

The Visions of a Creative Artist

Zenchiku's *Rokurin Ichiro* Treatises

Part 2

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[Nika Ichirin 二花一輪

The Two Flowers and the Single Sphere]

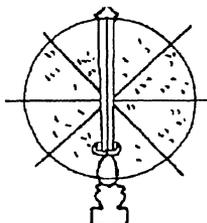
This short treatise presents a new metaphor, which Zenchiku calls the single sphere. He represents it by two diagrams showing the 'dewdrop' sword in combination with the six circles. Based on an analogy with a mirror, these diagrams symbolically picture two views of the performance phenomenon: how acting appears to a viewer and how it appears to the master performer. Although what is created is the same for both, each perceives it from a different perspective. To understand the art of acting, an actor must appreciate both perspectives, while at the same time realizing that how acting appears from a spectator's viewpoint cannot serve as the basis for acting, since the spectator cannot directly discern certain elements essential to the practice of the art. The performer who fails to discover these elements through his training and practice will be unable to achieve the marvelous effects of the master actor.

These 'marvelous effects' are defined in the text as the blossoming of the spheres of Likening and Breaking Free. That is, his performance displays the signs of genuine creativity through the vitality of his portrayal as well as the feeling of originality and uniqueness in his presentation of the familiar.

This untitled and undated treatise is probably the transmission on the relationship of his metaphor to a mirror that Zenchiku mentioned in the preceding treatise. It appears among the Hachizaemon manuscripts, and is included in *Zenchiku Shū* as Section 4 of *Rokurin Ichiro no Ki*, under the title *Shudō Shichidan* 修道七段, 'The Way to Study, in Seven Parts', but with the first diagram omitted. A second copy exists as part of *Rokurin*, a collection of several Zenchiku texts copied out by Komparu Zenchin 金春禪珍 and dated 1773.

In the process of your studying the Six Spheres and the Single Dewdrop, there are some details that you need to know. Even though there are certain other documents [that I have prepared on the subject], it must be understood, first,

that all, including the seventh stage [that is, the Single Dewdrop], are inherent within a single sphere. A sequence arises from the very way that this Single Sphere is discerned. You should understand, simply, that the [first] upper sphere fits with the other spheres into a single sphere. Thus, you reach the level where your study is concluded by arranging these matters with everything, one on top of the other. Hence, the form that is revealed by the Single Sphere:



That is, when an actor finally succeeds in making the six spheres and the single dewdrop operative in his art, his performance will contain the impact of all the seven aspects simultaneously, which is the mark of the master.

The drawing shows the six circles and the sword as though they were superimposed on each other. Hence, the wholeness and all-encompassingness of the master actor's presentation is symbolized by the circle (the First Sphere). The placement of the sword conceals the vertical lines used to differentiate the symbolic representations of the Second and Third Spheres, which constitute the interrelatedness and appropriateness of details. The diverse particulars that, when manifest in performance, create the 'world' of the play are symbolized by the myriad dots within this circle (the Fourth Sphere).

Originality and spontaneity in the master actor's performing are symbolized by the lines breaking through the circle's perimeter (the Fifth Sphere). The master's artistic simplicity is represented once again by the circle itself (the Sixth Sphere). The master's underlying and unifying vitality (the Sword) seems to radiate out from the Single Circle like the Sun Goddess's luminosity when she was enticed from her cave by the heavenly dancing maiden Uzume in the mythic Shinto account that served both Zeami and Zenchiku as the basis for the art of sarugaku performing.

Also, when the seventh stage appears with each of the other stages of the Single Sphere, there is the form that manifests the gathering of these into a Single Circle:



The subjective core of the master actor's perception of performing is encompassed by the Single Circle, which completely contains his creative vital spirit, represented by the sword. Encircling this sword, but within the overall Single Circle, are the Six Spheres, in sequence from upper right clockwise to upper left. They represent the revolving cycle of creativity produced by the sequential operation of the Six Spheres.

Two of the diagrams for these spheres differ from their form as given in *Rokurin Ichiro no Ki*. The third, the Sphere of Settling In, contains dots, representing the particulars that are settled on prior to enactment and serve as models for the actions carried out during performance. The fourth, the Sphere of Likening, also contains these dots representing particulars, but rays emanate from this circle, implying that the 'world' created by the actor is not a mechanical repetition of the learned patterns, but has a luminous vitality of its own.

Zenchiku makes another distinction in his diagram by his use of red and black ink. The parts in black ink (namely, the outermost circle, the characters naming the spheres, the dots in the Circle of Settling In, and the rays emanating from the Circle of Likening) appear to represent the intellectual aspects of performing, whereas the remaining red parts refer to the non-intellectual yet experiential elements of the creative process.

Intellectually, the master actor is cognizant of the wholeness of his performance (the outer black circle), the particulars in the mental image that he uses for effecting his performance (the black dots in the Third Circle), and the manifesting of these particulars in performing as a radiating or projecting of his creative energy (the black lines radiating from the Fourth Circle). Zenchiku also adds in black the Sino-Japanese character for the name that he has given to each of the six spheres of the creative cycle.

Experientially, the master actor is aware of his vital creative energy (*ki*, Ch. *ch'i*, 氣), represented by the red sword. This energy passes through the cycle of spheres (the six inner red circles) as a continuous process of creating. The constant circulation of this energy (represented by the large red circle just inside the outer circle) through the creative cycle is what produces the feeling that the performance has wholeness.

To try to put it succinctly, the Great Mirror Wisdom is made into perfect, serene gracefulness in all aspects.

<i>masu kagami</i>	The crystal-clear mirror!
<i>ura wo katachi no</i>	See that which lies behind it
<i>omote nite</i>	by means of the appearance of its reflected forms
<i>omote wo ura no</i>	and what is upon its face
<i>hikari to wa miyo</i>	by means of the Light that lies behind it.

The innermost storehouse of this profession does not extend merely over the span of a single lifetime [but is available to all who seriously study this art]. The upper three spheres constitute the flowering of the creative nature that vertically penetrates the three temporal worlds [of past, present, and future] and horizontally pervades the ten spatial directions. The resultant blossoming [of

this flowering of the creative nature] is manifest as the two spheres of Likening and Breaking Free. Are not the two levels of the Emptied Sphere and the Dew-drop again the two levels of the full and complete realization of the Buddha's realization of enlightenment and of the vital spirit of the Sun and the Moon?

The 'flowering of the creative nature' (*shōka* 性花) is a technical term borrowed from Zeami's treatise *Shūgyoku Tokka*.⁴⁸ It refers to the bringing of artistic creativity to a conscious level after the student has mastered the technical aspects of his craft, and it is associated with Zeami's three upper levels of acting, which represent stages in a master's art.⁴⁹

Shōka is customarily coupled with *yōka* 用花, rendered in the next sentence as 'the resultant blossoming'. Zeami defines this term as those occasional outbursts of spontaneous creativity that may appear in the performing of a young actor not yet a master of his craft.⁵⁰ This beginning actor cannot detect these creative moments in his own performing as he has not yet brought the truly creative element of acting up to a conscious level. Hence, they appear arbitrarily and by chance.

Zenchiku extends the meaning of this latter term to refer, as in the present context, to the particular creative effects achieved in a master actor's performance. As his diagram implies, these effects are marked by vividness and vitality of characterization (the Fourth Sphere) as well as by spontaneity and originality (the Fifth Sphere). Both these spheres entail performance aspects that are 'visible'. Hence, an actor who can bring these spheres into flowering can be recognized through these visible signs. By contrast, the Emptied Sphere represents a stage in the master actor's art that cannot be specifically pointed to since it transcends both intellectual analysis based on phenomenal appearance and personal inner feelings that have experiential reality, but go beyond the level of objective phenomenal concreteness.

As the final sentence in the text indicates, Zenchiku considers the 'creative nature' as comparable to one's innate Original Buddha Nature⁵¹ as the immediate source of the actor's creativity, which, when spiritually 'realized', allows one to transcend the limitations imposed by the dualistically limited and limiting intellect. Ultimately, this personal Nature is like the moon whose light source lies beyond, with the sun as a metaphor for the transcendent and innate spiritual Source. Creativity, then, may be considered as the artist's allowing the light from the Source to shine through what he does, which is achieved by his recognizing that he personally is not the source of his own creativity and that this is achieved by his getting his egocentric self out of the way. This stands in contrast with some Western notions of creativity as an imposition of personal, egocentric opinions and notions upon one's artistic endeavors.

⁴⁸ ZZ, p. 187.

⁴⁹ Nearman, 'Kyūi', pp. 218-25.

⁵⁰ ZZ, p. 187.

⁵¹ In Buddhism, 'Buddha Nature' or 'Original Nature' refers to a person's true spiritual nature as a sentient being in contrast to his mentally constructed, delusory 'self image' or 'ego'.

[*Rokurin Ichiro Taii* 六倫一露大意]

The Purport of the Six Spheres and the Single Dewdrop]

In this treatise Zenchiku sets up a series of correspondences to his six spheres and single dewdrop, which both broaden and deepen the levels of meaning contained in his metaphor. They consist of terms and phrases drawn primarily from theatre practice, Chinese classic works, and Buddhist texts. While some derive from the commentaries by Shigyoku and Kanera, Zenchiku has added many new ones. Although some material in the present work does not appear elsewhere, the document has the appearance of notes for his later, more comprehensive comments on the deeper meanings of his metaphor. Even so, the work is carefully structured, like a table of correspondences, and outlines how each sphere operates through the attitudes that the actor is to maintain not only in regard to the most specific of performance elements but even to the broadest effects and their impact on the audience.

This treatise also makes clear Zenchiku's view that the six spheres and the single dewdrop arise from a 'universal' sphere of creativity, which he calls the Great All-encompassing Mirror Wisdom. It corresponds to the deepest level of being, the universal Sea from which all things arise. The six spheres, then, become an individual's mode of expressing that deeper creative impulse.

Further, to expand on the manner in which the six spheres function, Zenchiku likens each circle to a mirror with its surface and undersurface. The text inside each circle constitutes a mirror's undersurface, whereas the text around the outside of each circle is descriptive of what shows on the surface. Hence, the undersurface texts refer to the processes operating within the actor that the audience cannot directly perceive, whereas the surface-related texts indicate what is directly discernible by the audience. These latter texts follow a fairly set pattern: a general characterization followed by a series of correspondences with tones of the modal scale, phrases from the Chinese classic *Book of Changes*, terms from dance and recitation, and quotations from Buddhist texts.

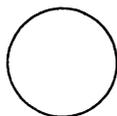
Because of topographical difficulties in reproducing the translated text to resemble the appearance of the original, each diagram for the Six Spheres is followed first by the text found within the diagram (the undersurface) and then by the text surrounding the diagram (the surface).

Although many of the terms and quotations in this treatise reappear in later treatises, the work is particularly useful for introducing present-day readers to a complex body of vocabulary and concepts that play an important role in those subsequent writings; hence, it can serve as a glossary for those later, even more complex works.

Two copies of this treatise exist. The first, located in Hōzanji, is the rather badly damaged original manuscript, which consists of a single page in Zenchiku's own hand. This is untitled and undated. On its reverse side is a note: 'This contains the deepest intentions behind noh, as composed by the wise old

man of the Takeda family Zen[chiku]. It is in his own hand. A highly secret document.’ The second copy is part of Zenchin’s *Rokurin*.

Above and beyond those various items [already associated with the six spheres and the single dewdrop] is the Great Mirror Wisdom, perfectly serene and graceful in all aspects:

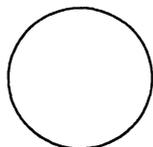


masu kagami
ura wo omote no
katashi nite
omote wo ura no
hikari to mo miyo

The crystal-clear mirror:
Behold that which lies behind it
by means of the forms upon its face
and what is upon its face
by means of the Light that lies behind it.

The Great Mirror Wisdom is that aspect of one’s Original Nature of which the six spheres and the single dewdrop are themselves reflections. Were this not so, the creative artist could not create, for he would be unable to recognize the Creative, which is associated with the first sphere. Zenchiku’s symbolic representation for this Great Mirror Wisdom is the same as that for his first circle.

One: The Circle of Perpetual Flow:



Undersurface:

The Attitude of Devoted Sincerity.⁵²
Yūgen.⁵³

⁵² This phrase, *shijōshin* 至誠心, derives from the Jōdo Buddhist concept of the Three Attitudes of Mind, *sanjin* 三心, essential for attaining rebirth in the Pure Land Paradise, as expounded in the *Sutra of Meditating on Amida Buddha, Kammuryōjūkyō* 觀無量壽經, a seminal scripture of the Jōdo Buddhist tradition. Zenchiku equates the attainment of the highest level of artistic and creative expression as comparable to the spiritual state of ‘rebirth in the Pure Land’. In terms of acting, it refers to the veracity (named on the surface) that is projected through the performing. This veracity arises from the actor’s dependence on what lies in the undersurface, including the artist’s recognition of the true Source of his creativity.

⁵³ Here spelled with kana, *yūgen* can be interpreted as both 幽玄, ineffable subtlety, and 幽現, the hidden made manifest. To make manifest the ‘hidden’ in what audiences identify as ‘the ineffably subtle in art’, the master artist must recognize that the hidden or subtle aspect as well as its potential for manifestation are inherent within the very nature of the Creative.

The flowerings of the [Creative] Law are fully integrated.⁵⁴
It is by sincere faith that one gains entrance.⁵⁵

Surface:

Heaven and Earth are not yet separated. The origin of the letter A has not yet been produced. The first commandment of the Buddha's Teaching is veracity.

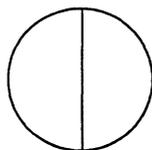
The *kyū* tone.⁵⁶

[*In the Book of*] *Changes*: the level of the Creative [associated with] Spring.⁵⁷

The *jo* [or introductory section] of dance is [an expression of its] life. The breath for recitation is [an expression of its] life.

The Truth of the Void.⁵⁸

Two: The Circle of Arising



[Undersurface:]

The animating spirit of *yūgen*.

⁵⁴ This statement, based on a phrase common to Tendai and Kegon Buddhist texts, expresses the idea that however different phenomena may appear, they are all one with the underlying Source and a fulfillment of Its creative process or Law.

⁵⁵ A line derived from the *Lotus Sutra*, 3, in reference to entrance into the Pure Land. In the present context, it implies that the highest levels of art are not attained simply by some personal desire to possess or exercise 'creative power', but is attainable only through a genuinely sincere devotion to the promptings of the creative Source. It also refers to the recognition of the necessity for relying on something other than one's own egocentric self. The audience can sense this faith by the absence of any signs of conceit in the actor or any attempt to seduce or browbeat the audience.

⁵⁶ For the significance of this and the other tones that Zenchiku assigns to the various circles, see the commentary at the end of this treatise, pp. 292-93, below.

⁵⁷ The seasonal designations for this and subsequent circles differ from the way that Kanera assigned them in his commentary. Also, winter is missing from Zenchiku's listing.

⁵⁸ *Kūtai* 空諦, the first of three epithets derived from the Tendai Buddhist doctrine of the Three Truths, *santai* 三諦, which Zenchiku apportions to the upper three spheres, but in a different order from what is explained in this note. 'The Truth of the Void' asserts that all phenomena are devoid of any unchanging, eternal substance, and are void of any permanent or totally independent existence. *Ketai* 仮諦, 'the Truth of Provisional Reality', asserts that while phenomena have no unchanging, permanent substance, they nevertheless have a provisional or temporal reality. *Chūtai* 中諦, 'The Truth of the Middle Way', asserts that Absolute Truth transcends the dichotomy created by the previous two assertions. That is, all existence is neither void nor provisionally real in an absolute sense. This transcendent statement of the 'truth of existence' is called 'the Middle Way'.

The Attitude of Profound Trust.⁵⁹

The true characteristic of all phenomena.⁶⁰

[Surface:]

The creation of Heaven and Earth.

Giving birth [or, producing].

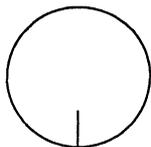
Shō.

[In *The Book of Changes*: the level of] creating, associated with summer.

The *ha* [developmental section] of dance. The vertical [aspect or interval] in recitation. The feeling of the actor having 'cooled down'⁶¹ and 'made clear' what he is performing. The syllable upon which the reciting of the vocal line rises.

The Truth of the Middle Way.

Three: The Circle of Settling In



[Undersurface:]

The dwelling place of *yūgen*.

The Attitude Devoted to Ridding Oneself of Egocentricities.⁶²

The single moment of faith and understanding.⁶³

[Surface:]

⁵⁹ *Jinshin* 深心, the second Jōdo Buddhist attitude, signifies trust in the efficacy of the means for attaining the Pure Land. In context, it equates with the master actor's trust in the efficacy of his technical proficiency, in his innate but developed creativity for attaining realization of his creative goals, and in his sensitivity to nuances.

⁶⁰ A line from the *Lotus Sutra*, 2, referring to the inner experience of form as a determinant in the recognition of what are identified as 'objects'. In art, this correlates with the recognition of those relationships that determine spacing and timing of elements in an art expression.

⁶¹ For the significance of the technical term *hienoboru*, see *Rokurin Ichiro no Ki Chū*, in MN 50:2 (Summer 1995), p. 258.

⁶² *Ekōhotsuganshin* 回向発願心, the third Jōdo Buddhist attitude, which leads someone to make the vow to attain rebirth in the Pure Land by turning the merit from one's practice to this end. The practice includes ridding oneself of notions and feelings that the goal can be attained simply by the exercise of his own sense of power, *jiriki* 自力, rather than by reliance on the innate compassion of his Buddha Nature, *tariki* 他力. In Zenchiku's analysis, this phrase correlates with a recognition of one's reliance on the welling up of the creative force to achieve a state of what Zeami calls *nyūwa* 柔和, 'humility, unpretentiousness'. Nearman, '*Kyūi*', p. 321.

⁶³ A line from the *Lotus Sutra*, 17: 'Those living beings shall gain limitless and immeasurable merit who, upon hearing of the length of the Buddha's life span, can produce as much as a single moment of faith and understanding.' In the present context, it suggests that faith in the power of the Creative is not some generalized or overall trust, but something that must operate on the level of every single moment.

Earth.

Dwelling.

Kaku.

[In *The Book of Changes*: the level of] penetrating [or, permeating].

Autumn.

The *kyū* [rapid, concluding section] of dance. The horizontal aspect in recitation.⁶⁴ It is⁶⁵ It is 'the bringing to a conclusion' [what one will do].⁶⁶ The syllable on which the reciting settles.⁶⁷

The Truth of Provisional Reality.

Four: The Circle of Likening



[Undersurface:]

Within a single thought exist all the three thousand [phenomena that make up the whole universe].⁶⁸

[Surface:]

The physical act of performing.⁶⁹

⁶⁴ That is, the linear flow of one's recitation.

⁶⁵ The character in the original manuscript is now illegible. The Zenchin copy has *dei* 禰, 'the ancestral shrine', whose meaning in context is problematical.

⁶⁶ A reference to a passage in Zeami's *Shūgyoku Tokka*, quoted in n. 27, above.

⁶⁷ This phrase, as well as the phrases concerning vocal techniques in the two previous circles, refer to the actor's inner preparation for actual reciting. According to Zeami's method of training, the actor picks up the modality from the flute's music, interiorizes this modality, and then produces his first recitational tone in relation to it. Nearman, '*Kakyō*', pp. 343-49.

In traditional *noh* practice, the tone that serves as the base for the actor's recitation need not be of the same modality as that of the flute. It is necessary only that the actor's modality be in some way related harmonically or contrastively with the flute's modality.

Zenchiku appears to offer a refinement to Zeami's approach. The *kyū* tone as the actor's own base tone is the natural vehicle and most direct expression of the Creative (the first sphere). The *shō* tone, established in relation to the *kyū* tone, represents the phenomenon of 'tonal interval'. Interval as tonal form is associated by Zenchiku with the second sphere, whose functioning involves the perception of form as the basis of phenomenal appearance. The *kaku* tone is the pitch upon which the actor will settle when reciting. In actual *noh* practice, an actor begins the first syllable of his recitation on his *kyū* base tone, but immediately slides through the *shō* tone and settles his pitch on the *kaku* tone, thereby establishing the nature of his modal key with his first utterance.

⁶⁸ This sentence (*ichinen sanzen* 一年三千) encapsulates a principal Tendai Buddhist doctrine that all phenomena are implied with any single thought, since the thought of any specific thing implies the existence of the whole universe of things, of which the specific is but one possibility.

⁶⁹ The term *waza* 態, 'the physical act of performing', appears beneath the diagram, suggesting that the physical act of performing is associated with the fourth sphere, whereas the previous three spheres refer to processes within the actor that bring about the physical acts of performing that the audience actually perceives.

The enlightened vow of Amida is complete in itself, and in its profundity is deep, broad, and unbounded.⁷⁰ Every spiritually enlightened being who has followed the path to Truth [associated with the first sphere] is one who embodies the whole realm of cause and effect so that he may enter into the mind and spirit of any being.⁷¹

The varieties of *yūgen*.⁷²

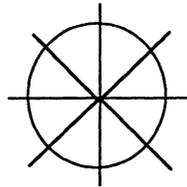
Discriminating.

Chi.

[In *The Book of Changes*: the level of] being in accord.⁷³

The human body in dance. Differentiating the varieties of recitation.

Five: The Circle of Breaking Free



[Undersurface:]

The environment as well as the body and mind of someone in an Avici Hell⁷⁴ are [in no way different from] the functioning of an ordinary person's mind for a single instant.⁷⁵

⁷⁰ The vow that anyone who with full faith and trust calls on the name of Amida (the Infinite Spiritual Light as well as the Infinite Life of which one's Buddha Nature is comprised) will enter the Pure Land Paradise. The whole line is similar to one in *Raisan Shoya Ge* 礼赞初夜偈, 'Evening Verses in Praise [of the Buddha]': 'The enlightened vow of Amida is a broad and unbounded sea whose depths are profound.' In both instances, spiritual compassion is considered unbounded in its expression. In place of the sea metaphor that he had previously borrowed from Shigyoku's commentary, Zenchiku now substitutes the concept of a spiritual source infinite in scope.

Zenchiku's underlying idea is that creative acting is not the product of some personal sense of power, but of a reliance on one's innate creative vitality.

⁷¹ A line from the *Sutra of Meditating upon Amida Buddha*, describing the abilities of one who has mastered the techniques of creative imaging. In theatre, it correlates with the actor who has mastered imaging so that he is able to create any character on stage in a vital manner by entering into the spirit or 'mind' of that character through his imaginative powers. This ability is comparable to the Western theatre concept of 'stepping into character'.

⁷² On this level of the acting process, *yūgen* is actually manifest. According to Zenchiku's concept of the nature of creativity, *yūgen* is the making manifest of the 'hidden' creative source, and therefore will appear in many forms. This multiplicity accounts for the various 'definitions' or descriptions of *yūgen*, such as 'gentle grace' or 'wistful sadness', made by viewers who recognize its presence in terms of one of its particular manifestations.

⁷³ That is, there is complete accord between what is intended and what is actually manifested in performance.

⁷⁴ A hellish realm of human existence in which one's suffering is incessant.

⁷⁵ A contraction of a Tendai saying quoted in Shigyoku's commentary. In the present context it correlates with the fact that despite a genuinely creative actor appearing as being somehow 'innately different', his powers actually derive from the same source of human behavior as that of anyone in his audience.

[Surface:]

The *yūgen* modes of performing.⁷⁶

Destroying [rigid adherence to conventions].

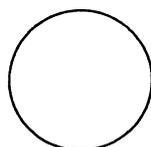
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[In *The Book of Changes* the level of] being appropriate.⁷⁷

The reverse road of dance. The 'solo lyric' of recitation. The full-blown level.⁷⁸

He sees a golden lotus flower as the orb of the sun. The violent fires of hell are transformed into a pure, cool breeze.⁷⁹

Six: The Emptied Circle



[Undersurface:]

Once having reached Amida's land of serenity and sustenance, this is naturally the home of our own Buddha Nature.⁸⁰

Forever of quiet extinction.⁸¹

[Surface:]

The Void.

Kyū.

[In *The Book of Changes*: the Great Ultimate [or, Absolute].

⁷⁶ That is, the qualities in an actor's manner of performing that are identified by the viewer as ineffably subtle, as distinct from the subtle qualities attributed to the dramatic content of what he performs. The latter is connected with the fourth sphere.

⁷⁷ That is, acting associated with this level is concerned with that aesthetic and creative appropriateness of what is done, which transcends conformity to traditional modes of performing.

⁷⁸ These three phrases refer to the genuine originality of the creative actor who has attained the level of a fully matured artist. On such a level, he may do the exact opposite of what he has learned in training, and yet make such a performance effective and aesthetically satisfying for his audience.

⁷⁹ Two sentences derived from the *Sutra of Meditating on Amida Buddha*. The first correlates with the master actor's capacity to suggest meanings and evoke feelings in the viewer that go beyond what is presented. The second correlates with the master actor's ability to transform his intense passionate energy into effects as soothing as a cool breeze.

⁸⁰ A conjoining of two phrases from *Hanshū San* 般舟讚, 'In Praise of the Boat That Carries Us [to the Pure Land]', a commentary to the *Sutra of Meditating on Amida Buddha* by the Chinese Jōdo monk Shan-tao (J. Zendō) 善導, 613–681. Zenchiku considers the actor who is capable of performing on this level as comparable to someone who has attained the Pure Land Paradise during his life span.

⁸¹ A line from the *Lotus Sutra*, 2: 'Phenomena from their very beginning are forever characterized by the mark of quiet extinction [that is, nirvana].'

Dance is without [any identifiable] physical appearance. The supreme in recitation.⁸²

Do not forget the beginner's spirit.⁸³

The clear discrimination of the true nature of all things. The transiency of things. The level of a child. The supremacy of *yūgen*.

The Single Dewdrop is this Single Sword.
The Vital Spirit of the Six Spheres.

<p>The unified Mind, calm spirited, resting [in its faith], yet returning to enter the world.⁸⁴</p>		<p>The Three Truths of the Void, Provisional Reality, and the Middle Way.</p>
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The Illimitable.

The Single Dewdrop within is the vital spirit on all levels of performing.⁸⁵

The following is an analysis of the significance of the tones that Zenchiku assigns to the Six Circles. These tones do not represent absolute pitches, but resemble Western solmization. That is, the name for a tone refers to some interval in relation to a predetermined base pitch and not to some absolute pitch.

Kyū 宮 (Circle of Perpetual Flow), the first of the five principal tones of a Sino-Japanese modal scale, signifies the tone produced at the interval of unity with the base pitch. By analogy, the Great Mirror Wisdom corresponds to any and all pitches, which exists before tonal differentiation, since any tone can theoretically serve as a base pitch. In the first sphere, the *kyū* tone is the actor's actual base pitch prior to the producing of any particular tone or, as Zenchiku states it,

⁸² These two phrases refer to a mode of performing where the audience is taken to a level of experience beyond their ability or need to identify what holds their interest.

⁸³ Zeami's guiding principle for actors on all levels and at all stages of their development. Nearman, '*Kakyō*', pp. 68–70.

⁸⁴ A phrase based on terminology in the *Sutra of Meditating on Amida Buddha*. 'Calm spirited', *anjin* 安心, refers to the mind becalmed by the three mental attitudes that Zenchiku has allotted to the undersurfaces of the first three circles. 'Returning to enter', *kinyū* 帰入, has the more particular meaning of 'giving up one's own ego-centered will and then entering into the world of human activities for the spiritual benefit of others.'

⁸⁵ This sentence appears in the Zenchin copy but not in Zenchiku's original manuscript, although it is found in his later treatise, *Rokurin Kyokumi* 六輪曲味.

'Heaven and Earth are not yet separated. The origin of the letter A has not yet been produced.' By analogy, the first sphere serves as the base for the other spheres, which appear to arise from this first sphere, like the intervals of the modal scale. Like the base pitch, the Great Mirror Wisdom is imperceptible to a spectator and can be inferred only when the actor produces a tone that corresponds to his base pitch: his *kyū* tone.

Shō 商 (Circle of Arising), the second tone of a modal scale, ranges from a minor second to a major third, depending on which of the six major types of modes is being employed in music or recitation. It constitutes the minimal differentiation from the base tone within a given mode. It is often used in Secret Tradition theatre writings to designate not only the second tone but all tones other than the first (*kyū*). Hence it becomes synonymous with the concept of interval as differentiation. As such, it corresponds to the second sphere, which represents the process of differentiation, or the metaphoric producing or giving birth to Heaven and Earth.

Kaku 角 (Circle of Settling In), the third tone of a modal scale, lies within a range between a diminished and a perfect fourth. In conjunction with the two previous tones, it establishes or settles what modal key is being used.

Chi 徵 (Circle of Likening), the fourth tone of a modal scale, sounds a fifth above the base tone and is used in noh recitation as an alternative pitch for *kaku*, the third tone. It serves as a metaphor for all the alternative tones used in reciting that give variety to a vocal line.

U 羽 (Circle of Breaking Free), the fifth tone of a modal scale, ranges from a diminished sixth to an augmented seventh above the basic tone, depending on the particular mode. This tone serves as a metaphor for the ultimate in the range of possible different tones or stage effects.

Kū 空 (Emptied Circle), the octave tone of a modal scale, has the same name as the first tone. It serves as a metaphor for the condition where the master actor, having exhausted all possibilities of artistic differentiation on the previous level ultimately reaches a point where his performing is simply the expression of the Creative Source.

[*Rokurin Kyokumi* 六輪曲味
The Performance Flavors of the Six Spheres]

This document consists of Zenchiku's notes for correlating the influence of the Six Spheres with specific performance effects, although he does not make explicit his method for linking them.

In appearance, the text is little more than a list of phrases, with one aspect of recitation and one of movement assigned to each sphere and the dewdrop. While this type of correlation resembles that found in his *Rokurin Ichiro Taii*, new material has been added as he continues to build up the associations that he will rely on in his later, more discursive texts. Most of the effects named are described in his earlier treatise on performance techniques, *Go'on Sangyoku Shū* 五音三曲集, 'Collected Comments on the Five Feeling Tones and the Three Performance Modes'. Each of these is followed by the phrases from a noh play that he has quoted in that text as an example of where such an effect would be appropriate. The listing of these effects and their illustrative phrases is so placed on the manuscript page as to imply their assignment to the first five spheres, and they have been so treated in the translation and commentary. That the Sixth Sphere and the Single Dewdrop do not have such assignments would be consistent with Zenchiku's previous description of these as being beyond any discernible style.

This undated, untitled document is included among the Hachizaemon manuscripts. In it, the phrases related to movement, the names of the performance effects, and the final sentence are written with black ink, the remainder of the text with red.

The phrases related to movement appear as interpolations, suggesting that Zenchiku had originally conceived of his treatise as relevant to recitation, but later correlated it with movement. These interpolated phrases appear in the translation within parentheses.

One, the Sphere of Perpetual Flow:

The level of breathing in recitation

(The *jo* [or, introductory phase] of movement)

The performing mode of the 'Flowing Voice Linking the Five Vowels':⁸⁶

Shirushi no matsu nare ya, arigata no

['The sign is a pine tree! For which I am deeply thankful']

Two, the Sphere of Arising:

The level of pure arousing through recitation

⁸⁶ *Goinrenjōji* 五音連声字, a performing mode characterized by 'flow', which correlates with the operation of the First Sphere.

(A feeling for movement)

The performing mode of ‘the Fishhook’:⁸⁷

Ama sagaru hina
[‘Heaven-descending fledglings’]

Three, the Sphere of Settling In:

The recitational level where the syllables [to be spoken] are regulated
(The firming up of movements)

The performing mode of ‘Storms from the Mountain’ (together with the ‘Flowing Intonation’):⁸⁸

Arashiyama oroshi
[‘Down from Mt Arashi, the storm’]

Four, the Sphere of Likening:

The level of the various particular styles of recitation
(Variety in movement)

The performing mode of ‘the Falling Leaves’:

Samukaraji ochiba
[‘Although the air is not chill, the falling leaves’]⁸⁹

Five, the Sphere of Breaking Free:

The level of transcendent performing
(The wish-granting body⁹⁰ of movement)

The performing mode of ‘the Stolen Syllable’:⁹¹

Matsu hito yori no, otozure
[‘From the man for whom I pine, tidings’]

⁸⁷ A performing mode in which the ‘fishhook intonation’ (*tsuribaribushi* 釣針節) is employed. It is characterized by its emotional ‘pull’, which ‘hooks’ the audience’s involvement in the performance. This effect correlates with the Second Sphere when its name is translated as the Sphere of Arousing.

⁸⁸ The two recitational techniques are described in the section ‘Concerning Syllables’ in *Go’on Sangyoku Shū* 五音三曲集. The quoted line is part of a longer passage in that section used to illustrate the ‘Stolen Syllable’ (*nusuji* ぬす[盗]字) technique. But that particular technique is assigned by Zenchiku to the Fifth Sphere.

⁸⁹ The illustrative phrase is part of a passage cited in *Go’on Sangyoku Shū* in relation to the ‘Forceful Intonation’ (*chikarabushi* 力節), which Zenchiku says should be avoided. The present reference may simply be to the variety, particularity, and abundance of effects that the actor creates on stage in relation to the level of actually physicalizing his artistic intentions.

⁹⁰ An allusion to the Buddhist ‘wish-granting jewel’, *nyoiju* 如意珠, since the reference is to the Fifth Sphere, associated with the fulfilling of all creative intentions. On this level, the actor’s body not only expresses whatever he has previously prepared, but also readily handles any spontaneous and inspired creative impulses that may arise during a performance.

⁹¹ This performing mode corresponds particularly to acting by someone who is personally in control of his line delivery and no longer feels a need to compulsively follow an established or traditional pattern of performing.

Six, the Emptied Sphere:

The supreme recitational level

(Being 'beyond [egocentric] intentions'⁹² in movement)

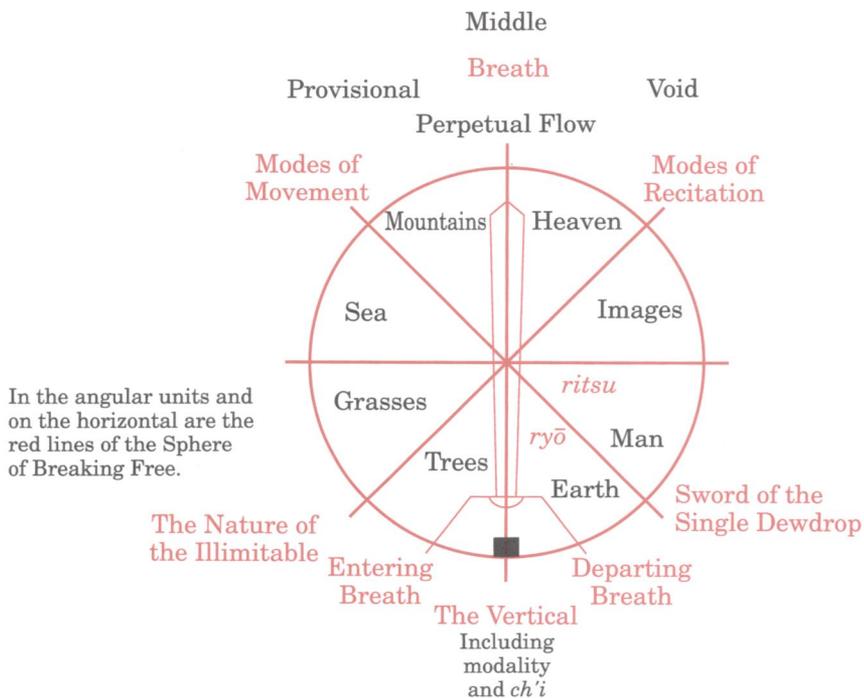
The Single Dewdrop within is the vital spirit of all recitation levels.

(The vitality of movement)

The Six Spheres and the Single Dewdrop are thus.

These matters concerning knowledge of performance flavors are of the utmost secrecy.

⁹² *Mushin* 無心, literally, 'beyond [the considerations of the discriminatory] mind', refers here to the level of performing where the actor no longer strives to be different from or the same as his predecessors.



[*Rokurin Ichiro Gaishō* 六輪一露概抄]

A Summary of the Six Spheres and the Single Dewdrop]

This document presents a summary of Zenchiku's theory of creativity prior to his later, longer treatises. The diagram (printed on p. 296) at the beginning of the text gives the translated terms as they are positioned in the original Japanese text. Hence, the conventional sequence for reading the terms and blocks of text is in columns from top to bottom, moving from right to left.

Exegesis of this diagram has been limited to explications of Zenchiku's own comments. But Zenchiku undoubtedly intended the reader to go beyond his remarks, for the diagram clearly has a number of features that can profitably be studied and contemplated.

Zenchiku's original manuscript has not surfaced. The translation is based on an untitled copy in the possession of the Kanze family. According to the colophon, it was prepared in 1514 by Zenchiku's grandson Komparu Zempō Motoyasu 金春禪鳳元安. Zempō probably made the copy to share some of Zenchiku's ideas with his cousin, who was then head of the Kanze troupe, as a gesture of reconciliation between these two closely related acting families. They had become estranged when Zeami had passed his Secret Tradition on to Zenchiku rather than to his nephew Onnami 音阿弥, from whom the Kanze line had then descended.

[Breathing] in and out, a person comes to understand the body fully, both as to what it is and what it is not. This understanding is simply the middle way of the single underlying reality.⁹³

The red circle is the Sphere of Perpetual Flow, which corresponds with breath, movement, voicing, and stage appearance. Syllables are inseparable from the intonational line and correspond to gestures in dance. They are the elements that comprise the performance flavors of the *yūgen* style of acting.

The red line of the vertical that ascends [the middle of the diagram] corresponds to the chief level on which the hidden spirit of recitation and movement arises in a cool and controlled manner.⁹⁴ This level is called 'the Sphere of Arising'.

⁹³ This paragraph appears to the left of the diagram. It asserts that the reality of acting transcends any dualistic approach to its analysis, and that through training ('breathing in and out') the actor can come to understand this transcendent level. Such an understanding is analogous to the finding of the Middle Way in Buddhism.

⁹⁴ This refers to the generalized feeling of a 'creative urge' becoming focused into a desire to express itself through recitation and movement as the media of acting. This more focused urge, however, does not immediately burst forth but 'coolly' rises, thereby permitting the artist to give that urge a more specific and settled form on the next level of the creative process before actually expressing it in a performance situation.

The time of fulfillment [of the initial creative urge] when movements are stabilized and words are harmonized with them is called 'the Sphere of Settling In'. After the actor has based his reciting of the poetry and artistic effects of his movement on this sphere, and after his continued practice of those means of creative expression [through the Sphere of Likening] has brought him artistic success and a reputation [for excellence], then the time when the actor does as his heart dictates is called 'the Sphere of Breaking Free'. But as Confucius said, 'I follow the dictates of my heart without transgressing the natural law.' It must be understood that what I call 'breaking' departs from the path of the previous spheres, yet does not go beyond these spheres.

Thus, the situation where [the master actor] exhausts all possibilities, passes on to a level where his acting moves beyond both a question of style and association with particular characteristics, and does not strive for anything in particular is called the Emptied Sphere. This is the level on which the fully matured virtuoso makes a return [to the simplest modes of performing] and his acting again becomes a [direct] flowering of the Creative.

The Single Dewdrop is the Sword of One's Innate Nature existing from a time before even the Sphere of Perpetual Flow has become manifest.⁹⁵ It is the true, fundamental form of the spheres and their vitality.⁹⁶ Hence, this Single Dewdrop is impersonal and beyond characterization, the state of absolute innate light where not a single dust mote casts a shadow; it is likewise the [universal] vital spirit that is inseparable from even a single dust mote.⁹⁷ It is the 'thing' that traverses myriad paths by means of these six levels.⁹⁸ That which provisionally comes into existence I call the Sphere of Perpetual Flow, whereas That Which does not 'come into existence' I call 'the Sword of One's Innate Nature'.⁹⁹ What appears in the various images [that we construct of nature] are the various consequences [of the operation of natural laws whereby

⁹⁵ This sentence implies that the Sphere of Perpetual Flow is synonymous with the artist's personal creative source, whereas the Single Dewdrop refers to the universal Creative Source from which the personal arises.

⁹⁶ That is, the true nature of the spheres is not as Zenchiku has represented them with his circular diagrams, but rather these are convenient illustrations of what is actually the ever-flowing 'life force' in its varying levels of manifestation.

⁹⁷ The apparent contradictions in this sentence derive from Zenchiku's attempt to express through words that which by its very nature transcends the process of verbalization. Even the term 'illimitable' places a delimiting characterization upon what it is intended to denote. The following paraphrase may help remove some of these intentionally antinomic implications.

That which is called by way of analogy 'the single Dewdrop' is impersonal and beyond any fixed definition by limiting characterizations. Yet despite its protean nature, some who have attained a particularly profound insight have described it as a state of absolute brightness without any discernible shades of intensity. The nature of this fundamental 'light' that is the source of all is such that nothing, not even something as infinitesimal as a dust mote, exists independently of it.

⁹⁸ That is, it is not only the source of all things, but is also the process whereby all phenomena appear to come into existence.

⁹⁹ That is, it does not come into existence because it is ever-existent.

phenomena appear to come into existence]. This ‘Sword of One’s Innate Nature’ of hidden vitality, having no characteristics of its own, is the characteristic of Truth [in all things].¹⁰⁰

Consequently, you should acquire both an intuitive and a rational understanding of ‘the characteristic of Truth in all phenomenal consequences’. It is not complicated in itself. The variety of expressions arising from the Sphere of Perpetual Flow are the various consequences [of the natural creative process]. You will then recognize as ‘the characteristic of Truth’ the spirit [within you] that sustains the apparent existence of these phenomenal manifestations without being contaminated by [erroneously assuming an independent reality for such] things.¹⁰¹ This spirit is also ‘the bottom of the abyss’ for *yūgen*. Although it emerges from some hidden and distant path that it has trod deep within, it is the subtle spirit that is not limited to any path.

The wise old man Zenchiku composed [this, Komparu] Ujinobu.

TAKEDA KOMPARU
HADA NO MOTOYASU [monogram]

2nd day, Sixth Month, Eishō 11 [24 June 1514]

¹⁰⁰ ‘The characteristic of Truth’, *jissō* 実相, is a Buddhist term referring to the One Reality that is the essence of all things. That is, all phenomena are as they are because they partake of this Truth of Reality.

¹⁰¹ That is, the source of an artist’s creativity is the foundation of all the effects that he creates. Yet this source is limited neither to nor by the effects created, since such effects are but those things realized among an infinite number of possibilities. Further, these effects do not exist independently of the creative source that gives rise to them.

[*Rokurin Kanjō Hiki* 六輪灌頂秘記
Initiation into the Six Spheres]

This undated, untitled document written in Zenchiku's own hand forms a postscript to the first version of his extended study *Rokurin Ichiro no Hichū*. Because it encapsulates several core themes that Zenchiku pursues in that and later texts, it is presented here as an introduction to those more advanced and complex analyses of his Six Spheres and Single Dewdrop metaphor.

The text divides into two parts. The first, written in Chinese, is a series of phrases that analogically link Buddhist teachings from various traditions with aspects of the acting process. The second is a succinct statement of the manner in which the Six Spheres and the Single Dewdrop relate to the acting process.

The original manuscript has suffered some damage to the upper edge. As a result, a few characters in the first part of the text have been lost. A study of the context, however, makes their meaning fairly certain. In the translation, words used to render probable terms appear within parentheses.

A secret document from within the secretmost depths of the initiation¹⁰² into the innermost meanings (of the Six Spheres).

(The three categories of) precepts¹⁰³ are analogous to the three ideals of a Bodhisattva¹⁰⁴ and to the [Upper] Three Spheres of Perpetual Flow, Arising, and Settling In.

(The five cardinal) precepts¹⁰⁵ are analogous to the five sections in acting.¹⁰⁶

(The eight) admonitions: Let not the eye look indiscriminately. Let not the ear hear indiscriminately. Let not the nose smell indiscriminately. Let not the mouth speak indiscriminately. Let not the body move about indiscriminately.

¹⁰² *Kanjō* 灌頂, 'initiation', originally referred to the literal practice of 'anointing the head' of a king in India as part of his coronation ceremonies. Esoteric Buddhist traditions applied the term to a rite of anointing or blessing the head of a disciple after he had been initiated into secret teachings. In medieval Japan, it was also used to designate the passing on of secret teachings in an art.

¹⁰³ Namely, the precepts of restraint to which the Buddhist laity are encouraged to adhere, particularly on certain days of the month, the corpus of monastic rules and precepts that religious are to maintain, and the five cardinal precepts that all Buddhists are to observe at all times.

¹⁰⁴ Namely, to practice all virtuous deeds, to have mercy on and compassion for all sentient beings, and to keep all precepts.

¹⁰⁵ Namely, not to take life, not to say what is not true, not to take what is not given to one, not to indulge in improper sexual acts, and not to traffic in intoxicants.

¹⁰⁶ That is, the five major categories of *noh* plays. The correspondence is as follows: the God plays (which bear witness to the spiritual Truth underlying appearances), the Warrior plays (which show the effects of murderous or vengeful intentions), the Women plays (which concern passionate attachments), the Mixed plays (which involve feelings of possessiveness and greed as the motives underlying stealing), and the Demonic plays (which often concern spiritual intoxication).

Let not thoughts operate indiscriminately. Let not the hand grasp indiscriminately. Let not the foot step indiscriminately.¹⁰⁷

(The ten) good deeds¹⁰⁸ are analogous to the ten basic types among the various poetic styles.¹⁰⁹

The 'myriad vehicles'¹¹⁰ is analogous to the saying that 'good and evil are not two different things; right and wrong are but the appearance of the characteristic of difference.'¹¹¹

The three secret rituals¹¹² are analogous to body, speech, and mind as the three categories of intentional actions.¹¹³

'The Triune Form',¹¹⁴ whose foundation is cloaked in secrecy and whose manifest meaning resembles the teachings in the *Lotus Sutra*, is analogous to 'the Three Viewpoints in a single thought'.¹¹⁵

The compassionate Buddhist prayer for mankind to transcend [entrapment in the illusion of] 'the world' is analogous to the three attitudes characteristic of a mind spiritually at ease¹¹⁶ and to [Amida Buddha's] ceremony of welcoming [true believers into the Pure Land Paradise].

Recitation and movement are the unequaled miraculous principles of manifest form and intentional spirit. Namely, creative acting is analogous to rebirth and to 'the mind itself instantaneously realizing its Buddhahood'.

The wheel [of the creative process] keeps ever revolving from right-left-right to left-right-left and right-left.¹¹⁷ In that first sphere, movement and static

¹⁰⁷ A similar passage appears in *Toyoashihara Shimpū Waki* 豊葦原神風和記, 'A Record of Occurrences of the Divine Wind in Ancient Japan', a medieval Shinto text. For Zenchiku, an actor's conduct should be built upon full awareness of what he is doing.

¹⁰⁸ Namely, refraining from killing, stealing, indulging in improper sexual acts, lying, using indecent language, slandering, equivocating, coveting, giving way to anger, and holding false views.

¹⁰⁹ Fujiwara Teika's ten principal poetic styles as they appear in *Sangoki*.

¹¹⁰ That is, the myriad means whereby the Bodhisattva Kannon is said to aid sentient beings in realizing their innate enlightenment.

¹¹¹ A common Buddhist saying that signifies that moral judgments are based on human perspectives and therefore relative. Since any type of act may function as a means for realizing enlightenment, even acts viewed conventionally as morally 'evil' or socially 'wrong' may serve as vehicles to realize enlightenment through the operation of insightful compassion, a process associated with Kannon.

¹¹² *Sanmitsu kaji* 三蜜加持, is an esoteric Buddhist term referring to the attainment of a deeper understanding of the nature of the lived experience through a religious practice that involves the making of ritual gestures, the reciting of ritual incantations, and the contemplating of the image of a spiritual entity.

¹¹³ Namely, deeds, words, and thoughts.

¹¹⁴ *Shikisanban* 式三番 is the old name for the ancient Shinto ritual incorporated into the noh tradition as *Okina* 翁, 'The Ancient One', in which the Everlasting manifests in triune form.

¹¹⁵ 'The three viewpoints' refers to the Tendai Buddhist doctrine of 'the Three Truths' of the Void, Provisional Reality, and the Middle Way, discussed in *Rokurin Ichiro Taii*, n. 58, above.

¹¹⁶ Namely, devoted sincerity, profound trust, and devotion to ridding oneself of ego-centeredness, as discussed in *Rokurin Ichiro Taii*, nn. 52, 59 & 62, above.

¹¹⁷ The references to 'right' and 'left' become clearer through the comments by Zenchiku, particularly in his treatise *Myōshuku Shū* (KKS, p. 286), and by Zeami in his treatise *Kyakraika*

postures are the extremes that link beginning and end.¹¹⁸ Since the creative flow is boundless, I have called the sphere of this process ‘[the perpetual flow of] life’ over the range from a single movement to whatever complex act is performed. Moreover, by recognizing the existence of this transcendent first level, I have called the harmonious stabilizations [of intent] that fulfill [the creative impulse of the first sphere] the spheres of Arising and Settling In.¹¹⁹ When you make the sphere of forms [that is, the Sphere of Settling In] the life of your concrete manifestations and imbed their appearance deep in your mind,¹²⁰ nothing will be lacking [in your acting] and it will be filled with moods and overtones and will be called the very life of the spirit. The dividing of the spirit within the forms is made the basis of the performance flavor of the piece.¹²¹ As a consequence, [your performance] will be the superior effect of the three spheres of Perpetual Flow, Arising, and Settling In operating in both the form and the spirit of your acting.

Moreover, you will not be vulgar when performing commonplace things. This is called ‘there being an image within your intent, and intent within your [creative] image’. Since all phenomena are endowed with the two properties of form and spirit, this acting becomes the spiritual benefit that derives from absolute, ultimate Truth. It will be the unifying truth of both the Absolute and the commonplace.¹²² The Spheres of Likening, Breaking Free, and Being

(Nearman, pp. 178–81), where ‘right-left-right’ is associated with the performing of the ritual role of *Okina*, the most direct stage presentation of the Creative, and ‘left-right-left’ is associated with the Dance of the Heavenly Maiden, the prototype for all other roles in *noh*. The Heavenly Maiden serves as a metaphor for the transmission of the impulse of the Creative.

The import of this sentence is that the operation of the Six Spheres and the Single Dewdrop is analogous to wheels revolving on an axis, through whose movement the whole repertory of *noh* is created. Deeper meanings of the terms ‘right’ and ‘left’ can be found at the sources cited above.

¹¹⁸ Although movement and stasis seem to be polar opposites, in the *Zenchiku*/*Zeami* analysis of acting phenomena, they are treated as simply a matter of discriminatory perception: stasis is but a degree of perceptible movement, just as silence is but a degree of audibility (Nearman, ‘*Kakyō*’, p. 364). Underlying both movement and stasis is the ever-flowing stream of creative energy that does not cease even for a moment’s breath, as *Zenchiku* observed in *Rokurin Ichiro no Ki Chū*, in *MN* 50:2 (Summer 1995), p. 249.

¹¹⁹ Hence, by implication, an artistically creative idea is not the same as an intellectual ‘idea’ or construct. Creativity arises through an impulse to create, which must be transformed into an ever more specific ‘picture’ of what is to be expressed, or what *Zeami* and *Zenchiku* refer to as *ichū no kei* 意中の景, ‘the image of inner intent’. In a broader sense, ‘image’ refers not only to a mental picture but to whatever way the creative imagination functions to give the preparatory intent a form.

¹²⁰ That is, the actor deeply and firmly sets in his mind the images that he will use as the basis of what he will physicalize on stage.

¹²¹ That is, creative acting is not simply the accurate or skilled reproduction of established forms. It also requires the actor to sense the spirit, or intent, behind the forms and allow that spirit to be manifested as ‘the flavor of the performance’. This is what constitutes the expressing of *yūgen*, ‘ineffable subtlety’, in performance.

¹²² That is, acting gains in ‘spirituality’ from its being an expression of the creative Source and not from the subject matter of the play. Hence, even a commonplace piece can become a vehicle for the spiritual to the degree that it permits the actor to manifest the creative spirit through his performing.

Emptied, plus the Single Dewdrop that follows them, comprise the sequence that alone accumulates all the levels [of the acting process].

Keep the contents of this document secret, very, very secret. And respect them, respect them.