



SINO-JAPANESE STUDIES

Volume 16 (2009), Article 11

<http://chinajapan.org/articles/16/11>

Leo Shingchi Yip “Experimenting with Chinese Language and Classics: Zeami’s Treatise *Goi*” *Sino-Japanese Studies* 16 (2009), article 11.

Abstract: This essay, entitled “Experimenting with Chinese Language and Classics: Zeami’s Treatise *Goi*,” examines *Goi* 五位 (Five Levels), the only surviving treatise written in (pseudo-)classical Chinese by Zeami, the single most important theorist of nō theatre. It explores the meaning and location of the treatise within the contexts of Zeami’s theoretical works and the possible Chinese influences surrounding the dramatist. It argues that *Goi* demonstrates Zeami’s references to Chinese classics and composition in the Chinese language were a pedagogical vehicle employed to convey his artistry and philosophy of nō performance.

Experimenting with Chinese Language and Classics: Zeami's Treatise *Goi*

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Introduction

The purpose of this paper is to examine the use of classical Chinese and Chinese *loci classici* in *Goi* 五位 (Five levels, 1420s?), a secret treatise on the art of *nō* 能 written by the prominent *nō* actor, playwright, and theorist Zeami Motokiyo 世阿弥元清 (1363-1443?). Although citations from the Chinese classics in Zeami's treatises abound, *Goi* is his only surviving treatise written entirely in pseudo-classical Chinese. Why and how did Zeami write in classical Chinese and integrate the Chinese classics in an artistic treatise that was meant to be a secret transmission to his Japanese heirs? This essay argues that *Goi* demonstrates Zeami's rhetorical use of Chinese language and materials was a pedagogical vehicle employed to convey his artistry and understanding of *nō* performance.

One should not assume that Zeami had direct access to the original Chinese materials. Rather, it is likely that Zeami referred to secondary sources, particularly Japanese commentaries on the Chinese materials. The long history of Japanese reception and adaptation of Chinese materials that has resulted in a large amount of secondary sources enabled Japanese writers, even without extensive knowledge of Chinese, to understand and incorporate "Chinese texts" into their works. The ability to write eloquently in Chinese, particularly in Nara and Heian Japan, was a barometer of one's literary competence and education. In the early age of Japanese composition of poetry and prose in Chinese, Japanese literati often emulated Chinese literary styles and well-known classics.¹ They patterned their works after Chinese classics not only to hone their Chinese writing skills, but also to adopt the aesthetic and philosophical ideals embedded in those texts. In medieval Japan, however, the use of Chinese classics and the composition in classical Chinese were more complicated. Because of the numerous adaptations, allusions, and commentaries to the foreign texts by Japanese over the centuries, it became impossible to identify whether medieval Japanese writers were indeed referencing the primary Chinese sources or secondary Japanese materials.

Incorporating Chinese materials that had already appeared in earlier Japanese literary works allows one to establish a literary conversation between one's work and the earlier Japanese literary tradition. Such a strategy not only expands the horizon of traditional references and multiplies possible interpretations of the current work, but also boosts the status of the current work. This was the case with *Goi*. The Chinese classics referred to in *Goi*, except for *Shi ren yu xie* 詩人玉屑 (J. *Shijin gyokusetsu*, Jade splinters of the poets, 1244?), all existed in Heian Japan and were likely well-known among

¹ Konishi Jin'ichi, *A History of Japanese Literature: the Early Middle Ages*, trans. Aileen Gatten and Nicholas Teele (Princeton: Princeton University Press, 1984), vol. 2, pp. 5-56.

Japanese literary elites for centuries.² For instance, Zeami cites *Mao's Preface to the Book of Poetry* 毛詩大序 (*Maoshi daxu*, J. *Mōshi daijō*; hereafter, *Mao's Preface*) which had been quoted and alluded to in various Japanese literary works, including the quintessence of Japanese poetic criticism, the *Kanajo* 假名序 (Japanese preface) to the *Kokin wakashū* 古今和歌集 (Collection of ancient and modern Japanese poems, 905). Therefore, references to *Mao's Preface* likely conjured up associations to Japanese poetic ideals delineated in the *Kanajo* and stimulate the reader to interpret *Goi* in a larger context encompassing the relevant Japanese literary tradition.

Location of *Goi* in Zeami's Treatises

Written over a period of more than three decades, Zeami's treatises exhibit a gradual increase of the integration of religious, literary, and philosophical canons that reflect the evolution of his artistry, philosophy, and writing style. One major reason for this advancement is to legitimize and raise the status of the art of his troupe. For instance, in his first treatise *Fūshikaden* 風姿花傳 (Teachings on style and the flower, 1400-1418), Zeami links the origin of *nō* to Shinto and Buddhist traditions, and ancient Chinese history.³ References to Chinese canons, though rarely found in his earlier treatises, are more visible in his later treatises, particularly in *Ongyoku kuden* 音曲口傳 (Transmission on vocal production, 1419), *Kakyō* 花鏡 (Mirror of the flower, 1424), and *Yūgaku shudō fūken* 遊樂習道風見 (Comments on the training of the way in the art of entertainment, 1424?), *Kyūi* 九位 (Nine levels, 1420s), *Rikugi* 六義 (Six categories), and *Go on* 五音 (Five modes, 1430).⁴ The major Chinese sources cited in these treatises are the *Book of Changes*, the *Book of Poetry*, the *Analects*, the *Book of Rites*, the *Doctrine of the Mean*, and the *Mencius*. In *Goi*, Zeami extensively incorporates *Mao's Preface*, the *Mencius*, and *Shi ren yu xie*.

What is the location of *Goi* within Zeami's repertoire of theoretical writings? Discovered in 1941 as an addendum to the manuscript of *Shikadō* 至花道 (The path to the flower, 1420) in the possession of the Konparu 金春 school of *nō* actors, *Goi* is now considered an independent treatise because of its content and Zeami's reference to it in *Sarugaku dangi* 申樂談儀 (Talks on *sarugaku*, 1430).⁵ Because *Goi* defines the five levels of the actor's artistic excellence in *nō* performance, some scholars have suggested

² See *Nihonkoku genzaisho mokuroku* 日本國見在書目錄 (Catalogue of [Chinese] books extant in Japan), in vol. 30b of *Zoku Gunsho ruijū* 續群書類從 (The classified collections of Japanese classics continued) (Tokyo: Zoku gunsho ruijū kanseikai, 1932), pp. 31-40.

³ See Omote Akira 表章 and Katō Shūichi 加藤周一, eds., *Zeami, Zenchiku* 世阿弥 禅竹 (Zeami, Zenchiku) (Tokyo: Iwanami shoten, 1974 1995), pp. 38-41. Hereafter referred to as ZZ.

⁴ Although *Goi* is the only treatise written entirely in (pseudo-)classical Chinese, Zeami also uses such a writing style and quotes from the Chinese classics in a more scattered manner in other treatises, particularly those written during and after 1410s, such as *Ongyoku kuden* 音曲口傳 (Transmission on vocal production, 1419), *Kakyō* 花鏡 (Mirror of the flower, 1424), and *Yūgaku shudō fūken* 遊樂習道風見 (Comments on the training of the way in the art of entertainment, 1424?). See ZZ, pp. 73-81, 83-109, 161-67.

⁵ ZZ, pp. 261, 563.

that Zeami composed the treatise sometime in the 1420s before *Kyūi*, which identifies and ranks the nine levels of artistic abilities and qualities of an actor.⁶ The term *i* 位 (also read as *kurai*) recurs in Zeami's other treatises, such as *Fūshikaden*, in which Zeami uses the term to distinguish the different degrees of excellence in the artistry of an actor.⁷ *Goi* and *Kyūi* are the only two treatises that share the same character *i* in their title.⁸ Unlike *Kyūi*, however, *Goi* does not rank the levels of performances nor describe the process of an ideal training program. Rather, as Omote Akira 表章 and Takemoto Mikio 竹本幹夫 have suggested, *Goi* is more like a straight enumeration of the five artistic effects that the *nō* actor's acting and performance may have on the audience.⁹ Tom Hare has also noted that *Goi* delineates the "effects of performance."¹⁰ I must stress that my use of the word "level" as a translation of the term *i* 位 in the current essay, therefore, does not so much pertain to the "magnitude" or "rank," but rather the "layers," "planes," or "dimensions" of the actor's performance.

Goi is Zeami's first treatise that not only systematically lists the various levels of *nō* acting—*myō* 妙 (wondrous), *kan* 感 (fascination), *i* 意 (image), *ken* 見 (visualization), and *sei* 聲 (vocalization), but also incorporates a substantial number of Chinese sources. It is likely that Zeami was experimenting with Chinese materials in the articulation of his artistic ideas. It is clear that Zeami's integration of Chinese materials and the use of the Chinese language evolved in his immediate subsequent treatises, *Kyūi* and *Rikugi*. In *Kyūi*, one of the most studied yet cryptic treatises on *nō*, Zeami abandoned writing in classical Chinese. Instead, he wrote in Japanese and combined the use of Chinese characters with Zen Buddhist ideology into present his theory. Zeami ranked the actor's artistry in nine levels of excellence, which he further divided into three groups with a pedagogical focus. He labeled each level in obscure Chinese words with the character *fū* 風 (style) as the suffix, and attached brief definitions borrowed from Zen Buddhist and Confucian texts. For instance, the highest level in *Kyūi* is *myōkafū* 妙花風 (style of the wondrous flower), in which Zeami integrated a Zen Buddhist concept.¹¹ He used the character *fū* to signify various concepts in his treatises. In the context of *Goi*, however, as discussed earlier, Zeami used the character to denote the artistic effects of the actor's performance. Therefore, the character *fū* should be translated as "effect."¹²

⁶ Based upon the structure, content, style, and terminology used in *Goi*, Konishi Jin'ichi suggests that Zeami might have written *Goi* after *Kakyō*, but before *Rikugi* and *Kyūi*. See Konishi Jin'ichi 小西甚一, *Zeami shū* 世阿弥集 (The works of Zeami) (Tokyo: Chikuma shobō, 1970), p. 279. Omote Akira also considers that Zeami composed *Goi* sometime between *Kakyō* and *Kyūi*; see ZZ, p. 563.

⁷ For instance, see ZZ, p. 17.

⁸ The full title of *Goi* reads *Yūgaku geifū myō kan i ken shō goi ni iwaku* 遊樂芸風妙感意見聲五位云 (On the five levels of the artistry of the art of entertainment: wondrous, fascination, image, visualization, and vocalization). See ZZ, p. 170.

⁹ See Omote Akira and Takemoto Mikio, *Nōgaku no densho to geiron* 能楽の伝書と芸論 (Artistic theories and treatises on *nō*) (Tokyo: Iwanami shoten, 1988), p. 119.

¹⁰ See Tom Hare, *Zeami: Performance Notes* (New York: Columbia University Press, 2008), p. 189.

¹¹ ZZ, p. 174.

¹² See Tom Hare, *Zeami: Performance Notes*, pp. 189-91.

A comparison of *Kyūi* and *Goi* reveals how Zeami developed his idea of different levels of artistic excellence in the actor's performance.¹³ The upper six levels defined in *Kyūi*, to a large degree, correspond to the five levels described in *Goi*. The middle three levels of *Kyūi*, which emphasize the mastery of the two artistic modes (chanting and dancing) and the three role types (*santai* 三体), seem to correspond to the lowest three levels third of *Goi* (namely, *ifū* 意風 “effect of artistic intents,” *kenpū* 見風 “effect of visual effect,” and *seifū* 聲風 “effect of vocalization”), which are fundamental to the manifestations of all role types and performances that interest the audience. The upper three levels, on the other hand, resemble the First and Second Levels of *Goi* (*myōfū* 妙風 “effect of the wondrous” and *kanfū* 感風 “effect of the fascination”). In *Rikugi*, a supplement to *Kyūi* written for his son-in-law Konparu Zenchiku (b. 1405), Zeami borrowed Chinese poetic terminology from the *Book of Poetry* in ways that further substantiated his arbitrary use of Chinese materials. In the treatise, Zeami elaborated six of the nine levels of artistry defined in *Kyūi*. He named the six levels by combining the six terms *feng* 風, *ya* 雅, *song* 頌, *fu* 賦, *bi* 比, and *xing* 興 from the *Book of Poetry* and attaching the suffix *kyoku* 曲 (mode).¹⁴ However, Zeami did not use the six terms in accordance with their original meanings. Rather, he incorporated excerpts from the *Japanese Preface* to the *Kokin wakashū* and the supposedly Tendai Buddhist doctrine to illustrate the concepts stated in *Kyūi*.¹⁵ In so doing, the Chinese terms carried none of their original connotations and seem to have had merely cosmetic functions in the treatise.

In contrast with *Kyūi* and *Rikugi*, the use of Chinese language and the Chinese classics in *Goi* is more coherent. This might have been the result of Zeami's intention to further experiment with using Chinese language and classics to articulate his artistic teachings without fixating on the correctness of the usage in the Chinese language. I would argue that Zeami might have discovered through the writing of *Goi* that the incorporation of materials from foreign traditions and other disciplines, regardless of accuracy, can stimulate and challenge one's mind to operate in an unfamiliar and less comfortable zone. Such an exercise of utilizing foreign materials, or materials of foreign origin, may make it easier for one to generate, comprehend, and accept new ideas and to function at a level unrestrained by the prevailing social norms. Zeami might have found that such an exercise involving the foreign materials would have a transcending effect on its readers in passing down his artistic ideals. His continuing incorporation of Buddhist and Chinese materials in his later treatises was a testament to his belief that the foreign materials would facilitate the conveying of his artistic teachings and philosophy. Indeed, *Goi* not only marks Zeami's commitment to and confidence in Chinese classics, but also offers a unique glimpse into understanding the meanings and evolution of his artistic ideals and metaphysical thought.

¹³ Scholars have briefly suggested the possible resemblance between *Goi* and *Kyūi*. See ZZ, p. 563.

¹⁴ The term *kyoku* 曲 carries different meanings in different contexts in Zeami's treatises, such as “mode,” “vocalization,” “piece,” “tune,” and “composition.” For instance, it means “modes” of the art of *nō* in *nikyoku* 二曲 (two modes), and “vocalization” or “singing” in *Ongyoku kuden*.

¹⁵ ZZ., pp. 180-82, 473-74.

Notes on the Chinese Language and Chinese Materials Used in *Goi*

Scholars such as Omote Akira have stated that Zeami's use of Chinese texts and his composition in "classical Chinese" indicate the dramatist's level of education and culture.¹⁶ Given the long reception of Chinese classics in the Japanese cultural tradition, what might have sparked Zeami's interest in Chinese materials around the time he wrote *Goi*? Although we know little of Zeami's education in Chinese studies and his exposure to the Chinese classics, he might have been inspired by his teachers and acquaintances. It is well known that, with the patronage of the Ashikaga Shogun Yoshimitsu 義満 (1358-1408), Zeami had studied under renowned scholars of Japanese literature, such as the *renga* 連歌 (linked verse) master Nijō Yoshimoto 二条良基 (1320-1388). As Zeami's earlier treatises show, he was well-versed in the Japanese classics. Influence from Buddhist and Chinese writings, however, only became more visible from the middle of his career, long after he had fallen out as the favorite of the shoguns following Yoshimitsu.

A relatively unknown figure who may have had a certain influence on Zeami's interest in Chinese *loci classici* was Kiyō Hōshū 岐陽方秀 (1361-1424). A prominent Rinzaï Zen monk and scholar of the Chinese classics, Kiyō had compiled an edition of *Sishu* 四書 (J. *Shisho*, Four Books) and *Liujing* 六經 (J. *Rikkei*, Six Classics), as well as Zhu Xi's 朱熹 (1130-1200) commentaries on the *Four Books*.¹⁷ Kiyō inserted Japanese transcriptions to the Zhu Xi edition of the *Four Books*, which made it possible for Japanese who had no knowledge of Chinese to read the Chinese classics. Kiyō also annotated the *Blue Cliff Record* 碧巖錄 (C. *Biyan lu*; J. *Hekiganroku*), a collection of Zen *koans* which Zeami often cited in his works.¹⁸ Kiyō was the abbot of several Zen temples before becoming the abbot of Tōfukuji Temple 東福寺 in Kyoto in 1411. He later retired and dwelled at a hermitage there during the last years of his life around the 1420s. Kiyō is one of the few known Zen monks who Zeami befriended and frequently visited at Tōfukuji.¹⁹ It was around this period that a significant influence of the Chinese classics emerged in Zeami's theoretical writings. Of course, because of the lack of surviving records, we do not know the extent of Kiyō's influence on Zeami. Although we are uncertain whether Zeami had actual access to Chinese originals through Kiyō, the topics of Kiyō's study and his friendship with Zeami undoubtedly shed some new light on the *nō* artist's endeavors into the Chinese classics and language.

¹⁶ ZZ., p. 558.

¹⁷ See Joseph D. Parker, "The Hermit at Court: Reclusion in Early Fifteenth-Century Japanese Zen Buddhism," *Journal of Japanese Studies* 21.1 (1995), p. 112. The *Four Books* are the four Confucian classics (the *Analects*, the *Mencius*, the *Great Learning*, and the *Doctrine of the Mean*) selected by Zhu Xi. The *Six Classics* are *Yi jing* 易經, the *Book of Poetry* 詩經, the *Book of Rites* 禮記, the *Classic of History* 書經, the *Spring and Autumn Annals* 春秋, and the *Book of Music* 樂經 (today compiled as a part of the *Book of Rites*).

¹⁸ See Kiyō Hōshū 岐陽方秀, *Hekiganroku fuji shō* 碧巖錄不二鈔 (Fuji annotated version of the *Blue Cliff Record*) (Kyoto: Zenbunka kenkyūsho, 1993).

¹⁹ See Joseph D. Parker, *Zen Buddhist Landscape Arts of Early Muromachi Japan (1336-1573)* (Albany: State University of New York Press, 1999), p. 15.

Goi offers a glimpse of Zeami's strategy and rationales for adapting Chinese diction and materials. First, some of the Chinese materials referred to in *Goi* are not consistent with the Chinese originals. I would propose that the discrepancies might have been the result of mistaken identification of source materials (preexisting in earlier secondary sources, or Zeami's own mistakes), the lack of accurate information, and Zeami's internalization of the foreign materials that led him to alter the title of some of the sources. An example that reveals the mistaken identification of the source material appears in *Shūgyoku tokuka* 拾玉得花 (Gathering gems, gaining the flower). Zeami refers to the *Mencius* in his discussion of the actor's visual performance: "Mencius says: doing is not difficult, doing it well is difficult."²⁰ This quotation does not appear in Mencius's writing, but as Omoto and Katō have suggested, similar lines appear in the *Shu jing* 書經 (J. *Shokyō*, Classic of history) and *Wenxuan* 文選 (J. *Monzen*, Selections of literature), which suggest the source materials mistakenly identified.²¹ Second, the language used in *Goi* is not classical Chinese, but a pseudo-classical Chinese. Zeami's "Chinese composition" is often in disagreement with the grammar of classical Chinese, a topic to be discussed below.

By writing *Goi* in pseudo-classical Chinese, a style that is different from Japanese writing with a large number of Chinese characters and materials, Zeami might have been experimenting with how the foreign style could stimulate and challenge one's mind to operate in an unfamiliar and less comfortable zone. The use of a foreign language, although "pseudo-foreign," might indeed have had a galvanizing effect on one's ability to articulate, comprehend, and internalize abstract ideas. The issue of the relationship between language and thought has been debated in modern scholarly studies of language and cognitive science. One well-known example is the debate over Edward Sapir (1884-1939) and Benjamin Lee Whorf's (1897-1941) hypothesis that the particular language one speaks may influence the way one thinks.²² Recent studies, however, tend to focus on how language influences thought. In their study of infant cognition, psychologists Paul Bloom, Susan Hespos, and Elizabeth Spelke have demonstrated that while all humans do share "a universal core of meaningful distinctions," language does shape some distinctions of meaning-making. They conclude that "language learning might really be the act of learning to express ideas that already exist," which have been buried

²⁰ Zeami uses the quotation to explain that delivering an average visual performance that resembles something without major flaws is not difficult; however, few actors can truly become the very roles they perform and thus gain reputation. See *Shūgyoku tokuka* in ZZ, p. 195.

²¹ Ibid., pp. 455-56. For another example, in *Fushizuke shidai* 曲付次第 (Phases of composing the melody [undated]), Zeami quoted phrases from the *Analects* and *Laozi*, but mistakenly attributed them to *Liji*. See *Fushizuke shidai*, in *ibid.*, pp. 148-49, 466; *Analects*, in vol. 2 of *Shisanjing zhu shu: fu jiao kan ji* 十三經註疏：附校勘記 (Collation of the notes and commentaries on the Thirteen Classics), ed. Ruan Yuan 阮元 and Duan Yucai 段玉裁 (Beijing: Zhonghua shuju, 1980), p. 2499; *Laozi yi zhu* 老子譯注 (Translations and annotations on Laozi), ed. and annot. Feng Dafu 馮達甫 (Shanghai: Shanghai guji chubanshe, 1991), pp. 96-99.

²² For instance, see Edward Sapir, *Culture, Language and Personality* (Berkeley and Los Angeles: University of California Press, 1958 [1929]), p. 69.

because of the lack of representation in one's native language patterns.²³ While the mystery of using a second language remains a topic of study, the case of using the "Chinese language" in *Goi* might have been a method with which Zeami experimented in passing down his secret teachings.

Zeami might have found Chinese materials, even though they had been alluded to in earlier Japanese literary works, thought-provoking and inspiring if refashioned to fit the content and rhetoric of his secret treatises. The highly poetic and metaphysical Chinese doctrines that he incorporates in *Goi* might help his readers (possibly the designated heir of his art) to utilize various means and supplementary materials, such as other Japanese works containing similar allusions to the Chinese sources, so as to fully comprehend and internalize the teachings of the treatise.

Two References to *Mao's Preface to the Book of Poetry*

Zeami cites *Mao's Preface* in the fifth level in a straightforward manner, but alters the Chinese material and integrates his unique artistic theory in the second level. He cites an entire line from *Mao's Preface* to underscore his ideas regarding the "effect of vocalization" (*seifū*) in the fifth level:

The Effect of Vocalization

Vocalization, although lacking visual effect, can reach the mind's ear. An auspicious tone will move the audience.

Mao's [Preface to the] Book of Poetry says: "Feelings emerge in the voice, the voice forms a lyrical shape, and it is called melodic tone."

聲風

聲者、縦見風少、音感通心耳。曲聞之瑞風、成數人感。

毛詩云、「情發於聲、々(聲)成文、謂之音」。²⁴

Zeami states that vocalization can reach the mind's ear, even if the visual effect of the performance is lacking. Such an emphasis on vocal performance coincides with his theory of the two basic modes of *nō* performances (*nikyoku* 二曲).²⁵ Zeami discusses in *Kakyō* how a *nō* play can succeed through *ongyoku* (vocal music). He suggests that when the vocal music is in accord with the atmosphere of the time of the performance, it should have a gentle and graceful, yet interesting effect.²⁶ This passage on vocal music appears in the section of *Kakyō* that lays out the three criteria to judge a *nō* performance, namely *mon* 聞 (audio), *ken* 見 (visual), and *shin* 心 (feeling). In *Goi*, by endorsing the theory

²³ See Paul Bloom, "Children think before they speak," *Nature* 430 (July 22, 2004), pp. 410-11; Susan J. Hespos and Elizabeth S. Spelke, "Conceptual precursors to language," *Nature* 430 (July 22, 2004), pp. 453-55.

²⁴ ZZ, p. 171. For the original in Chinese, see *Mao shi zheng yi* 毛詩正義 (Correct meaning of Mao's edition of the Book of Poetry), in vol. 2 of *Shisanjing zhu shu: fu jiao kan ji*, ed. Ruan Yuan and Duan Yucai, p. 270. Unless otherwise noted, all translations are my own. For another translation of *Goi* in English, see Tom Hare, *Zeami: Performance Notes*, pp. 189-91.

²⁵ Zeami also uses this line in two earlier treatises, *Ongyoku kuden* and *Kakyō*, in his discussion of the methods of pitch, breath, and voice production in *nō* chanting. See ZZ, pp. 74, 84.

²⁶ *Ibid.*, p. 102.

from *Mao's Preface*, Zeami synthesizes the audio effect with feeling and points out that the vocal performance has the power to reach the ear of the audience's mind. His idea is confirmed by the subsequent phrase, which states that the tone of the sound has the power to move and fascinate the audience.

In the second level, Zeami alters a line from the Chinese classics, although he cites it as though it was taken from the original, to substantiate his idea of how the actor can move his audience:

The Effect of Fascination

Fascination is to surprise the mind and vision when it is least expected. The effect of fascination can excite at the very same instant both the mind and the vision. As the sensation cools down, the visual fascination stemming from the detached viewing will take shape. *Mao's [Preface to the] Book of Poetry* says: "Setting right success and failure, stirring heaven and earth, and moving demons and gods; this is called fascination."

感風

感者、所不慮驚心目。感風有即座・即心・即目。所轉氣、更成離見之見感。

毛詩曰、「正得失、動天地、感鬼神。謂之感」。²⁷

Zeami mingles his ideas from earlier treatises with the Chinese material to shed new light on his teachings. The line in *Mao's Preface* reads: "to correctly lay out the successes and failures [of a government], move heaven and earth, and excite demons and gods, there is nothing more effective than poetry." This is slightly different from the Chinese original, with the last phrase changed from "there is nothing more effective than poetry" (莫近于詩) into "is what is known as fascination" (謂之感).²⁸ One may suspect that the alteration was in fact a quotation from other sources, particularly Japanese materials. To the best of my knowledge, Zeami's alteration does not appear in Japanese sources earlier than his treatises. However, *Mao's Preface* had so permeated the Japanese literary tradition that variations existed before Zeami's time. The most well known example is undoubtedly Ki no Tsurayuki's 紀貫之 (872-945) *Japanese Preface* to the *Kokin wakashū*. Interestingly, the same line referred to in *Goi* was rephrased and alluded to but the focus was on poetry:

It is poetry which, without exertion, moves heaven and earth, stirs the feelings of gods and spirits invisible to the eye, softens the relations between men and women, calms the hearts of fierce warriors.²⁹

²⁷ Ibid., p. 170.

²⁸ For the original in Chinese, see *Mao shi zheng yi*, p. 270.

²⁹ See Kojima Noriyuki 小島憲之 and Arai Eizō 新井栄蔵, eds., *Kokin wakashū* 古今和歌集 (Collection of ancient and modern Japanese poems), in *Shin Nihon koten bungaku taikei* 新日本古典文学大系 (New collection of classical Japanese literature) (Tokyo: Iwanami Shoten, 1989), p. 4. Translated in Earl Miner, *An Introduction to Japanese Court Poetry* (Stanford: Stanford University Press, 1968), p. 18.

The influence of Tsurayuki's *Japanese Preface* on Zeami is evident in Zeami's treatises and *nō* plays. It is therefore possible that Zeami was inspired by Tsurayuki's interpretation of *Mao's Preface* and reconstructed it in *Goi*. Focusing on the moving power of poetry and deeming it pertinent to the acting of *nō*, Zeami encapsulates Tsurayuki's words "softens the relations between men and women, calms the hearts of fierce warriors" into one word—*kan* 感, which can be translated as "move," "feel," or "fascinate."

Such stress on the "level of fascination" reflects that the treatise *Goi*, in contrast with *Mao's Preface* that defines poetry and its functions with a focus on its social and political implications, is more about how acting can move and fascinate the audience.³⁰ Zeami elaborates that the reason for the creation of *kan* (fascination) among the audience is to surprise their mind and vision. Such fascination created by the actor can excite at the same moment the mind and the vision. He further adds that when the sensation calms down, the audience should gain yet another visual fascination stemming from *riken no ken* 離見之見 (detached viewing).³¹

In *Goi*, Zeami synthesizes the concepts of *riken no ken* and *mushin no kan* 無心の感 (fascination without conscious cognition) which both appear in his earlier treatises such as *Kakyō* and *Shikadō*. Zeami uses the word *kan* in other treatises to illustrate one's conscious cognition. For example, in *Kakyō*, he refers to the *Yi jing* 易經 (The book of changes) to illustrate the concept of *kan*. Noting that the character *kan* 感 in the Chinese classic is written without the bottom part of the character, "heart" (*kokoro* 心) [i.e. 咸], he advocates that the actor's performance should move the audience in a sense that is beyond what their minds or hearts (*kokoro*) can comprehend. Put differently, Zeami favors the idea that a performance should stir up a sensation that does not require conscious cognition.³² As Shelley Fenno Quinn has argued, this concept of *mushin* 無心 (without the mind) recurring in Zeami's treatises originated from Buddhist and Daoist sources. Quinn points to a statement in *Shūgyoku tokuka* that the actor's performance should be "free of self-conscious effects or intents" (*mukyoku mushin* 無曲無心), which describes the actor playing various roles with ease, yet not even giving thought to the

³⁰ In his analysis of the *Book of Poetry*, Zhao Peilin lists three characteristics of *Mao's Preface*. First, it defines the nature of poetry which reveals one's earnest thoughts (*zhi* 志) and emotions; second, it identifies the style and content of poetry that evolved according to the respective social and political circumstances; third, it proposes ways of critiquing poetry. See Zhao Peilin 趙沛霖, *Shi Jing yan jiu fan si* 詩經研究反思 (The rethinking of the study of the Book of Poetry) (Tianjin: Tianjin jiaoyu chubanshe, 1989), pp. 275-77. As James Legge has noted, Chinese scholars considered poetry as a tool to assist one to rule. It was, therefore, the responsibility of the ancient kings to familiarize themselves with the songs and poems of their time in different states so as to determine from them the quality and effectiveness of the princes [governors], so they could praise or punish them accordingly. See James Legge, *The Chinese Classics*, vol. 4 (Hong Kong: Hong Kong University Press, 1960), pp. 23-24.

³¹ ZZ, p. 170.

³² Ibid., pp. 95-96, 450.

effortlessness of the performance.³³ Zeami states in *Kakyō* that the actor who achieves such *mushin no kan* 無心の感 will gain fame and prestige.³⁴

The line “*sara naru riken no ken kan*” 更成離見之見感 (further acquiring the visual fascination stemming from detached viewing) provides evidence of the blending of the two ideas. *Riken no ken* is a complex concept that may refer to either the actor or the audience. In the context of *Goi*, Zeami is referring to the audience. As he discussed in *Shikadō*, when the audience witnesses the performance of an actor who has truly mastered the three elements of performance—the innate talent (bone), the acquired skills of chanting and dancing (flesh), and the elegance of the external stage appearance (skin) of the actor—they will be captivated by the performance. It is only after the performance that the audience will realize that the acting was flawless. Zeami considers the actor to have truly unified Skin, Flesh, and Bone when he can identify with the audience’s “visual fascination stemming from detached viewing.”³⁵

Zeami’s adaptation of *Mao’s Preface* in the fifth and second levels of *Goi* reveals the flexibility in his strategy of incorporating the Chinese classics. He is loyal to the original Chinese text in the citation of the fifth level in describing vocalization, a fundamental element of *nō* performance. However, he fine-tunes the Chinese material, possibly inspired by Ki no Tsurayuki’s *Japanese Preface*, in the second level to fit his idea of how acting can touch the audience.

A Reference to the *Mencius*

In his discussion of the “effect of visual effect” (*kenpū*),³⁶ the fourth level, Zeami incorporates the *Mencius* to fortify this artistic ideal:

The Effect of Visual Effect

Visual effect is the artistic performance revealed through the art of dancing—hand and foot movements, viewed as evidence of artistic accomplishment. The *Mencius* says: “There is a way to look at the water—look at its waves,” [it is] said.

見風

見者、既踊舞風、手舞・足踏、[目前]踊藝能證見。

孟子云、「視水有道、必視其瀾」云。³⁷

³³ See Shelley Fenno Quinn, *Developing Zeami: The Noh Actor’s Attunement in Practice* (Honolulu: University of Hawaii Press, 2005), p. 229 and *Shūgyoku tokuka* in ZZ, p. 190.

³⁴ ZZ, p. 96.

³⁵ Ibid., pp. 116-18.

³⁶ Zeami uses the term *kenpū* differently in various treatises. For instance, in *Shūgyoku tokuka*, *kenpū* means the visual modes that move the audience. For a detailed explanation of *kenpū*, see Shelley Fenno Quinn, “How to Write a Noh Play: Zeami’s *Sandō*,” *Monumenta Nipponica* 48:1 (1993), p. 59.

³⁷ ZZ, p. 171.

The line Zeami employed resembles a line appearing in the chapter entitled *Jinxin pian* 盡心篇 (J. *Jinshin hen*, Exhausting the heart) in the *Mencius*, except that some Chinese characters are altered. The line in the Chinese text reads: “There is a method to observe the water—observe its waves” (觀水有術, 必觀其瀾).³⁸

The theme of the episode containing the above line is to teach one to be ambitious yet to proceed step by step throughout the journey of transcending one’s limit. In the entry, Mencius first illustrates the infinite magnitude of greatness that one has to understand and in which one should continue to strive for improvement. He cautions that a gentleman must perfect each step before proceeding to the next. The word *ran* 瀾, according to *Mengzi zhu shu* 孟子註疏 (J. *Mōshi chūso*, Commentaries on the Mencius), means “big wave(s).”³⁹ By looking at the waves of the water, one can determine the nature of the water, such as its depth and density. The metaphor illustrates that in order to distinguish the true color of a man, one must observe closely the way he presents himself. Mencius’s use of water as a metaphor is twofold. First, it suggests the method of observing human qualities. Second, the idiosyncratic nature of the flowing water suggests that a gentleman should perfect himself in every step of the way.

How does Zeami interpret the Chinese text? It is generally understood that the gist of the Chinese text is about the method of knowing one’s true nature, although there is a dispute as to whether Zeami’s reading is about the nature or the effect of the *nō* performance. For instance, Omote Akira has interpreted the Chinese text as, “by looking at the waves, the nature of the water can be recognized,” which is in line with the commentary of the *Mencius* that interprets the metaphor as meaning the way of judging the quality of a person. Nose Asaji 能勢朝次, however, has suggested that Zeami’s reference does not correspond to the meaning of the Chinese source. Nose explains that the Chinese metaphor means “by looking at the waves, the origin of the water can be determined,” whereas Zeami interprets the “wave” as “the form of water that reveals its beauty” and uses it as a metaphor for the desirable effect of the visual performance.⁴⁰

A further look into Zeami’s other treatises might help to decipher Zeami’s comprehension and use of Mencius’s line. It is likely that Zeami found the images of water from both the Chinese classics and Buddhist teachings inspiring, and hence adopted them into his treatises, in a liberal manner, to illustrate his artistic teaching without fixating on their original meanings. Indeed, the use of water as a metaphor is not

³⁸ The entry in the *Mencius* reads:

Mencius said, “On climbing East Mountain, the state of Lu appeared small to Confucius. On climbing Mount Tai, the entire empire seemed small to him. Therefore, it is difficult for water to match the expectation of someone who has seen the sea, and for people to come up with words who are standing in front of the gate of the sage. There is a way to judge the water—look at its waves. The sun and the moon possess brightness which shines through any chink. Flowing water is the sort of thing that does not flow on until it has filled all the hollows. A gentlemen who has set his mind to pursue the Way, does not reach there unless he has perfected all patterns and lessons.”

For original in Chinese, see *Mengzi zhu shu* 孟子註疏 (Notes and commentaries on the Mencius), in vol. 2 of *Shisanjing zhu shu: fu jiao kan ji*, ed. Ruan Yuan and Duan Yucan, p. 2768.

³⁹ Ibid.

⁴⁰ See Nose Asaji 能勢朝次, *Zeami jūrokubushū hyōshaku* 世阿弥十六部集評釈 (Annotated collection of the sixteen treatises of Zeami), vol. 2 (Tokyo: Iwanami Shoten, 1969), p. 709.

limited to Confucian teachings, but is also common in Buddhist doctrines. In earlier treatises, Zeami incorporated the imagery of water, both from secular and religious traditions. For instance, in *Yūgaku shudō fūken*, he employed the Buddhist principle of Being and Non-Being in the art of performance. He pointed out that a completely transparent substance such as crystal that has no color or form has the ability to create fire and water, two elements of opposite nature. Then, Zeami argued, a great actor should also be able to create various styles and forms, just like the crystal creates fire and water from nothingness.⁴¹ The water imagery in the *Mencius* might have triggered Zeami to reconsider water as a telling element of the performance of an actor.

Interestingly, Zeami repeatedly associates the sayings of Mencius in his discussion of the [effect of the] actor's visual performance (*kenpū*). One possible reason is that Zeami might have found the Confucian teaching constructive in articulating the close connection between one's performance and his intention and self-cultivation. Thus, the Chinese citation seems to match Zeami's idea of "recognizing the accomplishment of the actor by watching his dance and visual performances." For example, he refers to the *Mencius* in a section of an earlier treatise, *Shikadō*, in which he cautions beginning actors to follow the path and not simply to do what they desire.⁴² It is the metaphor of climbing a tree to seek fish, which Mencius drew on to advise King Hui of Liang 梁惠王 not to do in an effort to fulfill his desire of enlarging the territory of his state. Mencius explained to the king that, although the act of climbing a tree to seek fish may be harmless, trying hard to do what one does to satisfy a desire will bring calamities.⁴³ Zeami uses this metaphor to warn the actors that doing what they desire, such as imitating consummate actors, will do harm to their artistry.

With the above treatises in mind, I would suggest that Zeami's use of the water metaphor from the *Mencius* closely resembles the meanings of the Chinese text, but he shifts the focus to the performance. In the context of a *nō* performance, Mencius's metaphor works well in illuminating the ways of interpreting the quality, depth, and nature of an actor and his performance. That is, "ripples and waves of the water" can be interpreted as the elegance of the external stage appearance (skin)—one of the three elements of performance discussed in *Shikadō*. And, it is the essential step to judge the other two elements, namely the acquired skills of chanting and dancing (flesh) and one's innate talent (bone).

Zeami's reference to the *Mencius* also exposes his use of the Chinese language. When citing the Chinese classic, he uses the Chinese character 云 (C. *yun*) twice in the same sentence. He writes, "The *Mencius* says: 'There is a way to judge the water—look at its waves,' [it is] said" (孟子云、「視水有道、必視其瀾」云). In classical Chinese the character *yun* 云 may be used in the beginning or the end of a quotation, but never both. Such usage of the Chinese character indicates that Zeami blends Japanese language into the treatise. The second *yun* 云 can be translated as "it is said" and pronounced as "iwaku" in Japanese. This function of the character *yun* is typical in classical Japanese,

⁴¹ ZZ, p. 167.

⁴² ZZ, p. 115.

⁴³ *Mengzi zhu shu*, p. 2671.

and Zeami uses it throughout his treatises written in Japanese, such as *Fūshikaden* and *Kakyō*.⁴⁴

A Reference to *Shi ren yu xie*

The last Chinese material that Zeami integrated in *Goi* is *Shi ren yu xie*, a collection of literary criticism on poetry compiled by the Song scholar Wei Qingzhi 魏慶之 (fl. 1240-44).⁴⁵ In the third level, Zeami employs the Chinese material to illuminate his idea of the conceptualization of the actor's intent:

The Effect of Artistic Intent

Artistic intent, developed and taken shape within, surfaces and brings about the utmost wondrous fascination. It reveals different degrees of depths and becomes the artistic root of all types of roles. It is the seed that reveals the flower of novelty. The commentary on poetry in *Shi ren yu xie* states: "Within intents there are images, within images there are intents," [it is] said.

意風

意者、所成内意風、顯外、至妙成感。顯淺深、成諸體之風根。是、見面白花種也。

玉屑評詩曰、「意中有景、景中有意」云。⁴⁶

The phrase *yi zhong you jing, jing zhong you i* 意中有景、景中有意 (J. *Ichū u kei, keichū u i*; within intents there are images, within images there are intents) originally derived from a work of poetic criticism entitled *Baishi shishuo* 白石詩說 (J. *Hakuseki shisetsu*, Baishi's commentary on poetry) by the Song poet Jiang Kui 姜夔 (1155-1209), in which Jiang discussed the qualities of good poetry. Wei Qingzhi later incorporated Jiang's criticism into chapter one of the *Shi ren yu xie*.⁴⁷ An extant copy of *Shi ren yu xie* from the Nanbokuchō period in Japan indicates that the Chinese text was introduced into Japan no later than the early fourteenth century.⁴⁸ The Chinese concept is applicable in various genres, particularly poetry and painting, and was a popular notion in Chinese and Japanese artistic and literary traditions. The concept might have been popularized through *yūsha* 友社 (circles of friends), the social groupings of elites and Zen monks in Muromachi Japan. One popular activity of these *yūsha* was the production of *shigajiku*

⁴⁴ ZZ, pp. 39, 105. More examples appear in *Shikadō* and *Fushizuke shidai*; see *ibid.*, pp. 115, 148.

⁴⁵ *The Indiana Companion to Traditional Chinese Literature*, ed. William H. Nienhauser, Jr. (Bloomington: Indiana University Press, 1985), pp. 696-98.

⁴⁶ *Goi* in ZZ, pp. 170-71.

⁴⁷ For a biography of Jiang Kui, see Jiang Kui 姜夔, *Baishi shi ci ji* 白石詩詞集 (Baishi's collection of poems) (Hong Kong: Shangwu yinshuju, 1961), pp. 195-97.

⁴⁸ The National Palace Museum in Taiwan has a twenty-one-volume copy of *Shi ren yu xie* 詩人玉屑 (Jade splinters of the poets) reprinted from the Nanbokuchō period of Japan. Online at: <http://npmhost.npm.gov.tw/ttscgi/ttsqueryxml?0:0:npmrbxml:000016879> and <http://libdb2.npm.gov.tw/ttsweb/K3D010328N00A.JPG>

詩畫軸 (poem-and-painting scrolls) in which participants would compose Chinese poems directly on the painting as a response to the subject.⁴⁹ Zeami might have become familiar with the concept through the members of a *yūsha*, such as Gidō Shūshin 義堂周信 (1325-88), who was also the shogun Yoshimitsu's cleric.

Zeami's citation of the Chinese phrase is the same as *Shi ren yu xie*. However, besides adding the character *yun* 云 at the end, in disagreement with classical Chinese grammar as mentioned earlier, he uses the phrase with a different nuance. To facilitate the discussion of Zeami's adaptation, we should take a closer look into the original Chinese text. The section of *Shi ren yu xie* containing the phrases Zeami cited in *Goi* defines the best of the best writings to be those that have lingering effects in the phrases and lasting intent in the chapters; that is, to have images (*jing* 景) within poetic intent (*yi* 意), and poetic intent within images. The author Jiang Kui goes on to advise poets that, if there are obstacles and hindrances in one's thoughts, one ought to study harder. He points out that difficult challenges reveal the true writers, just as time and harsh seasons reveal the caliber of evergreen trees.⁵⁰ In *Goi*, Zeami appropriates the Chinese concept of poetry writing to fit his artistic ideals of *nō* acting. Zeami might have found the emphasis on the coexistence of poetic intent and images advocated in the Chinese poetry criticism comparable to that of the artistic intent and artistic rendering in *nō* acting. That is, he finds it important for a *nō* actor to construct the mental image of the character he is portraying. Zeami praises the actor who visualizes various images as part of conveying the feeling of the character through his acting, as well as generating the feelings while constructing the images.

Indeed, Zeami was particularly interested in Chinese material that connected well with his earlier theoretical writings or exemplified notions that he tried to articulate. Prior to *Goi*, Zeami had used the Chinese concept in a slightly altered fashion—*i chū no kei* 意中の景 (the images within [the actor's] intent). In *Goi*, he tied the concept of *i chū no kei* with the acting of the three role types (*santai*) that he had discussed in his earlier treatises, namely *Shikadō*, *Nikyoku santai ningyō zu* 二曲三体人形圖 (Illustrations for the two basic arts and three role types, 1421), and *Yūgaku shudō fūken*. In *Shikadō*, he explained how all the various kinds of roles are derived from three role types (Old men, women, and warriors). He stated that the mastery of the performances of the three role types will allow the actor to manifest his artistic intents in his “effect of visual effect” (*kenpū*)—that is, the images the actor created in his performance and the visual images that the audience perceived.⁵¹ In *Nikyoku santai ningyō zu*, Zeami stated that the acting styles of the three role types illustrated were based on the effect of visual effect evolved from his artistic intents.⁵² In *Yūgaku shudō fūken*, however, Zeami blended the Chinese poetic concept with Buddhist teaching.

⁴⁹ See Joseph D. Parker. *Zen Buddhist Landscape Arts of Early Muromachi Japan (1336-1573)* (New York: SUNY, 1999), pp. 87-107.

⁵⁰ See *Baishi shi ci ji*, pp. 66-68 and Wei Qinzhi 魏慶之, ed., *Shi ren yu xie* 詩人玉屑 (Jade splinters of the poets) (Shanghai: Zhonghua shuju, 1961), pp. 10-11.

⁵¹ Ibid., pp. 112-13.

⁵² Ibid., p. 122.

In all the performing arts, too, form (*shiki* 色) and emptiness (*kū* 空) exist. Once [the actor] passes the three stages—seedling, flowering, and ripening—and has reached the level that one can perform freely and securely in all types of roles, [he] can summon various artistic images within various artistic intents (*i chū no kei*) at ease. Then, [he] has truly achieved the state of “form is emptiness.”⁵³

This passage not only shows how Zeami highlights the close association between the actor’s artistic intents and effect of visual effect, but also reveals the strong Buddhist influence on his theory. The integration of the Buddhist notion of “form is emptiness, emptiness is form” from the *Heart Sutra* to illustrate the highest level of the effect of visual effect indicates that Zeami considers artistic images and artistic intent (*kei* and *i*) ultimately correspond to form and emptiness (*shiki* and *kū*).⁵⁴

Such a connection among Buddhist teachings, the Chinese classics, and the art of *nō* is key to the understanding of Zeami’s adaptation of Chinese materials and use of pseudo-Chinese language. There is little doubt that conveying his artistic teachings was Zeami’s first priority in his secret treatises, and thus he utilized the foreign materials in a fashion that overrode the boundaries of traditions and languages.

A Trace of Zeami’s Innovative Citation: A Reference to Buddhist Teachings

Zeami’s tendency to cite authoritative texts from another genre, in a rather innovative manner, is evident in his reference to a Buddhist text in the first level of *Goi* (the “effect of the wondrous”):

The Effect of the Wondrous

The wondrous is what transcends being and nonbeing, yet embodies being and nonbeing. The substance of nonbeing manifests itself in visual performance. Thus, this is a level that cannot be described by any praise. The great teaching of Tendai Buddhism notes: “The realm where all verbal expressions cease, all thoughts subside, and the mind vanishes is called wondrous.”

妙風

妙者、離有無、互有無。無體顯見風。然者、非所可及褒美。

天台妙釋云、「言語道斷、不思議、心行所滅之所、謂之妙」。⁵⁵

Zeami cites the *Tendai myōshaku* 天台妙釋 (Teaching of Tendai Buddhism on the wondrous) to define *myō* 妙 (wondrous), and he uses this very definition of *myō* in various treatises.⁵⁶

⁵³ Ibid., p. 165.

⁵⁴ *Hannya Shingyō* 般若心經 (Heart sutra) was widely circulated and studied in Japan during Zeami’s time. See D. T. Suzuki, *Essays in Zen Buddhism* (London: Luzac and Co., 1934), p. 192.

⁵⁵ ZZ., p. 170.

⁵⁶ Similar citations appear in *Kyūi*, *Rikugi*, *Yūgaku shudō fūken*, and *Shūgyoku tokuka*. See ZZ, pp. 166, 174, 180, 188.

However, *Tendai myōshaku* does not contain the lines that Zeami refers to. Omote Akira has pointed out that in the context of Tendai Buddhism, *myōshaku* refers to the two volumes of commentaries on the *Lotus Sutra* written by the Tang Chinese monk Zhanran 湛然 (J. Myōraku daishi 妙樂大師, 711-82); yet, neither volume contains the quotation Zeami employs. Omote suggested that Zeami was referring to a line from *Maka shikan* 摩訶止觀 (The great calming and contemplation) and might have mistaken *Maka shikan* with *Tendai myōshaku*.⁵⁷ The line in *Maka shikan* reads: “all verbal expressions cease and the mind vanishes, that is called the realm of wonder” (言語道斷 心行處滅、故名不可思議境).⁵⁸ I would further propose that the line Zeami cites resembles closely a line in the short essay entitled *Hoke shikan dōiketsu* 法華止觀同異決 (Judging the similarities and differences of the Lotus Sutra and Maka Shikan, 1275?) in the *Risshō kanshō* 立正觀抄 (Abridged essays on the establishment of the correct) by Nichiren 日蓮 (1222-82). Nichiren’s line reads: “The Tendai [sect] says, ‘Wonder is when all thoughts subside, all verbal expressions cease, and the mind vanishes’ (天台の云く「妙は不可思議言語道斷心行所滅なり」).”⁵⁹ Although it is impossible to determine if Zeami indeed misquoted the text, this example does reflect Zeami’s strategy and methodology of borrowing from other disciplines to explicate his artistic ideals. That is, he might not be too concerned with the accuracy of the source but rather the content and its possible inspiring effect on the readers.

Zeami might have adapted or modified from multiple religious texts and did not want to cite the various sources consulted so as to avoid cluttering the simple style of his treatise. It might also be because he used other Buddhist texts or commentaries to the Tendai Buddhist texts that no longer survive or we do not know of. The ambiguous title *Tendai myōshaku* may have stemmed from Zeami’s own understanding of the philosophy of Tendai Buddhism through reading various doctrines or other materials (secular or religious), or he may even have been stimulated by discussions of the issues with his contemporaries. For instance, although *Maka shikan* was essentially a manual of Tendai meditation practice,⁶⁰ the Buddhist canon had permeated beyond the religious realm of early and medieval Japan. Renowned Japanese poets such as Fujiwara no Kintō 藤原公任 (d. 1041) and Fujiwara no Toshinari 藤原俊成 (1114-1204) had both modified the

⁵⁷ Ibid., pp. 470-71.

⁵⁸ Yamada Kazuo 山田和夫 and Zhiyi 智顗, *Maka shikan ichiji sakuin* 摩訶止觀一字索引 (Index to the great calming and contemplation) (Tokyo: Daisan Bunmeisha, 1985), p. 53.

⁵⁹ Nichiren 日蓮, “Risshō kanshō” 立正觀抄 (Abridged essays on the establishment of the correct), in Hori Nichikō 堀日亨, ed., *Shinpen Nichiren Daishōnin gosho zenshū* 新編日蓮大聖人御書全集 (New compilation of the complete works of Nichiren Daishonin) (Tokyo: Sōka Gakkai, 1952), p. 531.

⁶⁰ Written by the eminent monk Zhiyi 智顗 (J. Chigi, 538-97), *Maka shikan* was one of the three great writings of the Tendai sect in China. See Ikeda Rosan 池田魯参, *Maka shikan kenkyū josetsu* 摩訶止觀研究序説 (A study of Maka Shikan: an introduction) (Tokyo: Daitōshuppansha, 1986), pp. 1-8; Neal Donner and Daniel B. Stevenson, *The Great Calming and Contemplation: A Study and Annotated Translation of the First Chapter of Chih-i’s Mo-ho chih-kuan* (Honolulu: University of Hawaii Press, 1993), pp. 3-17.

ideology of *Maka Shikan*, such as *kokoro fukaki* 心深き (depth of meaning), as a means of discussing poetry.⁶¹

As Mark J. Nearman has proposed in his study of *Kyūi*, Zeami's approach in using Zen Buddhist and Confucian materials was "more eclectic than sectarian." Nearman argues that Zeami incorporates his personal interpretation in his references to Buddhist texts so as to make the quotations "serve more as illustrations for an analytical point than arguments for some religious persuasion."⁶² Indeed, Zeami's strategy in using Chinese poetry criticism as well as Confucian and Zen Buddhist teachings in *Goi* suggests that he saw these insights as a vehicle to convey his aesthetic philosophy. Weaving various doctrines, secular and religious, poetic and metaphysical, into the fabric of the art of *nō* would definitely provoke the reader (possibly his designated heir who achieved a high level of skill in the art form) of *Goi* to apply various means and media so as to fully comprehend the gist of the treatise. In so doing, it constructed a challenging and enticing framework to stimulate the reader to excel in these various aspects of fluency in the art of *nō*.

Conclusion

Goi renders a rare case study of how a medieval Japanese dramatist employed Chinese language and materials in a theoretical work on the art of *nō*. The treatise reveals how Zeami synthesized foreign concepts with his artistic ideas and employed the foreign language in ways that are often more coherent in the Japanese language. As this essay has illustrated, the treatise exposed two strategies Zeami experimented with. First, Zeami integrated, and at times inventively adapted, excerpts from the Chinese classics to facilitate the passing down of his abstract and enigmatic theories. Because of the lack of information regarding Zeami's cultivation of Chinese classics, we cannot specify the sources that he used and had access to. However, there is little doubt that he was inspired by well-known Japanese canons, such as the *Japanese Preface* to the *Kokin wakashū*, which had already adapted the relevant Chinese material. His acquaintances such as Kiyō Hōshū who were knowledgeable of the Chinese canon might also have had a strong influence on him. The discrepancies in Zeami's references to the Chinese classics may well be the result of mistakes in the [secondary] sources he used, his misquotation, or his volitional alteration. Second, Zeami explored the potential of writing in pseudo-classical Chinese, which might have had a stimulating and liberating effect on himself as well as his readers. Written in a mixture of classical Chinese (or merely Chinese characters) and pseudo-Chinese, the treatise allowed one to operate outside of one's linguistic zone and perhaps enter a realm where all verbal expressions cease. It is therefore apt to say that Zeami used Chinese concepts and language as rhetorical means and philosophical stimulus, and he was likely more concerned with expressing his teachings than the accuracy of his quotations.

⁶¹ Konishi Jin'ichi, "Shunzei no yūgenfū to Shikan" 俊成の幽玄風と止観 (Shunzei's style of *yūgen* and *Maka shikan*), *Bungaku* 20:2 (1952), pp. 108-116. Also see the ending paragraph of *Shikadō* and the introduction of *Nikyoku sandai ningyō zu* in ZZ, pp. 119, 122, 558.

⁶² Mark J. Nearman, "Zeami's *Kyūi*: A pedagogical guide for teachers of acting," *Monumenta Nipponica* 33.3 (1978), p. 301.

Subsequent treatises, particularly *Kyūi* and *Rikugi*, have traces of elements and strategies used in *Goi*, yet exhibit changes in Zeami's artistic and philosophical thought as well as his use of Chinese language and materials. Further studies of Zeami's synthesis of Chinese diction and material in his treatises should deepen our understanding of the dramatist's artistic theories and writing style, as well as the use of Chinese materials in the larger context of medieval Japanese literary tradition. In sum, *Goi* is an important watershed in the evolution of the rhetoric, materials, and ideology in Zeami's theoretical writings.