man'yōshū, Book 6, #994

When I look up and gaze  
At the young moon afar  
I remember the painted eyebrows  
Of her whom only once I saw.<sup>27</sup>

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<sup>23</sup> Royall Tyler, *Japanese Nô Dramas* (Penguin Books, 1992), 195-6.

<sup>24</sup> Nippon Gakujutsu Shinkōkai, trans., *The Man'yōshū* (New York and London: Columbia University Press, 1965), #580, 191.

<sup>25</sup> Tyler, 1992, 196.

<sup>26</sup> Helen Craig McCullough, trans., *Kokin Wakashū: The First Imperial Anthology of Japanese Poetry*. (Stanford, California: Stanford University Press, 1985), 97.

<sup>27</sup> NGS, 1965, 135.

**Example 11: Sage-uta**

Pine Islands! Where Ojima's seafolk,  
beneath the moon,  
draw reflections, ah, with keen delight  
draw reflections, ah, with keen delight!<sup>28</sup>

**Example 11.2**

I went to hunt for fish  
left by the waves, and there  
saw seaweed. Now I wonder who  
will gather it, what islander.<sup>29</sup>

**Example 12: Rongi**

Chorus: Ah, Narumi, that was,  
but here at Naruo,  
beneath the shadowing pines,  
no moon ever shines to touch  
the village huts roofed with rushes  
at Ashinoya,

Wind: drawing brine from Nada seas  
sorely burdens me with care  
though none will tell, and I am come,  
no boxwood comb in my hair,...<sup>30</sup>

Chorus: There the Bay  
of Narumi lies;  
here this place in Naruo  
shaded by the pines

which cut off the moon from view  
like Reed Cottage.

Shite: In Nada  
we draw the brine  
but can tell no one  
of our boxwood combs, for life  
is harsh and weary<sup>31</sup>

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<sup>28</sup> Tyler, 1992, 196.

<sup>29</sup> H. H. Honda, *The Manyoshu: A New and Complete Translation* (Tokyo: Hokuseido Press, 1967), 98.

<sup>30</sup> Tyler, 1992. 197.

<sup>31</sup> Kenneth Yasuda, *Masterworks of the Nô Theater* (Bloomington & Indianapolis: Indiana University Press, 1989). 289 .

**Example 12.3** (*Kokinshū* #417, by Fujiwara Kan'esuke)

when night gathers... the  
waters are but dimly seen—  
at dawn once more I'll  
view Twice-Seen Bay... glittering  
like a jeweled box as day bursts open<sup>32</sup>

**Example 15:** *Sashi*

Wind: How Lovely, though so familiar,  
Suma as twilight falls!  
Fishermen's calls echo faintly;  
Both: Out at sea, their frail craft loom  
dim, the face of the moon:  
Wild geese in silhouette,  
flocks of plovers, cutting gales,  
salt sea winds—yes, each one  
at Suma speaks of autumn alone.  
Ah, the nights' long, heart-chilling hours!<sup>33</sup>

**Example 15:** *Kakaru*

Shite: Well, now. As he can well tell,  
this fisher's cottage,  
constructed with some pine-tree posts  
and a bamboo fence,  
will be somewhat cold for him  
through this night, I fear,  
but he is welcome to the warmth  
this rush-fire gives. Please tell him  
he may stay just this one night.<sup>34</sup>

**Example 16:** *Mondô*

Waki: Furthermore, those who have a liking for places like this Bay of Suma purposely  
choose to live in solitude.<sup>35</sup>

Monk: Besides, here on Suma shore, any sensitive person ought actually to prefer a  
somewhat melancholy life...<sup>36</sup>

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<sup>32</sup> Rodd, 1984, 417.

<sup>33</sup> Tyler, 1992, 195.

<sup>34</sup> Yasuda, 1989, 292.

<sup>35</sup> Ibid.

<sup>36</sup> Tyler, 1992, 199.

### Example 16.1

Monk: Should one perchance  
Ask after me,  
say that on Suma shore,  
salt, sea-tangle drops  
are falling as I grieve.<sup>37</sup>

### Example 16.2

Waki: Though I am not related to them, I said prayers for them as I passed that way.<sup>38</sup>

### Example 17: (Matsukaze)

Shite and Tsure:  
How true that hidden grief  
however deep within  
will reveal itself  
outwardly in our own expression still.<sup>39</sup>

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<sup>37</sup> Ibid.

<sup>38</sup> Yasuda, 293.

<sup>39</sup> Ibid.

## Chapter 6:

### **Matsukaze (Part 2)**

(Kuse: au, yowagin)<sup>40</sup>

Chorus: As I call  
to my mind the days  
that were long and long ago,  
they appear so dear.

[*The stage attendant hands the shite a robe and a court hat, representing Yukihiro's keepsakes.*]

Lord Yukihiro,  
the Middle Counselor,  
sojourned here for those three years  
at Suma's inlet,  
but before he journeyed back  
to the capital,  
as fond reminders  
of the time he spent  
both the tall black courtly cap  
and the hunting robe  
he left behind him  
graciously for us;

so each time  
we gaze upon them

[*The shite raises the keepsakes and gazes at them.*]

### Example 18: Kuse

so each time  
we gaze upon them

[*The shite raises the keepsakes and gazes at them.*]

more and even more  
rise our longing thoughts  
forming like the leaf-tip dew,  
for whose brief moment

[*The shite gazes at the robe and moves here eyes down along the flowing long sleeves of the hunting cloak.*]

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<sup>40</sup> Yasuda's translation of the entire *kuse*. I have broken it up in sections corresponding to the examples as they appear in my main text. Yasuda, 1989, 296-8.

we cannot forget which is  
wearisome indeed.

*[Again the shite raises the keepsakes to gaze at them.]*

### **Example 18.1**

"This very keepsake  
has become my enemy  
if it were not here,  
there might be some free moment  
that I could forget."

### **Example 19**

So the poet sang,  
and how true it is!

*[The shite lowers the keepsakes as if she were downhearted and holds back her tears.]*

Forevermore my anguished love grows and deepens.

*[The shite, struggling to hold back her tears, sings the following lines, called ageha.]*

### **Example 19.1 Age-ha**

Shite: Just before I sleep,  
taking off his hunting robe  
each night I hang it...

Chorus: on my hope that we may live  
in the self-same world;

*[Holding the keepsakes in her hand, the shite stands and moves slightly toward the eye-fixing pillar.]*

this life of mine  
is scarce worth living;  
even these keepsakes of his  
are scarce worth keeping.

*[The shite tries to put the keepsakes away.]*

I cannot cast  
them all away;

*[She holds them closely with both hands.]*

when I hold them up his figure  
rises more and more.

[*Making a right-hand turn, the shite goes toward the shite seat.*]

So awake, asleep alike,  
from the head and foot  
of my bed love comes to seize  
and to torture me

[*She looks backward toward the bridge, as if at someone in pursuit.*]

and without help  
I lie face down

[*She faces stage front and sinks down as if collapsing.*]

in tears I turn away and sink  
deep in sadness.

**Example 18.2 *Kokinshû* #746, anonymous**

This very keepsake  
is now a source of misery,  
for were it not here  
there might be fleeting moments  
when I would not think of you.<sup>41</sup>

**Example 19.2: *Kokinshû* #593, Ki no Tomonori**

There is no instant  
when you are not in my thoughts,  
fixed as securely  
as the hunting robe I hang  
on its rack at bedtime each night.<sup>42</sup>

**Example 20.a-e : *Pipayin* (*Biwa-in*) 'The Biwa Plays', Bai Juyi**

a.  
On parting the vast-vast river  
pierced the moon.

Suddenly we heard a lute sound on the river—<sup>43</sup>

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<sup>41</sup> McCullough, 1985, 164.

<sup>42</sup> Ibid, 134.

<sup>43</sup> Howard Levy, "Lute Song," *Literature East & West*, September, 1967, 231.

b.  
String after string depressed,  
sound after sound of thought  
seeming to tell  
of a life of wishes ungot—  
She lowered eyebrows,  
entrusted in her hands,  
and played on and on  
speaking utterly  
of heart things without limit.<sup>44</sup>

c.  
Thick strings pitter-pattered  
like sudden rains,  
thin strings mumble-murmured  
like secret sayings.  
Pitter-patter mumble-murmured  
mixture played—  
Large pearls small pearls  
falling on a dish of jade.  
Words of warbling mango-birds  
velvety beneath the blossoms,  
flows of secluded sobbing streams  
difficult beneath the ice.  
Stream of water cold-obstructed,  
the strings seeming stopped—  
seeming stopped, not penetrating,  
the sounds gradually ceased.

There were besides begotten  
lonely feelings and secret lamen—  
now soundlessness not sound was excellent.  
A silver vial suddenly broken,  
a water bowl over-poured;...<sup>45</sup>

d.  
In the boat to the east, the boat to the west, stillness, not a word;  
all we could see was the autumn moon white in the heart  
of the river.<sup>46</sup>

e.  
Tonight, though, I've heard the words of your lute,  
like hearing immortal music—for a moment my ears are clear.<sup>47</sup>

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44 Ibid, 231-2.

45 Ibid, 232.

46 Burton Watson, trans., *Po Chû i: Selected Poems* (New York: Columbia University Press, 2000), 80.

47 Ibid, 82.

**Example 21: *Go-gen tan* 'Five-stringed instrument', Bai Juyi**

The first, the second strings sing and sigh:  
Autumn wind brushing pines, sparse tones fading!  
The third, the fourth strings peal and ring:  
at night, the crane, recalling its offspring.  
    Crying from the cage!  
And the fifth string's sound, most poignant, stifled moaning:  
Lung River's waters, frozen, choking, unable to flow at all.<sup>48</sup>

**Example 22.1-4: *Kotoba***

.1  
TSURE: Ah, how miserable!  
With such longing in your heart,  
it is no wonder  
that you are sinking ever deeper  
in sin-filled attachments<sup>49</sup>

.2  
TSURE: That is but a pine tree there,  
oh, nothing more than that!  
Lord Yukihiro  
has not graciously  
come out and shown himself before you.

.3  
That pine is surely Yukihiro!

.4  
If we do not hear of him  
then Autumn Shower  
dampens, too, her sleeves with tears  
for a little while...<sup>50</sup>

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<sup>48</sup> J. Thomas Rimer and Jonathan Chaves, trans., *Japanese and Chinese Poems to Sing: The Wakan rôei shû* (New York: Columbia University Press, 1997), 141.

<sup>49</sup> Yasuda, 298.

<sup>50</sup> Ibid, 299.

## Chapter 7:

### **Suma Genji**

#### **Example 23: Suma Genji—mondô**

Shite: You call me a lowly *mountain rustic*, but, if I may be so bold, you act like a country bumpkin. You should not even have to ask whether the young cherry tree at Suma is the famous one.... This mountain cherry tree is indeed the famous young cherry tree of Suma.<sup>51</sup>

#### **Example 24.1: Suma Genji—age-uta**

Waki: At Suma Bay  
amid the moonlit hills and fields I sleep,  
amid the moonlit hills and fields I sleep,  
on my pillow serene amid the rocks  
music mingles with the murmur of the waves:  
wondrous is the sound I hear,  
wondrous is the sound I hear.<sup>52</sup>

#### **Example 24.2: sashi (portion)**

Shite: ... though now dwelling in the Tusita realm,  
heaven for my home,  
I have descended in the moonlight  
to the world below—the place, Suma Bay.  
Drawn by the music of the *waves of the blue sea*  
in the evening tide beneath the moon,...<sup>53</sup>

#### **Example 24.3: issei**

Shite: I wave sleeves white  
as the *flowers scattered* on the sea.  
Chorus: Pure are the tones of the precious flute;  
Shite: reed pipe and lute, zither, and harp  
echo from a solitary cloud on high.  
Heaven too is reflected on Suma Bay  
as wind and waves traverse the blue sea.

[*hahamai*]<sup>54</sup>

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<sup>51</sup> Janet Goff, *Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays* (Princeton, New Jersey: Princeton University Press, 1991), 156.

<sup>52</sup> Ibid, 158.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid, 159.

**Example 25.1: Tadanori** (*mondô, kotoba*)

WAKI: Ho there, old man, are you one of the folks who live among these mountains?

SHITE: Yes, I am a fisherman of this bay.

WAKI: As a fisherman  
you should live indeed  
close along the shore;  
if you frequent back and forth  
where the mountain rises,  
then you should describe yourself  
as a mountain man.

SHITE: That may be so, but should the salt-  
water that the fisherman draws be left  
unboiled, for lack of wood?

WAKI: Yes, indeed, indeed, that is  
right and stands to reason;  
you must keep the salt-fire smoke rising at the eve.

SHITE: Without waiting for a break  
salt-firewood I get.

WAKI: Different may be the roads,  
distant lies the village,

SHITE: with few human sounds I live  
by the Suma Bay.

WAKI: Behind the mountain village lying close at hand,...<sup>55</sup>

**Example 26.1: Atsumori** (*mondô, kotoba*)

WAKI: Ho, there. Grass cutters. I have some-thing that I must ask you.

SHITE: Are you speaking to me? What can I do for you?

WAKI: About the flute I have just heard, is it played among you?

SHITE: Yes. The flute is played among us.

WAKI: How elegant! The performance is unbecoming for folks like you, but it is very,  
very elegant indeed, I should say.

---

<sup>55</sup> Yasuda, 260-1.

SHITE: Though I hear you say the performance is unbecoming for folks like us, there is a saying: "Do not envy those who excel you. Do not despise those who fall short of you." Besides, in the case of the "woodsman's song" and "herdsman's flute,"

*[The shite and the tsure face another and sing the following verse passage.]*

SHITE AND TSURE: (*yowagin*) for the flutes grass cutters play,  
and the songs the woodsmen sing  
are recorded in the verses  
written by the poets too;  
how well known throughout the land  
and superb they are

*[Facing toward the waki the make a tsumeashi gesture.]*

made of bamboo out of joint  
you ought not find us so.

*[They remain standing in the same positions. There follows the kakeai, in free-rhythm yowagin style.]*

WAKI: (*yowagin*) Yes, indeed, what you have said.  
appears reasonable;  
what you've said of woodsmen's songs  
and of flutes for shepherds;

SHITE: they're grass cutters' bamboo flutes,

WAKI: and woodcutters' songs for all

SHITE: help them through the fleeting world with the melody,

WAKI: as they sing them,

SHITE: dance the rounds,

WAKI: blow the tunes,

SHITE: and play as well.<sup>56</sup>

**Example 26.2: Atsumori (*age-uta, yowagin*)**

CHORUS (*yowagin*) as they work, which seems  
pleasing to their hearts, they find  
drifted bamboo-joints,

*[The waki sits down at the waki seat.]*

---

<sup>56</sup> Ibid, 235-7.

pleasing to their hearts they make  
drifted bamboo-joints  
into various types of flutes  
such as Little Branch,

*[The shite goes out slightly toward stage front and makes a hiraki gesture.]*

Broken Cicada,  
as the names are many for those famous flutes.  
So the name we gave, "Green Leaf,"  
should be considered  
suitable for the flute  
grass cutters play.<sup>57</sup>

**Example 25.2: Tadanori (age-uta, yowagin)**

*[The shite looks toward the waki seat in the distance.]*

CHORUS: Lives are lived  
so differently  
at this Suma Bay indeed  
than they seem elsewhere

*[The shite goes to the eye-fixing pillar.]*

the cherry blossoms  
feel heartbroken  
from the storms across the peaks,  
and so the mountain blasts,

*[The shite looks around.]*

hateful and severe,  
are the sounds they loathe,  
as the young sweet cherry tree  
over Suma  
and the sea are separated  
almost not at all,

*[The shite turns to his right and returns to the shite seat.]*

back and forth  
blows the inlet wind;  
the mountain cherry flowers  
fall before it too.<sup>58</sup>

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<sup>57</sup> Ibid, 237.

<sup>58</sup> Ibid, 261-2.

## **Chapter 8:**

### **Example 27.1-2: Semimaru, kakaru**

SAKAGAMI: My hair is disordered, but much less than you—  
Imagine commoners laughing at me!

How extraordinary it is that so much before our eyes is upside down.<sup>59</sup>

### **Example 28.1: Semimaru, age-uta** (m. 1-2)

SAKAGAMI: Shall I rip it from my head? Throw it away?  
I lift my sleeved hands—what is this?  
The hair-tearing dance? How demeaning!<sup>60</sup>

### **Example 28.2: Semimaru, age-uta**

CHORUS: After I set forth from the flowery capital, from the flowery capital<sup>61</sup>

### **Example 28.3: Semimaru age-uta** (measures 7 & 8(9))

CHORUS: Was that the sound of a calling birds at Kamo River?  
Not knowing where I went, crossing Shirakawa<sup>62</sup>

### **Example 29: Semimaru, shidai**

KIYOTSURA and ATTENDANTS:  
Truly in this uncertain world  
All that befalls us comes our way<sup>63</sup>

### **Example 28.4: Semimaru age-uta** (measures 17-25)

CHORUS: But soon Mount Otowa fell behind me.  
How sad it was to leave the capital!  
Pine crickets, bell crickets, grasshoppers,  
How they cried in the dusk at Yamashina!<sup>64</sup>

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<sup>59</sup> Susan Matisoff, trans., *The Legend of Semimaru: Blind Musician of Japan* (New York: Columbia University Press, 1978), 183.

<sup>60</sup> Ibid, 184.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid.

<sup>63</sup> Ibid, 177.

<sup>64</sup> Ibid, 184.

**Example 28.5: *Semimaru, age-uta* (measures 26-7)**

CHORUS: I begged the villages, "Don't scold me, too!"  
I may be mad, but you should know  
My heart is a pure rushing stream<sup>65</sup>

**Age-ha:**

SAKAGAMI: "When in the clear water  
At Ôsaka Barrier  
It sees its reflection

CHORUS: The tribute horse from Mochizuki  
Will surely shy away."  
Have my wanderings brought me to the same place?  
In the running stream I see my reflection.  
Though my own face, it horrifies me:  
Hair like tangled briars crowns my head  
Eyebrows blackly twist—yes, that is really  
Sakagami's reflection in the water.  
Water they say, is a mirror,  
But twilight ripples distort my face.<sup>66</sup>

**Kokinshû #918:**

ame ni yori  
tamino no shima o  
kyô yukedo  
na ni wa kakurenu  
mono ni zo rikeru

To escape the rain,  
I have gone to Tamino,  
Isle of Straw Raincoats,  
but its name, I have observed,  
does nothing to keep me dry.<sup>67</sup>

**Kokinshû #1091:**

misaburai  
mikasa to môse  
miyagino no  
ko no shitatsuyu wa  
ame ni masareri

---

<sup>65</sup> Ibid.

<sup>66</sup> Ibid, 184-5.

<sup>67</sup> McCullough, 1985, 201.

Suggest to your lord,  
attendants, that he wear his hat,  
for beneath the trees  
of Miyagino the dew  
comes down harder than rain.<sup>68</sup>

**Kokinshû #348:**

chihayaburu  
kami ya kirikemu  
tsuku kara ni  
chitose no saka mo  
koenubera nari

Might it have been cut  
by one of the mighty gods?  
With its assistance,  
I can climb the hill of age  
for a thousand happy years.<sup>69</sup>

**Example 30: age-uta**

CHORUS: I met my unsure fate at Mount Ôsaka.  
You who know me, you who know me not  
Behold—this is how a prince, Daigo's son,  
Has reached the last extremity of grief.

*(He lowers his head to give a sad expression to to his mask.)*

Travelers and men on horses  
Riding to and from the capital,  
Many people, dressed for their journeys,  
How hard it is to abandon himm,  
To leave him all alone;  
How hard it is to abandon him,  
To tear ourselves away.

*(Kiyotsura bows to Semimaru.)<sup>70</sup>*

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<sup>68</sup> Ibid, 244.

<sup>69</sup> Ibid, 84.

<sup>70</sup> Ibid, 181.

**Chapter 9:**

H. Arthur Thornhill's translation from the *kambun* of the beginning of Zenchiku's treatise, *Rokurin ichiro* 六輪一露之記 'Record of Six Wheels, One Dewdrop':

In the way of our family's profession of sarugaku, the body exhibits extreme beauty, and the voice produces [melodic] patterns. In these [activities], the performer is not aware of specific arm movements, nor of where to place his feet; is this not a wondrous function that is fundamentally without subjective control and objective awareness? Thus, [the art] provisionally assumes the form of six circles and one dewdrop. The first [circle] is called the Circle of Longevity, the second the Circle of Height, the third the Circle of Abiding, the fourth the Circle of Forms, the fifth the Circle of Breaking, and the sixth the Circle of Emptiness; the One Dewdrop represents the most profound level.

The first [circle, the] Circle of Longevity is the fundamental source of the *yûgen* of song and dance. It is the vessel in which deep feelings develop upon viewing a performer's movement and listening to his singing. Due to its round, perfect nature and eternal life span, it is called the Circle of Longevity.

In the second [circle, the] Circle of Height, this [single] point rises, becoming spirit; breadth and height appear, and clear singing is born. This is the unsurpassed, highest fruition of feeling.<sup>71</sup>

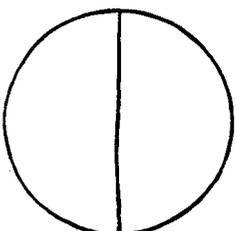
(大事秘密也)  
六輪一露之記  
氏傳私詞

夫、申楽家業之道者、体尽美、声成文。是以、不知手之舞、足之所踏也。然則、豈非本来無主無物之妙用哉。故、假得六輪一露之形。一曰、寿輪。二曰、堅輪。三曰、住輪。四曰、像輪。五曰、破輪。六曰、空輪。一露者無上之重位也。

第一寿輪、歌舞幽玄之根源、見風聞曲而成感之器也。依之為円満長久之壽命、名壽輪。

それ、申楽家業の道は、体尽美を尽くし、声文を成す。是を以て、手の舞ひ、足の踏む所を知らざるなり。然れば則ち、本来無主、無物の妙用に非ずや。故に、仮に六輪一露の形を得たり。一に曰ふ、寿輪。二に曰ふ、堅輪。三に曰ふ、住輪。四に曰ふ、像輪。五に曰ふ、破輪。六に曰ふ、空輪。一露は無上の重位なり。

第二 堅輪  
2nd Wheel



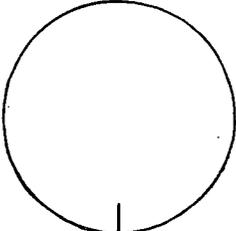
(私詞)  
第二堅輪者、此立上点、精神大成テ、破・堅・願レ、清曲生ス。是則、無上々果ノ感主ナリ。  
氏傳私詞

第二ハ、生ノ位ナリ。則、無相空寂ノ性諦ニシテ、有為(念ヲ加注ス)

(私)  
第三住輪者、短点之所、諸体生曲ヲ成スル安所也。  
氏傳私詞

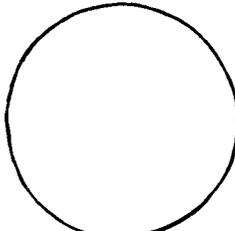
第三ハ、住ノ位。色心ノ方法、随縁流動シテ、生死相衆愛願ヘレ、流転意欲無レ礙。是則、法尔法然、安住ノ覚位ナリ。一是法住法位、世間相常住ノ法華

第三 住輪  
3rd Wheel



(私)  
南都前戒壇院被レ加御筆ニ段凡、今、此六輪ハ、内典・外典之幽旨、道理・真理之極致也。付、内典又、密教之心ハ、六大法性ノ建立ニ当ル。頭宗之心ハ、真如随縁之方法、流転遊滅之始終。今此ノ六位ニ窮レリ。初後ノ二位ハ、真空・無相之根源、中間之四位ハ、生・住・異・滅ノ四相ナリ。第一ハ、無相空寂之位分、動靜一源之妙体ナリ。[法

第一 寿輪  
1st Wheel



(念ヲ加注ス)

<sup>71</sup> Arthur H. Thornhill III, *Six Circles, One Dewdrop: The Religio-Aesthetic World of Komparu Zenchiku* (Princeton, New Jersey: Princeton University Press, 1993), 24-6.

I. Lao Zi's 老子 (Roshi) *Dao de jing* 道德經, Chapter 14, (Dotokukyo)

Though one looks (directly) at it, it is not seen.  
 It is named, the infinitesimal.  
 Though one listens to it, it is not audible.  
 It is named, the inaudible.  
 Though one wants to grab hold of it, it is unattainable.  
 It is named, intangible.  
 These three, because they cannot be further scrutinized,  
 get all blended into one.  
 It is neither bright on its top nor dark on its bottom.  
 Perpetually unravelling, it cannot be named.  
 It reverts back to nothing.  
 This we call the formless form; the unimagined image.  
 It is called the obscure.  
 Although one greets it, one does not see its front.  
 Although one follows it, one does not see its back.  
 By seizing the ancient Way, one controls the present  
 and is able to know the old beginnings.  
 This is called the binding DAO.<sup>72</sup>

老子聖像



視之不見，名曰夷。聽之不聞，名曰希。搏之不得，名曰微。此三者不可致詰，故混而為一。其上不皦，其下不昧。繩繩不可名，復歸於無物。是謂無狀之狀，無象之象，是謂惚恍。迎之不見其首，隨之不見其後。執古之道，以御今之有，能知古始，是謂道紀。

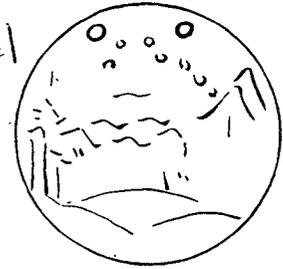
第十四章

<sup>72</sup> Translated from Morohashi Tetsuji, ed., *Rôshi no kogi* (Tokyo: Taishukan, 1973), 29.

J. Zenchiku's layout (diagrams with theoretical texts and accompanying waka poetry) of the six wheels and one dewdrop:<sup>73</sup>

ノ文、「妄心遣、万象齊現」ノ賢首大師ノ解尺、此ノ趣ヲ述給ヘリ。

第四 像輪



4th wheel

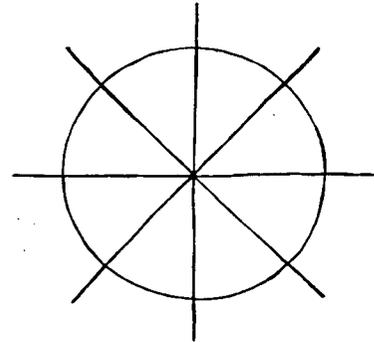
第四像輪ハ、天衆地類、森羅万像、此輪ニ治。

第四ハ、異ノ位。草木国土モ、皆唯識ノ所変ナレバ、一心轉變シテ、万像歴然タリ。「法界体性無差別。」

庄信私詞ニ

5th wheel

第五 破輪



森羅万像即仏身、不見善提外有法。是故我礼一切、塵ニノ華嚴經ノ文、此ノ意ナリ。

第五破輪者、天地十方、無尽異相之形ヲ成モ、本来此輪中生ズ。然共、假以破円相之鏡上故、破輪ト名付也。

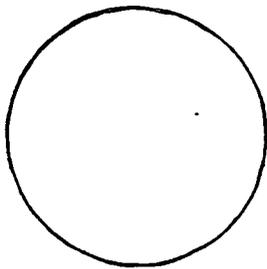
第五ハ、減ノ位。煩惱モ即菩提ト顯レ、生死モ即涅槃ニ帰ス。

庄信私詞ホ

志玉加注ト

6th wheel

第六 空輪



第六空輪ハ、無主無色之位、向去却來シテ、又本ノ舞輪ニ

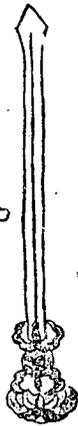
第六空輪ハ、無主無色之位、向去却來シテ、又本ノ舞輪ニ

庄信私詞ニ

第六ハ、又掃最初無相之一理。空々、絶跡、湛々、亡言、遺々而重遺、無有可遺処。空々而又空、不見可空物。

第六ハ、又掃最初無相之一理。空々、絶跡、湛々、亡言、遺々而重遺、無有可遺処。空々而又空、不見可空物。

Ichiro Dew drop



此一露、不落空色之二見、自在無碍ニシテ、一塵モサワル事ナン。是則、性剣ノ形ト成ル。

奥書ノ一露ハ、至極甚深ノ位ナリ。雨露霜雪ハ皆消、只一露ニマトマルガ如シ。已上ノ六門ノ有相・無相ヲ共ニハラウコト、剣ノ万障ヲ私ヲニ似タリ。サレバ、是ヲ性剣トス。一切善、惡、都莫思慮ノ楞伽經

73 Omote Akira and Katô Shuichi, eds., *Zeami Zenchiku, Nihon shisô taikai*, vol.24 (Tokyo: Iwanami shoten, 1974), 324-7.

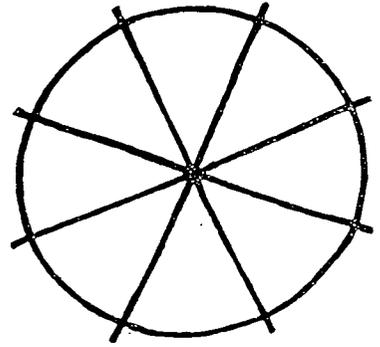
409 ぼのぼのとあかしの浦の朝霧に島隠れゆく舟をしぞ思ふ



1657 山里に憂き世いとほん友もがな悔しく過ぎし昔語らん

西行法師

378 武蔵野やゆけども秋の果てぞなきいかなる風か末に吹くらん



仙居に菊をわけて人のいたれる形をよめる  
 濡れてはす山路の菊のつゆのまにいつか千年を我は経にけむ

紫性法師



仙人の折る袖にはふ菊の露うちはらふにも千代は経ぬべし



濡れて千す玉串の葉の露霜に天照る光幾代経ぬらん

K. *Kokinshû*, #409, anonymous, though attributed by some to Kakinomoto no Hitomaro:

In dawn's first dim light,  
my thoughts follow a small boat  
going island-hid  
through the morning fog and mist  
at Akashi-no-ura.<sup>74</sup>

L. *Kokinshû* #273, by Monk Sosei:

on the mountain road  
dew from the chrysanthemums  
drenched my hem in the  
instant it took to dry can  
a thousand years have flashed by<sup>75</sup>

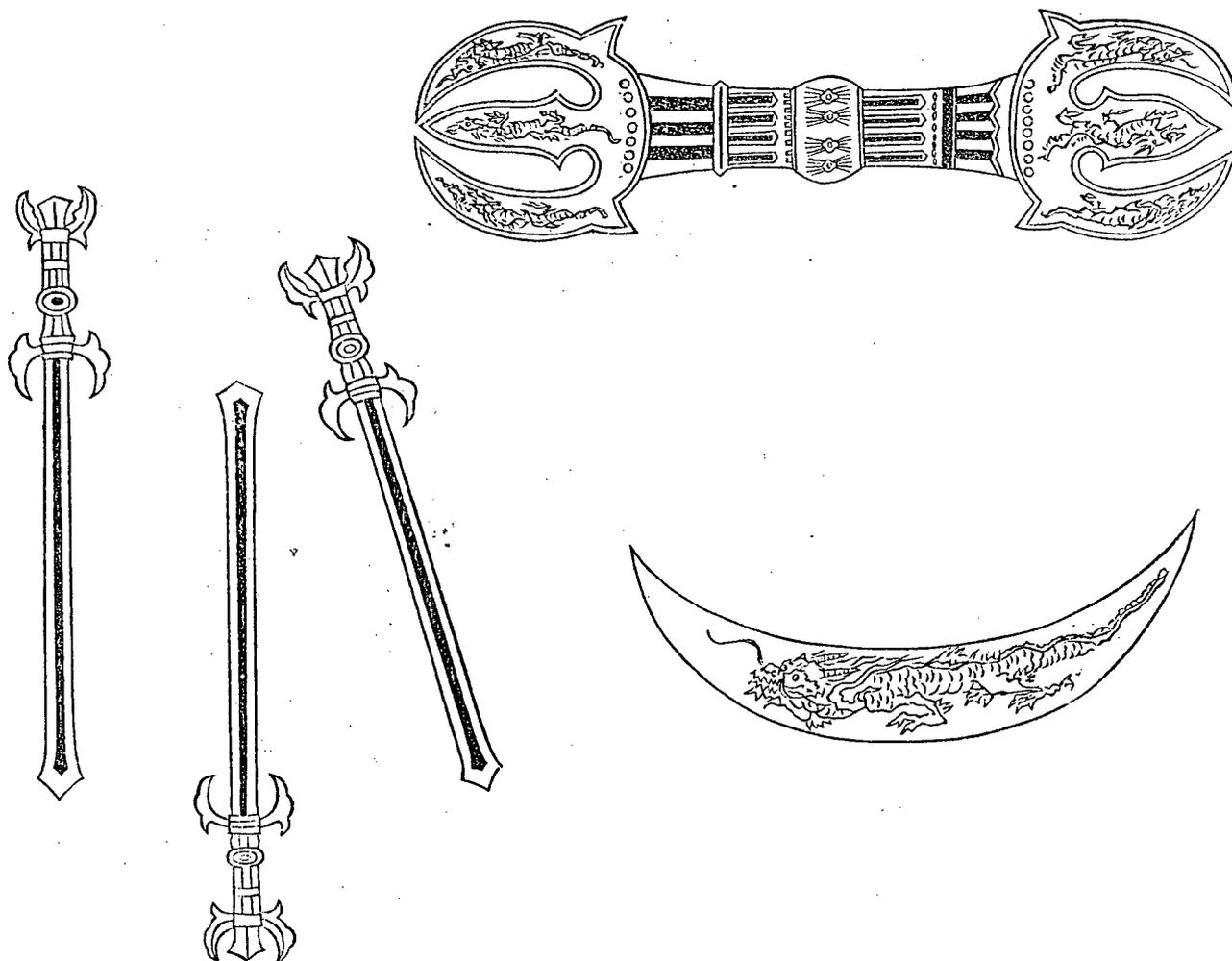
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<sup>74</sup> McCullough, 1985, 98.

<sup>75</sup> Rodd, 1984, 126.

Romanization

Mushi mushu shuju no keizô. Saishô no ikka no tama wa hokkai genshô no issui nari. Koku jô ritsu no son shin getsu rin daikû musô no myôtai nari. Niju narabete aru mono wa kokukyô tsui no son to hôshintei no sonto nichu ju getsu kyô nari. Tenchi jitsugetsu futa motori no suika enman ma ka ma ni ju. Nyonyo byôdô no myôtai nari. Hito kara no mi hashira no mi tama no kumo no ken wa. Dai roku tendai jizai tennô yori, kore o ju ji suru san geki no riken nari. Ken sanpô o tatsu rokuja mitsuka no ken nari. Naka ni rokuryû no mitama ari, shichishu no tama o umidasu. Rokudô no jaken o yaburite issui no hihi o taru. Tsuka ni nirin ari dai ji sai ten no ryôgan nari. Ku yo no renga wa toku jishôshôjô hosshô nyorai. Kukai no meijô no kei o arawasuru nari. Jidai no kû yori rokuja o izu, ga ni o o fukumite rokurin to naru. Rokudô bonbu shôji no kizuna o todomeru nari. Ropparamitsu o arawasu. Rokurin hosshin wa cho hosshin no toku o arawasuru nari. Ten no keisho no tama to wa. Koko ni wa dokko to iu. Ô yamato no kuni no kokoro no mi hakari hashira nari. Jûnyo no getsu yoko ni tateru wa. Jô no san bashira no son no sanmai ja no myôtai ya mata ten no keiso kongô takara hashira wa. Tenchi ryôban no chû yori. Shohô jissô no hôgen o izu. Sho no hito kusa o risu. Ten no mi hakari hashira wa. Tenchi kaibyaku shikiyô. Hôkkai hōsshin shinnô shinsu no dai mandara. Isshin musaku no honmyôsô. Tenchi wagô no renga kongô. Mushi mushû no yori honsuijaku nari. Ijô mikusa no kanzai wa akuma kôfuku no sengu. Kisen jôka shugo no shirushi nari.

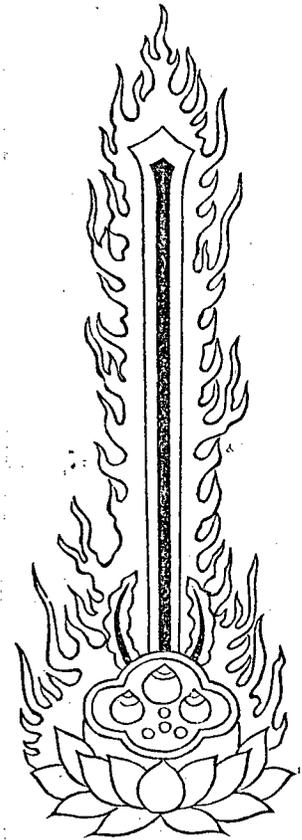


天地麗氣記卷第十三

現圖麗氣記 天札以後  
可傳之

無始無終種種形像。最初一顆之玉者法界元初，一水國常立，尊心月輪大空無相，妙體也。二珠並座者國狹槌，尊與豐樹淳，尊日珠月鏡。天地日月二變水火圓滿摩訶摩尼珠。如如平等妙體也。一柄三靈天叢雲劍者從第六天大自在天王受持之。三戟利劍立劍三峯六蛇三握劍也。中有六龍神出生七種玉。破六道邪見垂一子慈悲握有二輪大自在天兩眼也。九葉蓮華得自性清淨法性如來。九界迷情形表也。自地大之空出六蛇含牙尾成六輪留六道凡夫生死，現六波羅蜜。六輪光明貯法身表德也。天瓊杵玉者爰曰獨股大日本國心御量柱也。重如月橫立者薩羅沙縛曰羅文武，二道定慧橫豎妙體國中安寂吉瑞也。此三種神寶者上三柱尊三昧耶妙體也。亦天瓊杵金剛寶柱者從天地兩盤中出諸法實相，法言利諸品物。天御量柱。天地開闢色葉法界法身心王心數大曼荼羅。一心無作本妙藏。天地和合蓮華金剛。無始無終從本垂跡也。已上三種神財惡魔降伏戰具。貴賤上下守護

文 シムシヤリ



**Example 31.2:** (*shite*)

YÔKIHI: Of course, that is so. I remember now the words we offered the Two Stars as our vow that night in early autumn, Seventh Night:

**Example 31.1:** *Yôkihi* (*uta*)

CHORUS: "In heaven may we be twin birds that share a wing;  
On Earth may we be twin trees with branches intertwined."  
Remind him of this privately.  
See how I let fall among my tears  
These words untold to any other!  
(*She weeps.*)<sup>76</sup>

**Example 31.3:**

YÔKIHI: When I think upon the far, far past gone long ago,  
I cannot tell when these countless lives began.<sup>77</sup>

**Example 32:** (*kuse*)

CHORUS: They say, "Those who meet must part."  
We, too, have met and parted.<sup>78</sup>

**Example 33.1:** *Mondô* (*kotoba*)

SORCERER: Now that I have seen your beauty I realize why my lord's feelings lie so deep. More than ever do I pity him!<sup>79</sup>

**Example 33.2:** *Mondô* (*kotoba*)

YÔKIHI: This shall be a token. So saying,  
she removes her jeweled hairpin  
and presents it to the sorcerer.<sup>80</sup>

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<sup>76</sup> Carl Sesar, trans., "Yôkihi," Donald Keene, ed. *20 Plays of the Nô Theatre* (New York: Columbia University Press, 1970), 214.

<sup>77</sup> *Ibid.*, 215.

<sup>78</sup> *Ibid.*, 216.

<sup>79</sup> *Ibid.*, 213.

<sup>80</sup> *Ibid.*, 214.

## N. *Aoi no ue*

TSURE: Pure is Heaven, pure is Earth,  
pure within and without, pure the six senses.  
The spirit invoked  
now approaches lightly holding the reins  
of a steed the color  
of reeds along the shore.

*Issei*

SHITE: In the Three Vehicles on the Road of the Law,  
one may leave the Gate of the Burning House.  
A carriage in disrepair like Yûgao's dwelling,  
Unhappily, cannot drive away despair.

*Shidai*

Like wheels of an ox-drawn carriage the wretched world  
goes round and round in retribution.<sup>81</sup>

## O. *Aoi no ue*

*mondô*

SHITE: Oh how hateful! I cannot rest in peace unless I strike her now.

TSURE: How dreadful! For one of Lady Rokujô's station to strike  
a later wife—how can such behavior be allowed? Stop at once.

SHITE: Regardless of what you say, I shall not be satisfied unless I  
strike; she approached the pillow and just as she struck

TSURE: if you do not stop, I will draw nearer  
and make you suffer at the other end.

SHITE: This hatred is in revenge for the past—  
flames of anger consume me.

TSURE: Do you not know?

SHITE: Know then

CHORUS: how hateful you are,  
oh how hateful you are.

This hatred of mine runs deep;  
though you may cry out in anguish  
as long as you live in this world  
you will remain wedded to *the one*  
more *radiant* than

*fireflies* in a darkened marsh.

SHITE: Unlike the *wormwood*, I  
have lost the place I occupied *before*;  
and then to vanish like dew at the end  
of a leaf—the very thought is hateful.  
Not even in dreams renewed,

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<sup>81</sup> Janet Goff, *Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays* (Princeton, New Jersey: Princeton University, 1991), 134.

the bond between us  
has become a tale of long ago,  
and so my suffering only deepens—  
shameful the figure that is clearly mirrored.  
Into the broken carriage by the pillow  
I shall place her and take her secretly away,  
I shall place her and take her secretly away.

*[Holding her outer robe over her head, the shite approaches the folded robe at stage front and then retires to the rear of the stage.]*<sup>82</sup>

**P. Nonomiya**

My heart is pure in the evening light,  
Pure in the clear evening light!<sup>83</sup>

**Example 34: Nonomiya, Waka (poem)**

MIYASUDOKORO: Even the moon  
At the Shrine in the Fields  
Must remember the past;  
CHORUS: Its light forlornly trickles  
Through the leaves to the forest dew.  
Through the leaves to the forest dew.<sup>84</sup>

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<sup>82</sup> Ibid, 136-7.

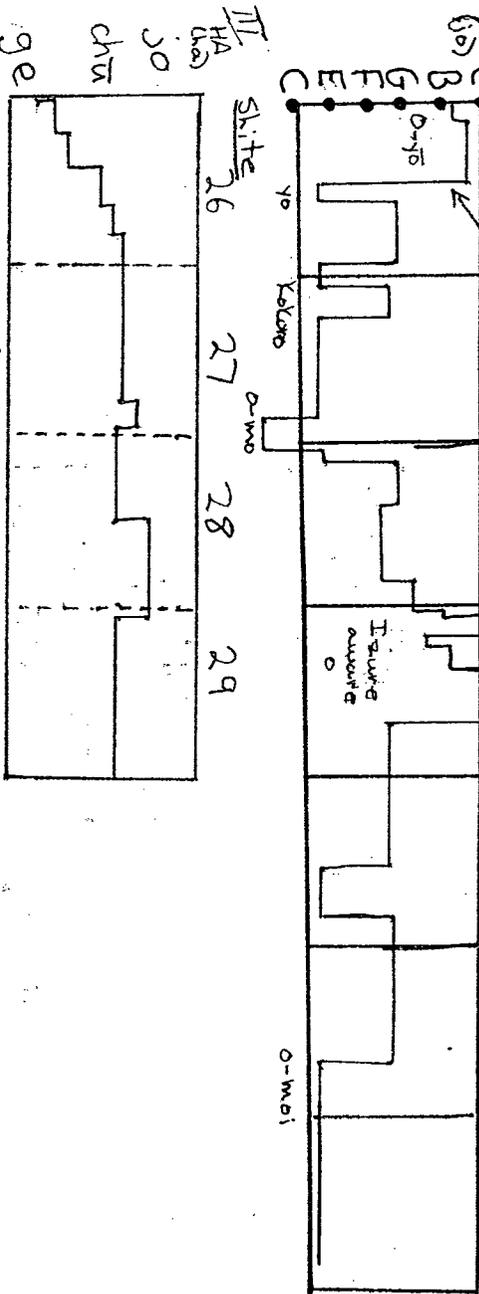
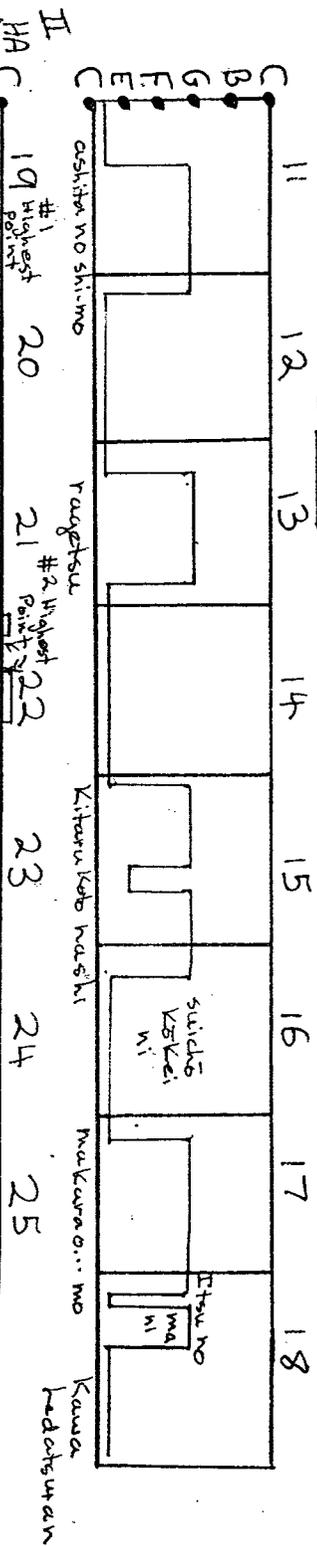
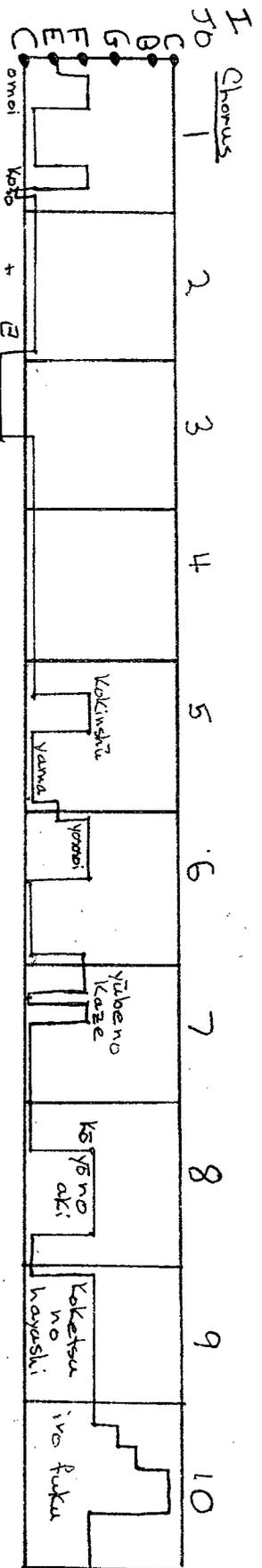
<sup>83</sup> Paul Varley, trans., *20 Plays of the Nô Theatre*, Donald Keene, ed. (New York: Columbia University Press, 1970), 183.

<sup>84</sup> Ibid, 190.

## APPENDIX 2:

### Graphic Musical Notation of Nô *Yowagin* Melodic Contours

1. *Eguchi kuse*
2. *Hyakuman kuse*
3. *Matsukaze kuse*
4. *Semimaru kuse*: A. *Sakagami age-uta*  
B. *Semimaru iguse*

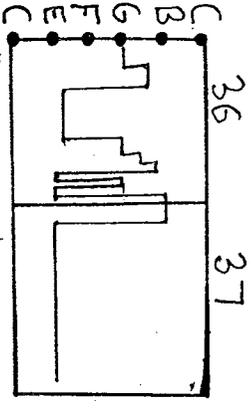
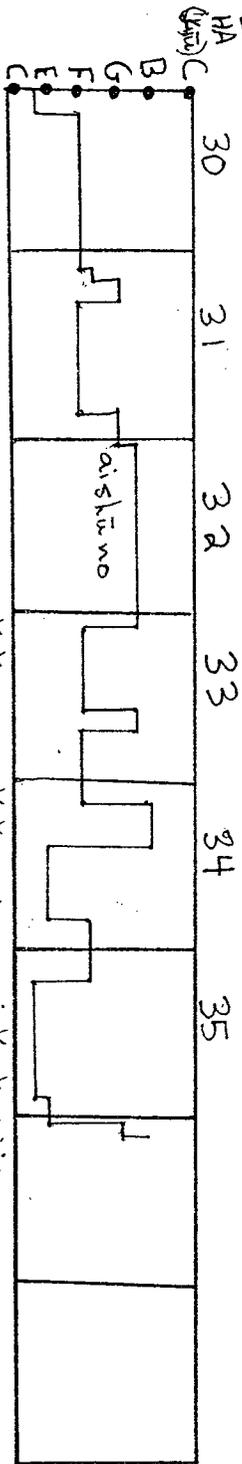


AGE - HA

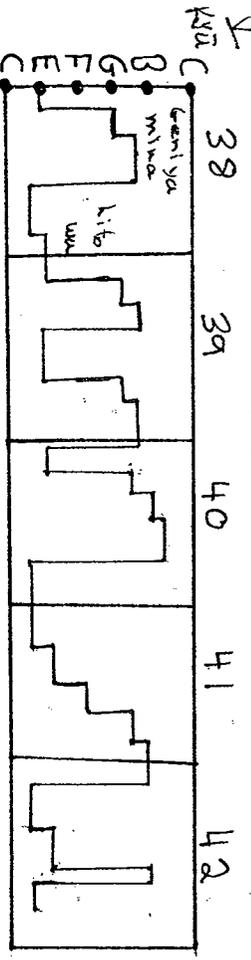
1. Eguchi

Kuse

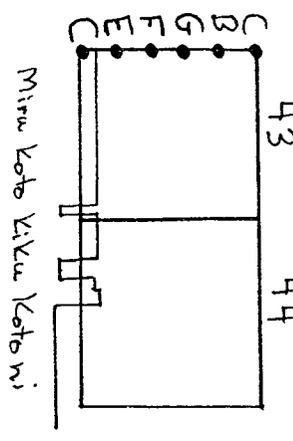
IV Chorus



Mozart no en tonari no mono



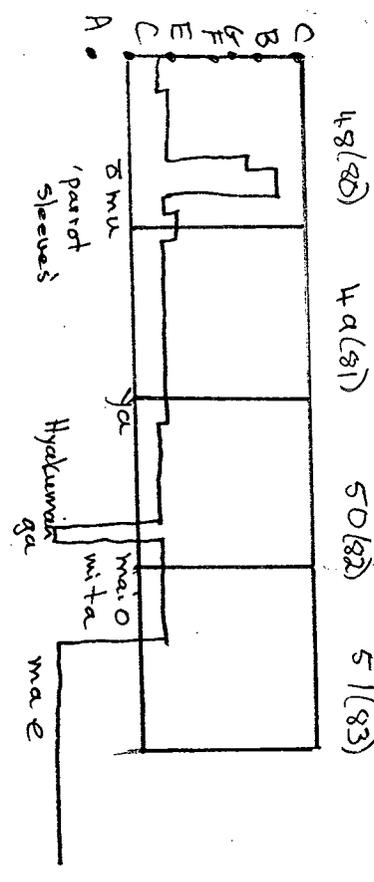
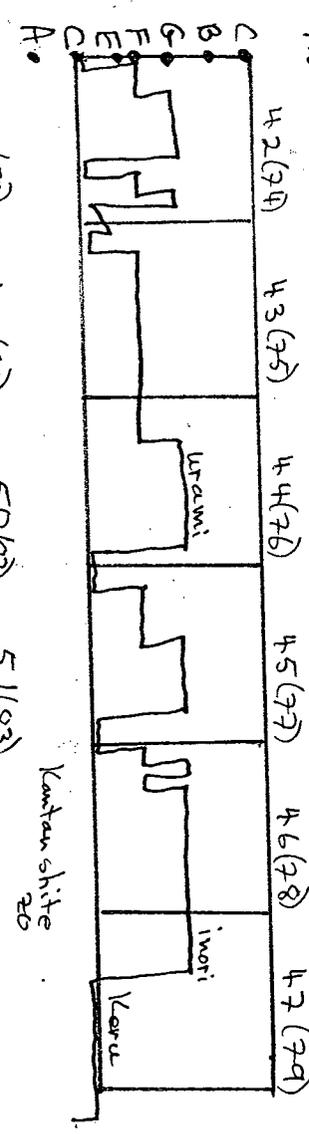
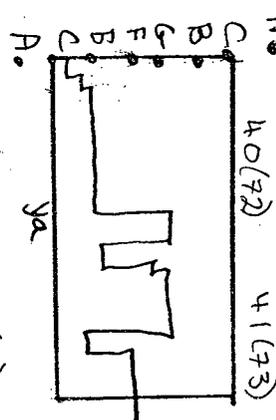
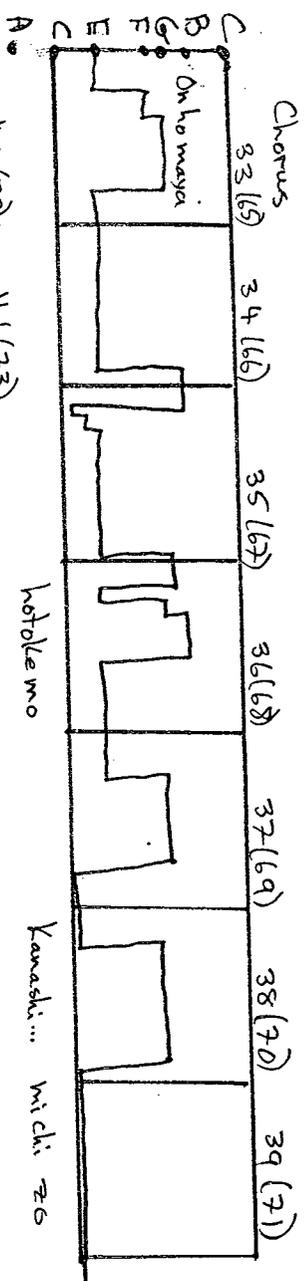
Rokujū no kyō ni ...  
Rokar no tsunagi



Miru koto kizu koto ni







hook at Hyakunin dance...

Chorus

70	I	1	2	3	4	5	6	7	8	9	10
C	B	G	F	E	C	B	G	F	E	C	B
Aware inshio	omoi izureba	Natsukashi ya	Yukikira no	Chirunagon The Middle Councillor	Mitose wa Koko ni For 3 yrs lived here	Suma no Ura At Suma Inlet	Miyako e naberi Then upon his being granted	Tamaki ga Return to the Capital	Yono kado no He left behind these gifts		
As we bring to mind	That such sensitivity of old	Such yearning -o-	Yukikira Yukikira								
11	12	13	14	15	16	17	18	19	20		

C	B	G	F	E	C	B	G	F	E	C	B
Kodami tobi	on tote eboshi	Karigiru o. His hunting robe	rokoshi ok	Tamae dome Yet,	Kore ni tabi ni Whenever I look at them	Iyaredi no Still thick grass (used)	omoi gusa sorrowful grasses	Hazume ni musube On the blades ends of which	Tsuyu no naho Are left just spars of depleted dew.		
As keepsakes	head gear +										

I HA (ja)

21	22	23	24	25	26	27	28	29	30	31
C	B	G	F	E	C	B	G	F	E	C
Utsureba Koso	aiyina ya Was that they were hurrying -o	Kodami Koso	inu wa ada nare nare You may have become verbal emmes	Kore naku wa without them	Uyama niwa mo	Arrive to moments of forgetfulness	yaredi wo as the song goes	ketowari ya Ist it true?	hoo omoi Koso Futoku	
so that we can't ever forget		These Keepsakes indeed!			one ballenas here might over be					Indeed! Just My feeling deeps

Indeed!  
Just  
My feeling  
deeps

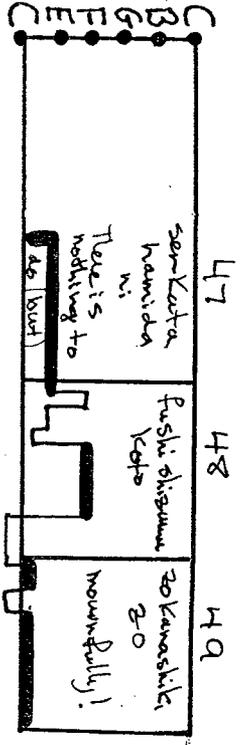
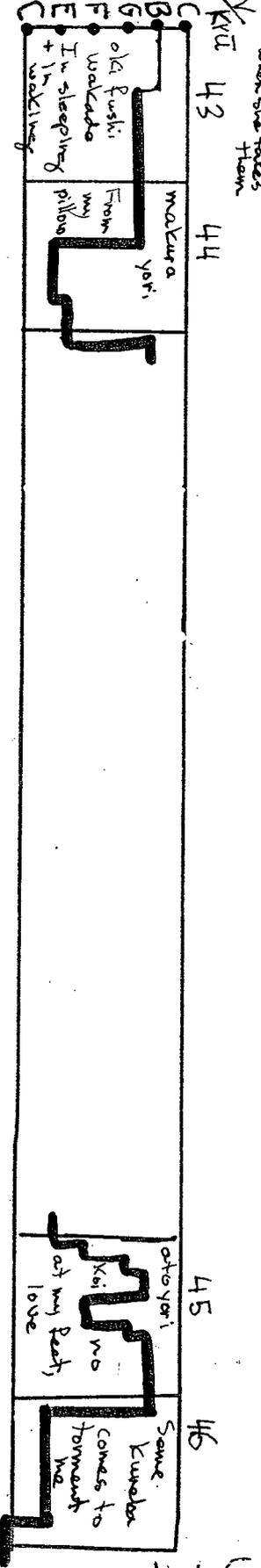
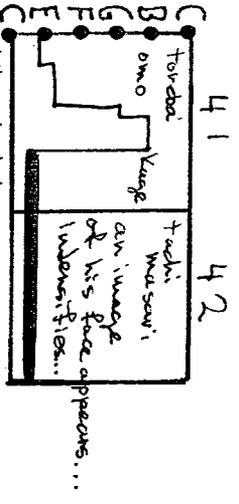
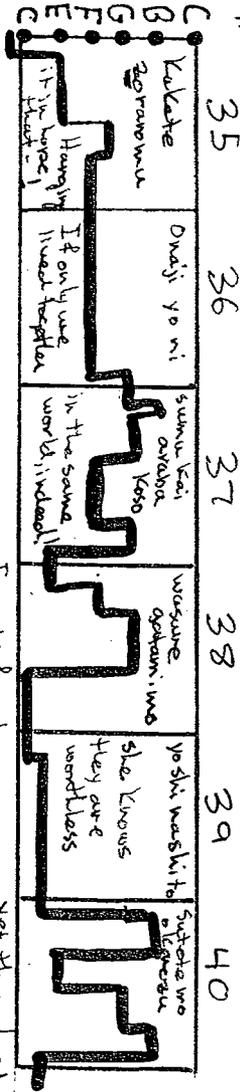
one ballenas  
here might  
over be

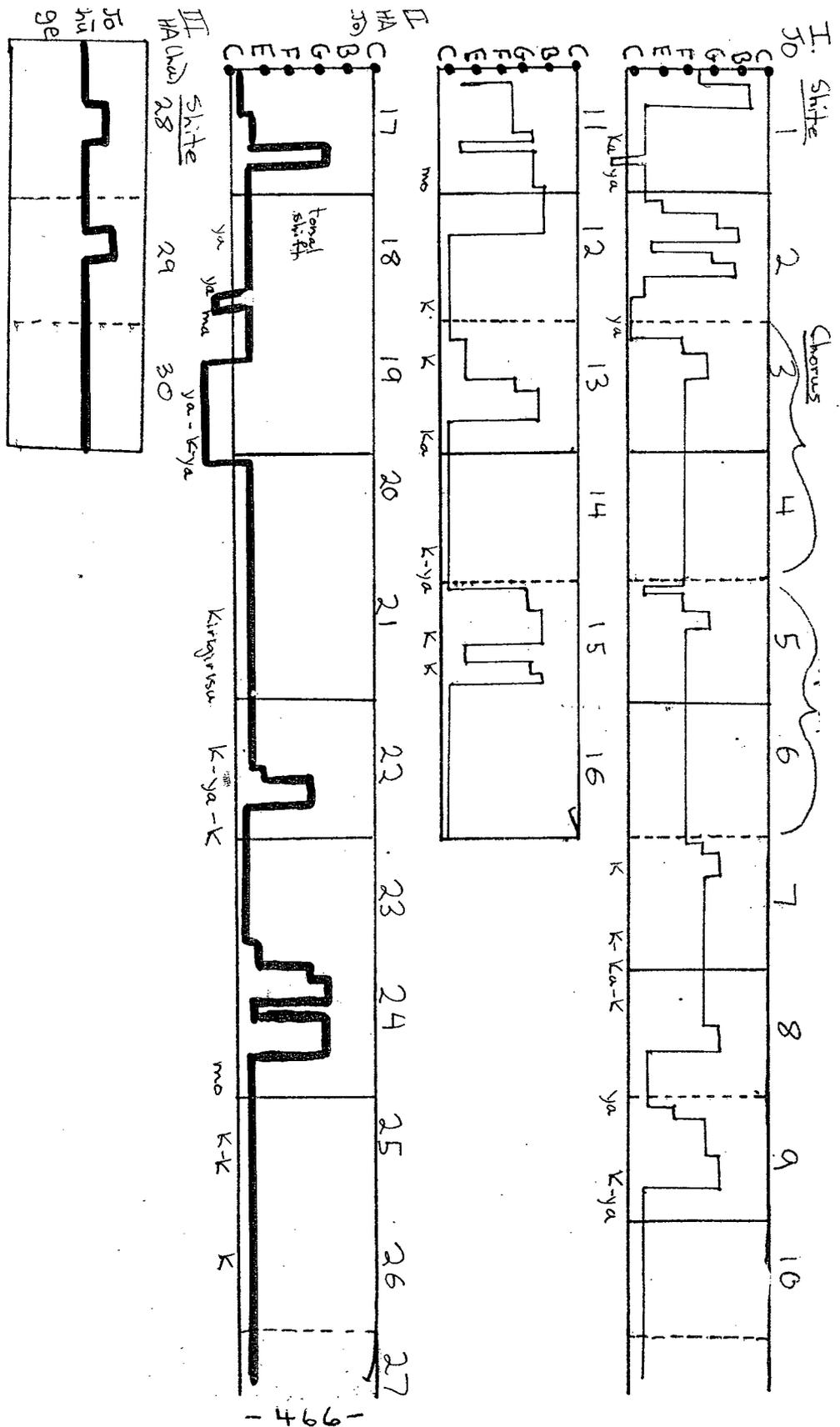
II. Site	32	33	34
HA	HA	HA	HA
Yo yoi ni In the evenings	nyūte wa oe niwa	Karigomono	
yo yoi ni In the evenings	(hand) going to sleep	I take off this hunting robe	
shū			
Go			

AGE-HA

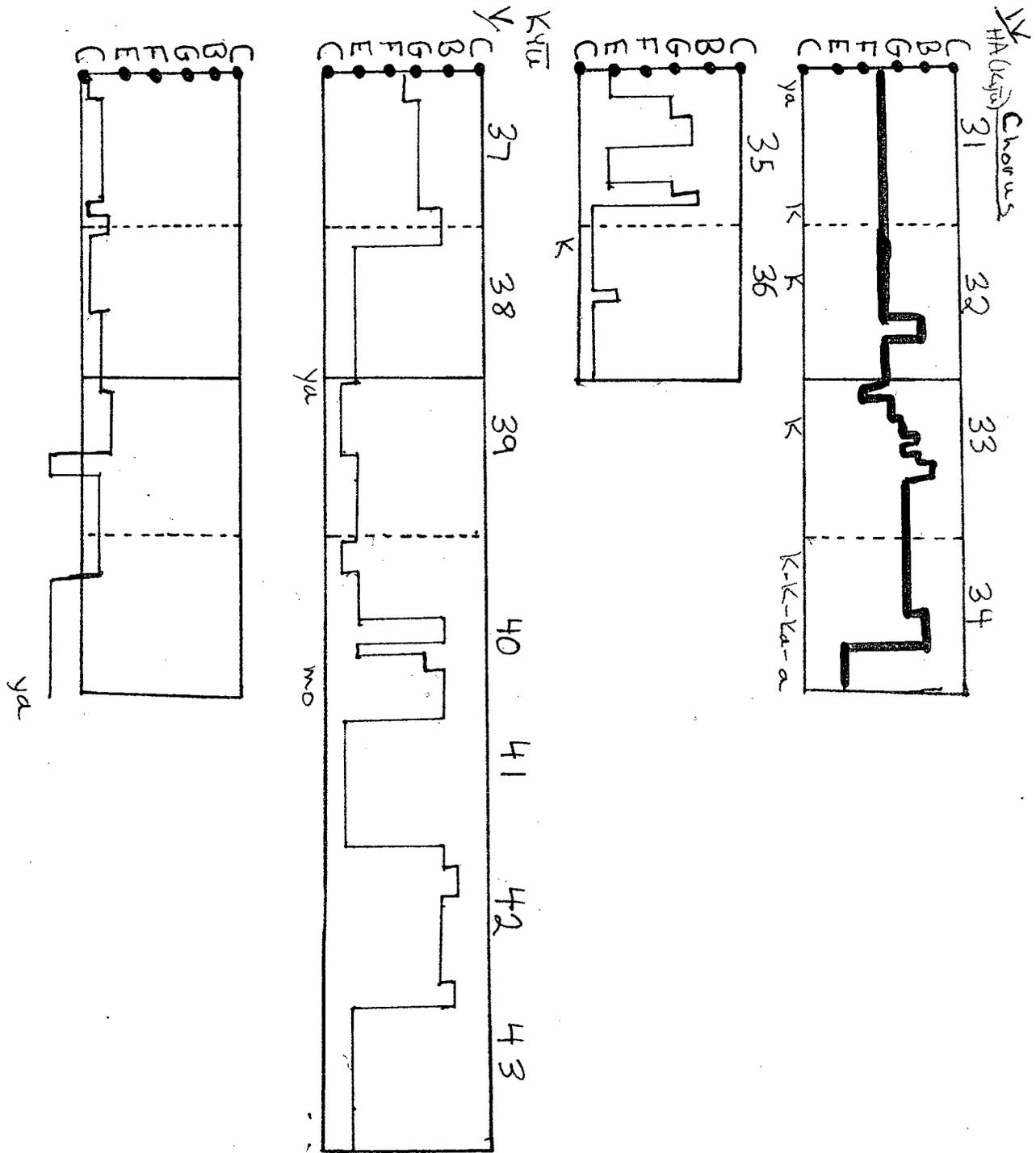
3. Matsukaze Kuse

IV (Kise)  
HA (Kise)



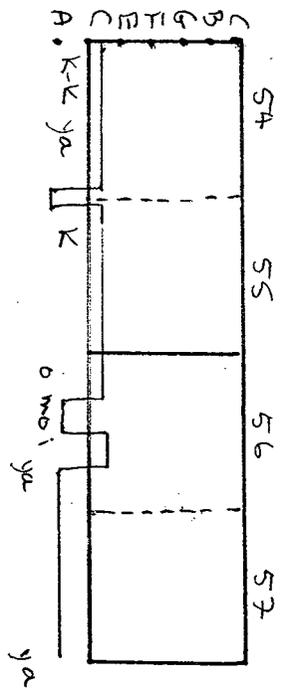
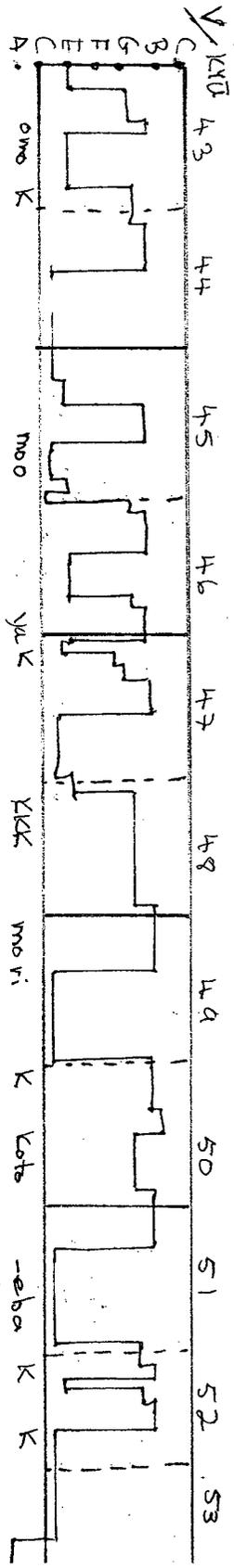
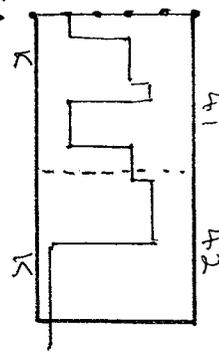
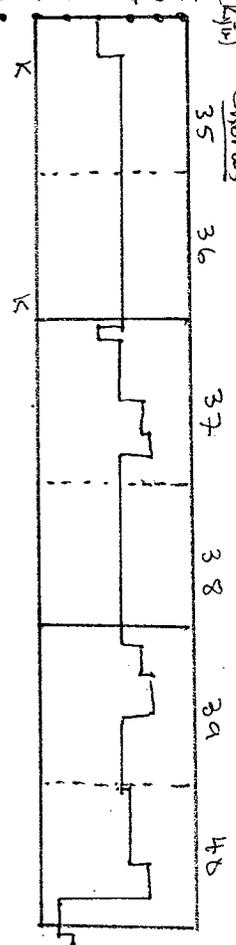


4. A. Seminaru Age-uta  
(Sakagami)





✓ (4/11) Chorus



-469-