

Style and the Flower #1

“You should not forget the way you were as a beginner.” This particularly popular phrase among Japanese is actually _____ “*Style and the Flower*” or “*Fūshikaden*” by Zeami. The 14th-Century actor and playwright _____ the foundation of Noh, a Japanese _____. The popular _____ of the phrase is that you should not forget the _____ and fresh motivations you _____ the beginning, but this may not be _____ communicate. He knew the _____ faced by those who _____ mastery _____. Of course, actors practice everyday to _____ performance. However, the more they _____, the wider gap they might _____ the senses and expectations _____ the _____ audience. _____ audience, the highest _____ is beyond their ability to appreciate. _____ to a sophisticated style _____, one needs to switch their style _____ the audience _____ them. In other words, one has to _____ of beginners’ interest and _____ mastering their skills. The insightful lessons _____ Zeami do not _____. How will his words inspire you to _____ in your field?

“You should not forget the way you were as a beginner.” This particularly popular phrase among Japanese is actually words from “*Style and the Flower*” or “*Fūshikaden*” by Zeami. The 14th-Century actor and playwright laid the foundation of Noh, a Japanese traditional theater art. The popular interpretation of the phrase is that you should not forget the humility and fresh motivations you had at the beginning, but this may not be what he intended to communicate. He knew the dilemma faced by those who seek to attain mastery in their field. Of course, actors practice everyday to refine their performance. However, the more they improve, the wider gap they might develop from the senses and expectations from the general audience. To the eye of the uninformed audience, the highest level of the art is beyond their ability to appreciate. Instead of adhering to a sophisticated style alone, one needs to switch their style in order to entertain the audience right in front of them. In other words, one has to remain conscious of beginners’ interest and preference while mastering their skills. The insightful lessons from Zeami do not end here. How will his words inspire you to bloom in your field?

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| playwright | 劇作家 | sophisticated | 洗練された |
| foundation | 基礎 | entertain | 楽しませる |
| interpretation | 解釈 | conscious | 意識している |
| humility | 謙虚さ | preference | 好み |
| dilemma | ジレンマ | insightful | 洞察力のある |
| mastery | 熟達 | bloom | 花開く |
| refine | 洗練する | | |

Style and the Flower #2

“If it is hidden, it is the Flower; if it is not hidden, it is not the Flower.” This is _____ the most famous phrase from “*Style and the Flower*”. In the _____, the Flower is impressive only _____, and the audience is _____ the existence of the Flower, _____. This _____ may _____ not only to theatrical performance but also to the broader aspects of _____ personal charm. Attraction is not something to be _____ but what _____. For example, if a successful businessperson starts _____ and assets when you _____, you will suddenly find the person _____. Attraction _____ various kinds of _____; _____ love and respect for others, profound intelligence, steady confidence cultivated _____ challenges and _____, and so on. These are reflected in your words, _____, expressions, and the _____ voice, which _____ attract other people. Personal charm is something they can’t _____ realize _____, _____ you have to _____ your attraction, it can _____ be considered genuine charm. In fact, the beauty of the Flower will be _____ by the _____ to make a _____, the ego to prove oneself, and _____. If you have the real Flower inside, _____ communicate _____ it’s hidden.

“If it is hidden, it is the Flower; if it is not hidden, it is not the Flower.” This is perhaps the most famous phrase from “*Style and the Flower*”. In the theater, the Flower is impressive only when it’s been kept secret, and the audience is not aware of even the existence of the Flower, let alone its content. This principle may apply not only to theatrical performance but also to the broader aspects of what constitutes personal charm. Attraction is not something to be forcefully conveyed but what radiates naturally from within. For example, if a successful businessperson starts boasting about his status and assets when you didn’t even ask about it, you will suddenly find the person unappealing. Attraction blooms from various kinds of seeds; genuine love and respect for others, profound intelligence, steady confidence cultivated through challenges and growth, and so on. These are reflected in your words, attitudes, expressions, and the tone of voice, which effortlessly attract other people. Personal charm is something they can’t help but realize automatically, so if you have to explicitly advertise your attraction, it can hardly be considered genuine charm. In fact, the beauty of the Flower will be undermined by the desperation to make a good impression, the ego to prove oneself, and thirst for approval. If you have the real Flower inside, it will inevitably communicate even if it’s hidden.

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| impressive | 印象的な | cultivated | 培われた |
| constitute | 構成する | effortlessly | 苦勞せずに |
| attraction | 魅力 | explicitly | 明示的に |
| radiate | 放射する、発する | advertise | 宣伝する |
| boast | 自慢する | undermined | 弱体化させた |
| unappealing | 魅力のない | desperation | 絶望 |
| genuine | 本物の | approval | 承認 |
| profound | 深い、深遠な | | |

Style and the Flower #3

The first _____ of “*Style and the Flower*” divides an actor’s life into seven _____ and _____ necessary practice and mindset at each _____. For example, actors aged twenty-four or twenty-five are often _____ by the audience since their tone and _____, _____ the freshness of _____. However, Zeami says, “This Flower is not the true Flower.” It is only the Flower of the moment; a temporary, _____ bloom _____ the _____ to this age. The mind that misunderstands the Flower of this period to be the true Flower is a mind that is far _____ reaching the real Flower. Zeami also wrote, “_____ is _____ the _____ of the Flower.” He means that one has to be _____ the Flower. Some factors _____ to you, such as your skills and experiences, _____ others are beyond your control, including the _____ other actors, the audience’s _____ and _____, the _____ of the _____, and so on. In other words, he _____ not to be _____ by _____ successes and failures. It is foolish to _____ your success _____ by factors other than your own ability, and _____, it is _____ to worry too much about your failure _____ you.

The first chapter of “*Style and the Flower*” divides an actor’s life into seven periods and articulates necessary practice and mindset at each age range. For example, actors aged twenty-four or twenty-five are often praised by the audience since their tone and physique have matured, along with the freshness of youth. However, Zeami says, “This Flower is not the true Flower.” It is only the Flower of the moment; a temporary, fleeting bloom derived from the advantages peculiar to this age. The mind that misunderstands the Flower of this period to be the true Flower is a mind that is far from reaching the real Flower. Zeami also wrote, “Mastery is knowing the cause and effect of the Flower.” He means that one has to be self-aware of what factors consist of the Flower. Some factors belong to you, such as your skills and experiences, while others are beyond your control, including the chemistry with other actors, the audience’s attributes and interests, the atmosphere of the venue, and so on. In other words, he warns us not to be swayed by superficial successes and failures. It is foolish to be proud of your success supported by factors other than your own ability, and conversely, it is pointless to worry too much about your failure when the tide is against you.

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| articulates | 明確に述べる | attributes | 属性 |
| physique | 体格 | atmosphere | 雰囲気 |
| fleeting | 儂い | superficial | 表面的な |
| peculiar | 特有の | swayed | 影響された |
| self-aware | 自己認識している | conversely | 逆に |
| chemistry | 相性 | tide | 潮流 |

Style and the Flower #4

According to “*Style and the Flower*”, the art of Noh makes the _____ . By necessity, actors have to _____ their performances to the _____ and the _____ of the audience. On the other hand, Zeami wrote in the book, “If you _____ praise and give in to the preference of the audience, it will be the first _____ .” These two statements may sound _____ to each other. What _____ exactly mean? _____ paintings and _____, the _____ is a temporary form of art. It disappears as soon as it’s performed, _____ nothing _____. Geniuses _____ their times like Van Gogh or Spinoza were not understood by people _____, _____ their reputations after their _____ because they could leave their artworks behind. However, this is not the case with _____ artists. Great theater arts cannot exist without the praise _____ the audience who share the same time and place with the artists. Noh actors have to _____ what the _____ expect, _____ the actors should not _____ themselves by being _____ and _____. Zeami understood that the theater arts _____ this contradiction, and the Flower can only exist when we carefully _____ these _____ objectives. At the same time, he seemed to know how to _____ this contradiction. Zeami says, “_____ the art of Noh is to _____ the minds of the audience, and _____ both the high and the low _____; _____ and happiness to everyone.” He had a clear _____ for performing and mastering the play. Satisfying the audiences’ expectations _____ with mastering the art _____ being _____ by fame. However, he could _____ these two objectives because he had a _____ of bringing happiness to people.

According to “*Style and the Flower*”, the art of Noh makes the viewer its very foundation. By necessity, actors have to tailor their performances to the preference and the fashion of the audience. On the other hand, Zeami wrote in the book, “If you get obsessed with praise and give in to the preference of the audience, it will be the first cause of your decline.” These two statements may sound contradictory to each other. What does he exactly mean? Unlike paintings and literature, the theater is a temporary form of art. It disappears as soon as it’s performed, leaving nothing tangible behind. Geniuses ahead of their times like Van Gogh or Spinoza were not understood by people contemporary with them, but they earned their reputations after their deaths because they could leave their artworks behind. However, this is not the case with theater artists. Great theater arts cannot exist without the praise from the audience who share the same time and place with the artists. Noh actors have to deliver what the viewers expect, whereas the actors should not lose themselves by being consumed with temporary praise and momentary fame. Zeami understood that the theater arts inevitably entail this contradiction, and the Flower can only exist when we carefully balance these conflicting objectives. At the same time, he seemed to know how to stay consistent under this contradiction. Zeami says, “Essentially the art of Noh is to soothe the minds of the audience, and move both the high and the low equally; it is what brings health and happiness to everyone.” He had a clear purpose for performing and mastering the play. Satisfying the audiences’ expectations can occasionally conflict with mastering the art without being blinded by fame. However, he could harmoniously integrate these two objectives because he had a higher ambition of bringing happiness to people.

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| foundation | 基盤 | consumed | 圧倒された、囚われた |
| tailor | 合わせる | inevitably | 必然的に |
| obsessed | 取り憑かれた | consistent | 一貫した |
| contradictory | 矛盾した | soothe | 和らげる |
| temporary | 一時的な | integrate | 統合する |
| tangible | 触れることができる | ambition | 野心 |
| contemporary | 同時代の | harmoniously | 調和して |

Style and the Flower #5

“*Style and the Flower*” is full of sound advice to be a great actor, and Zeami _____ maintains a logical and scientific _____. Interestingly, however, he also says, “What _____ is not giving up.” This is especially _____ for 17- and 18-year-olds. _____ this period, the actor’s voice and physical _____ the beautiful _____ of a child. Due to these changes, the acting and practicing _____ have to change. _____, if the actor sees the audience indicating that his performance is _____, he will be _____ and _____. These physical _____ in _____ are beyond the reach of their effort. Nevertheless, the audience is _____ to such circumstances. If they don’t find the Flower they expect in the performance, they are _____ disappointed. The only thing he can do is not give up by _____ himself that this is the _____ moment in his life, _____ intense practice _____ to his voice at this sensitive period. This is not only true for 18-year-old Noh actors. _____ studying, sports, or business, our skills will not always improve _____ in proportion to the effort. We cannot always _____ the sense of growth. Also, sometimes the _____ to growth are completely _____. Moreover, even when we don’t feel we are growing, we are possibly building a very important foundation under the _____, which we don’t _____. We have no choice but to continue _____, _____ whether we feel _____ or not. Zeami _____ true experts as follows; they don’t get _____ by temporary success and failure, don’t _____, and _____ keep practicing _____. _____ conclude with words from his other book, “*Kakyo*.” “A life has an end; the mastery of the arts does not.”

“*Style and the Flower*” is full of sound advice to be a great actor, and Zeami consistently maintains a logical and scientific approach. Interestingly, however, he also says, “What solely matters in training is not giving up.” This is especially intended for 17- and 18-year-olds. During this period, the actor’s voice and physical build have changed and he has lost the beautiful elegance of a child. Due to these changes, the acting and practicing methods suddenly have to change. Furthermore, if the actor sees the audience indicating that his performance is poor, he will be embarrassed and discouraged to continue. These physical alterations in puberty are beyond the reach of their effort. Nevertheless, the audience is indifferent to such circumstances. If they don’t find the Flower they expect in the performance, they are relentlessly disappointed. The only thing he can do is not give up by convincing himself that this is the defining moment in his life, while refraining from intense practice so as not to cause damage to his voice at this sensitive period. This is not only true for 18-year-old Noh actors. Whether it is in studying, sports, or business, our skills will not always improve linearly in proportion to the effort. We cannot always enjoy the sense of growth. Also, sometimes the obstacles to growth are completely out of our control. Moreover, even when we don’t feel we are growing, we are possibly building a very important foundation under the surface, which we don’t recognize. We have no choice but to continue steadily, regardless of whether we feel progress or not. Zeami might have defined true experts as follows; they don’t get moved by temporary success and failure, don’t rest on current fame, and humbly keep practicing in pursuit of constant growth. Let us conclude with words from his other book, “*Kakyo*.” “A life has an end; the mastery of the arts does not.”

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| physical build | 体格 | relentlessly | 容赦なく |
| elegance | 優雅さ | discourage | 落胆させる |
| puberty | 思春期 | linear | 直線的な |
| indifferent | 無関心な | | |