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# Supernatural Beings

*from Japanese Noh Plays  
of the Fifth Group*

Parallel Translations  
with Running Commentary

*Chifumi Shimazaki & Stephen Comee*



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Cover illustrations: *Front*—Tsukioka Kōgyo, “Adachigahara” (from the series *Pictures from Nob Performances* [Nōgaku-zue], woodblock print, 1898). Coll. Stephen B. Comee (ex Coll. Howard B. Hamilton). *Back*—Manzaburō Umewaka III as the *Nochi-shite* of *Adachigahara* (Tokyo, 1999). Photograph by the Maejima Photo Studio, courtesy the Umewaka Kennōkai Foundation.

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*If not unto you,  
To whom, then, can I show the  
Blossoms of the plum—  
For I know that you well know  
Their fragrance and their splendor.*

—Ki no Tomomori, *Kokin-shū* 38

## In Memoriam

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# 安達原

ADACHIGAHARA



いかにあれなる客僧、止まれとこそ。  
*You visiting priests, there! Stop, I say!*

## Introduction

Adachigahara (Adachi Moor), the name of a place in the present Fukushima Prefecture in the northern part of Japan, came to be widely known through the following poem by Taira no Kanemori (?–990; Lord of Suruga Province, one of the Thirty-Six Greatest Poets) in the *Shūi-shū*:

*Michinoku no  
Adachi no hara no  
Kurozuka ni  
Oni komoreri to  
Iu wa makoto ka.*

In Michinoku,  
On the moors of Adachi,  
Within the Black Mound,  
Some demons live in hiding,  
They say, but can this be true?

Kanemori sent this poem to another great poet, the Lord of Michinoku Province, Minamoto no Shigeyuki, on hearing that Shigeyuki had his sisters living together in Kurozuka (literally, “Black Mound”), and he jokingly referred to the young women as demons. This episode was later included in the *Yamato Monogatari* (58), a book of tales about poems, with some enlargement, explaining that the poet proposed to marry one of the young women. When his offer was declined because the girls were too young, Kanemori composed another poem, expressing his fear that the blooming beauty of the yellow kerria roses would fade away. From this story in the *Yamato Monogatari*, Adachigahara and Kurozuka have become the legendary dwelling place of *oni* (devils or fiends), and stories and plays have been written based on the legend. The Noh *Adachigahara* is one example. *Adachigahara* is the Kanze name. The play is called *Kurozuka* in the other four schools, as well as in Kabuki.

Like the other evil-fiend plays, the dramatic story of *Adachigahara* is simple, and it is similar to the rest of the plays in the same group: a fiend attacks men but is defeated in the end. In spite of this, we notice differences among these plays in many respects. Some fiends are brought down by immortals and by prayer, and others are conquered by warriors. There is also

a great variety in the types of the fiends: most of them first appear in the form of a human male, but the *Mae-shite* of *Adachigahara* appears as a humble woman, and that of *Momiji-gari* as a beautiful young lady. In some plays, the fiend appears only in the second scene, as in *Rashōmon* and *Orochi*, often without any lines to speak or sing. In some plays, men go to kill the fiend; in others, they encounter one. In three, *Ōe-yama*, *Momiji-gari*, and *Adachigahara*, the fiend offers hospitality to men; in *Momiji-gari* only, the demon attempts to seduce the man. In *Ōe-yama*, some warriors disguise themselves as *yamabushi* and go to a fiend's abode to kill it. The fiend nicknamed "Drunkard Boy," in the form of a blooming youth, offers *sake* to them and sings and dances for them. In the song there is an allusion to the intimate relations between priests and acolytes we come upon so often in the contemporary literature. In *Adachigahara*, the fiend attacks its guests only after they had broken their promise not to look into its bedroom. The action describing the fight between fiend and man is also different from play to play. In *Momiji-gari* and *Rashōmon*, the fiend performs a *mai-bataraki* to demonstrate its power; in *Tsuchigumo*, *Ōe-yama*, *Rashōmon*, and *Shari*, an *uchiai-bataraki* (fighting action) describes the fight between the monster and the assailant. In *Adachigahara*, an instrumental dancing action called *inori* (prayer) is performed to portray the priests trying to drive away the fiend by prayer. An *inori* is also performed in *Aoi no Ue* and *Dōjōji* (both fourth group plays), and partially in *Funa-Benkei*, where it occurs in the middle of a *mai-bataraki*. It also appears in *Hiun* in all schools except the Kanze.

In connection with the different phases of evil-fiend plays explained above, it is interesting to note that the fiends in some plays are similar to humans, while others are portrayed without any traces of humanity whatsoever. This is reflected in the masks worn by the *nochi-shite* fiends. We find the *Mae-shite* woman of *Adachigahara* to be very human. The *Nochi-shite* of this Noh wears a *hannya* mask. In spite of its angry expression, with two sharp horns, a wide-open mouth, and glaring gilt eyes, we see a trace of heart-breaking sadness hover over it, especially when the wearer hangs its head a little. Of all the fiendish Noh, a *hannya* mask is worn only in three, the other two being *Aoi no Ue* and *Dōjōji*. These Noh, classified as belonging to the fourth group, are different from the evil-fiend Noh of the fifth group in that the *Shite* in these two Noh are not real fiends, but humans who have become transformed into fiends. *Adachigahara* is the only fifth-group Noh in which a *hannya* mask is used. As a rule, the *nochi-shite* fiends, including that of *Momiji-gari*, who appears as a beautiful lady in the first act, all wear the horrifying, most un-human mask called *shikami*. This is quite reasonable when we think of the humanness of the *Mae-shite* woman in *Adachigahara*.

The Noh *Adachigahara* develops as follows:

#### Act 1

1) Accompanied by *shidai* music, the *Waki*, an elder *yamabushi* named Yūkei, and the *Waki-tsura*, the attendant *yamabushi*, enter, accompanied by an *Ai-kyōgen*, a servant. After a self-introduction and a travel song, they arrive at Adachi Moor in the northeastern district of Michinoku. Dusk has already fallen, and they decide to ask for a night's shelter at a cottage nearby.

2) The covering cloth is removed from the *tsukurimono* placed before the two drums, revealing a woman, the *Shite*, sitting inside a brushwood hut. In a *sashi* song, the woman sings about the autumn sadness and laments her life as a humble woman.

3) The *yamabushi* address the woman and ask for a night's shelter. The woman at first refuses their request, saying that her cottage is too mean to shelter them, but at their repeated request, she comes out of the hut and invites them in. The Chorus sings of how they are going to pass a night, with grass mats for a bed, their sleeves heavy with dew.

4) The *yamabushi* finds a spinning wheel in the room and asks the woman what it is. The woman explains that it is a tool with which a humble woman spins thread all night. At the *yamabushi*'s request, the woman begins to spin thread, to show how the wheel operates. The spinning gesture is accompanied by alternating singing by the *Shite*, the *Waki*, and the Chorus, as if this is a part of the conversation between the traveler and his landlady, the latter lamenting her poor fortune, and the priest preaching that she should seek salvation by the way of Buddha. At the beginning of this section, the Chorus sings a *shidai*, based on an old poem in the *Ise Monogatari* (32): *Inishie no shizu no oda-maki kuri-kaeshi mukashi o ima ni nasu yoshi mo gana*, "As in days of old, let me spin thread, turning it, over and over; Those days of so long ago, would I'd turn them back once more!" The woman's lament and the *yamabushi*'s preaching in *sashi* is followed by a *kuse*, which sings about how a human being is but a speck of dust going round and round in an eternal cycle of transmigration. The song can be interpreted as a continuation of the priest's sermon and the woman's lament.

5) The *kuse* is followed by a *rongi*, which can be considered a song the woman sings as she spins. This is one of a number of *rongi* sung as working songs that exhaustively list examples of certain objects or events. Among the plays in *The Noh* series, such *rongi* occur in *Kamo* (Vol. 1), in which the names of rivers are quoted in a song about drawing water from rivers; and in *Matsukaze* (Vol. 3, Bk. 2), in which the fisher women sing as they draw seawater, quoting names of seacoasts famous in poems. The *rongi* in *Adachigahara* sings about strings that decorated a nobleman's



court cap, a festive coach decorated with festoons, weeping cherry trees with string-like drooping branches, and so on. Then the song laments the string-long life of the poor woman, and ends with the woman making a weeping gesture, covering her face with both hands. Because of all these allusions to string-like things, this *rongi* is named *Ito no dan* (String Section).

6) The woman tells the travelers that, since the night is so cold, she is going to gather brushwood on the mountain so that she may kindle a fire for them. She leaves with a warning that they must not look into her bedroom. From a woman who so far seemed like an ordinary poor cottager, this strong admonition strikes the audience as mysterious. The priests promise that they will never look into her room.

7) *Ai-kyōgen*: The *Ai-kyōgen*, the servant, mystified by the woman's words, tells the priest that he will take a look at her room, but is forbidden to do so by the priest. He tries to sleep, but his curiosity is too strong, and more than once he attempts to approach the bedroom. Every time, the priest wakes and scolds the servant, until finally the servant gets to the bedroom unnoticed and looks inside. He finds the room full of human corpses and bones. In surprise he tells this to the priests and runs away.

## Act 2

8) The *Waki* and *Waki-tsurre* stand before the *tsukurimono* and sing, describing the horrible sight of the woman's room. They realize that this must be the notorious abode of the demon of Kurozuka, and they run away as fast as they can. At the end of the song, they stand at the *waki-za*.

9) Accompanied by *haya-fue* or *deha* music, the *Nochi-shite* enters, wearing the demonic *hannya* mask and carrying a bundle of brushwood on her back. On the *hashi-gakari*, the fiend calls to the priests to stop, and accuses them of looking into her room, which she was trying so hard to conceal. The *Shite* and the Chorus alternately describe the angry fiend attacking the priests amid thunder and lightning.

10) *Inori* (Prayer): The *Shite* enters the stage, chasing the *Waki* and *Waki-tsurre*, who rub their beads at the fiend, trying to conquer it by prayer. The fight is presented by the instrumental dancing action, *inori* (prayer). The action is accompanied by all four instruments, with the three drums in rhythm. The choreographic patterns are on the whole the same from play to play, with minor differences according to the difference in the dramatic backgrounds. The action is made up of three parts. In *Adachigahara*, in the first part, the *Shite* chases the priests to a corner; in the second part, the *Shite* stands by the first pine, and brandishes her demonic wand at the priests across the *shite* pillar. In the third part, the *Shite* again chases the priests across the stage, and, standing before the *tsukurimono*, raises her wand and threatens them, with her hand on a pillar of the *tsukurimono*.

11) The fight between the fiend and the priests continues after the *inori*, the priests rubbing their beads at the fiend, and invoking the names of their tutelary deities, while the fiend chases them about the stage, until struck down by the priest's prayers, whereupon it loses all power and disappears. After the initial invocation of deities' names by the *Waki* and *Waki-tsurre*, the following section, a quotation of Buddhist prayers and the invocation of the great *Acalanātha* (Jpn. *Fudō*), which is in corrupted Sanskrit, is sung by the Chorus in the special *inori-ji* (prayer rhythm).

*Scene:* Adachigahara, now Adachi County, in the present Fukushima Prefecture in the northern part of Japan.

*Season:* August by the lunar calendar, that is, early autumn.

*Characters and costumes:*

*Waki* The elder *yamabushi* Yūkei, wearing *yamabushi* costume: a *tokin* head piece, a plaid *atsuita kitsuke*, a *mizugoromo* robe over an *ōkuchi* divided skirt, a *yamabushi* stole named *suzukake*, and a small sword, carrying prayer beads in hand.

*Waki-tsurre* Attendant *yamabushi*, attired like the *Waki*, with some difference in the colors and materials of their costumes.

*Mae-shite* A fiend in the form of a rustic woman, wearing a *fukai* mask and a middle-aged woman's costume: plain *noshime* or *surihaku kitsuke* under *karaori* in subdued colors.

*Nochi-shite* The fiend in its true form, wearing a *hannya* mask, plain *noshime* or *atsuita kitsuke*, also a red, scale-patterned *surihaku*, with an *atsuita* in subdued colors or a *nuihaku* with circle patterns on a black ground, worn like a skirt around the waist.

*Ai-kyōgen* The *Waki*'s servant.

Dance-action *Inori* (Prayer)

The author Not identified.

*Kogaki* (Variant performances), Kanze school.

1. *Kuro-gashira* (Long-haired black wig)

Instead of the usual woman mask, the *Mae-shite* wears an *uba* (old woman) mask; the *Nochi-shite*'s ordinary woman wig changes to a *kuro-gashira* ("black head"), that is, a large, bushy wig with long black hair trailing all the way down the back. The *Nochi-shite* enters accompanied by special *haya-fue* ("quick flute") music. The style of performance becomes more deliberate.

2. *Shiro-gashira* (Long-haired white wig)

The *Mae-shite* wears a *rei no onna* mask, which is worn only by a supernatural woman. The *Nochi-shite* wears a *shiro-gashira* wig with long white hair. After entering accompanied by *haya-fue* music, the *Shite* withdraws once more behind the curtain, to enter again. There are more movements than in the ordinary style, with greater emphasis on dramatic phases than in the *kuro-gashira* style. At the end, the *Shite* enters the curtain during the chanting, and the *Waki* performs the *tome-byōshi*.

3. *Nagaito no den* (Long-thread version)

The spinning movement continues longer than usual, lasting from the *shidai* song to the end of the *rongi*.

4. *Kyūshin no de* (Quick entrance)

The *Nochi-shite* enters running, accompanied by *haya-fue* music. Sometimes the *Nochi-shite* exits running. Usually this version occurs in combination with the *Kuro-gashira* or *Shiro-gashira* version.

# Adachigahara

足立原

## —ACT 1—

*A tsukurimono representing a brushwood hut, covered with dark cloth, is placed before the two drummers.*

SHIDAI *The Waki, the senior yamabushi, Yūkei, and the Waki-tsurre, the attendant yamabushi, accompanied by the Ai-kyōgen, a servant, enter and stand at center stage, facing each other. The Ai-kyōgen sits at the kyōgen-za.*

Shidai, *au*

WAKI &amp; WAKI-TSURE

Trav'ling robes we have put on, 'neath the  
sycamores,  
Trav'ling robes with linen stoles brush the  
undergrowth,  
Their sleeves, heavy-laden with dew, get wet and  
droop.<sup>1</sup>

Jidori, *awazu*

CHORUS

Trav'ling robes with linen stoles brush the  
undergrowth,  
Their sleeves, heavy-laden with dew, get wet and  
droop.

5

Sashi, *awazu*

WAKI

*The Waki faces  
front.*

I am the senior priest of Tōkō Cloister at Nachi;<sup>2</sup>  
Yūkei is my name.

*Facing each  
other:*

WAKI-TSURE

Hard discipline at the cost of life  
Is a part of a *yamabushi's* ascetic exercises.

WAKI

The Yuya *yamabushi* pilgrimage throughout the  
provinces;<sup>3</sup>

10

This is the practice of all the disciples of Buddha.

WAKI &amp; WAKI-TSURE

Now it so happens that Yūkei some time ago  
Made a vow at heart  
And is now on pilgrimage throughout the provinces.

<sup>1</sup> Lines 1–2. *koromo no suzukake* (robe's stole) → *suzukake no tsuyu* (dew on the sycamore). The *suzukake*, represented in costume by an alb-like stole decorated with large pom-poms, was actually a light linen outer robe worn over the kimono by priests of the Shugendō sect, or *yamabushi*. Line 3. *Shioruran* would normally suggest that the sleeves of the travelers' robes were moistened by tears, but this is not the case in this play, as they are merely moistened with dew. It is interpreted as "tears" when one is departing from a lover.

<sup>2</sup> Lines 6–7. Nachi: One of the Three Kumano Shrines in the Province of Kii (present-day

Tabi no koromo wa suzukake no

Tabi no koromo wa suzukake no

Tsuyukeki sode ya shioruran<sup>1</sup>

Tabi no koromo wa suzukake no

Tsuyukeki sode ya shioruran

5

Kore wa Nachi no Tōkōbō no ajari<sup>2</sup>  
Yūkei to wa waga koto nari.

Sore shashin tosō no gyōtai wa  
Yamabushi shugyō no tayori nari.

Yuya no junrei kaikoku wa<sup>3</sup>

10

Mina Shakumon no narai nari

Shikaru ni Yūkei kono aida  
Kokoro ni tatsuru gan (n)atte  
Kaikoku angya ni omomukan to

Wakayama Prefecture), specially venerated by *yamabushi* priests. Yūkei: Not a historical personage; the text says that he is an *ajari*, or priest with the special authorization to teach. It is interesting to note that the priest Mongaku (1139–1203) practiced austerities by standing in the icy waters of Nachi Falls in midwinter for 21 days while making 300,000 recitations of the Salvation Spell of Fudō Myō-ō (see Note 27). Through this, he was granted special powers by Fudō, and later was instrumental in helping Minamoto no Yoritomo and the Genji rise to power.

<sup>3</sup> Yuya is an alternative pronunciation of the characters used for Kumano.



- Michiyuki, *au* Leaving our sacred mountain behind, we set out, 15  
 Leaving our sacred mountain behind, we set out,  
 Over mountains, heading for Kii Province's coast,  
 Past the Bay of Tide-Water Cape we sped quickly by,<sup>4</sup>  
 On Brocade Beach we wove our way, many a time  
 Soaked with salt, our traveling robes drooping 20  
 heavily.  
 A long string of days having piled up, before long,<sup>5</sup>  
 A place in Michinoku, known only by name,  
 The bleak moors of Adachi we have reached at last,  
 The bleak moors of Adachi we have reached at last.
- Tsukizerifu, *spoken* WAKI 25  
 Facing front: Having hurried,  
 Already we have arrived at the moors of Adachi in  
 Michinoku.  
 Ah, what a nuisance! It has grown dark.  
 There is no hamlet about this place.  
 Over there I see a light of fire.  
 Let us go there and ask for a night's lodging. 30
- WAKI-TSURE  
 Yes, let us.

*The Waki and Waki-tsure go to the waki-za. The cloth is removed from the tsukurimono, revealing the Shite, a woman, sitting inside.*

- Sashi, *awazu* SHITE  
 Indeed, the life of a poor and lonely one—  
 There is nothing in this world that is so sad.  
 To this woeful world weary autumn has come,<sup>6</sup>  
 And the morning wind is piercing cold. Even so, 35

<sup>4</sup> Lines 17–21. Kii Province: see Note 2. Bay of Tide-Water Cape (Shiozaki no Ura), Brocade Beach (Nishiki no Hama): Names of places on the southeastern coast of Wakayama prefecture. *Shio* (tide) → *sashi* (come in) → *sashi-sugi* (to pass by). Nishiki no Hama (Brocade Beach) → *oriori* (occasionally, in which *ori* is homonymous with “to weave”). *oriori* also means “breaking and breaking,” and alludes to the travelers’ custom of breaking roadside tree branches to mark their way = *shiori*, which is homonymous with “to droop” (as in Note 1), which leads to “the wet sleeves.” “Traveling robes” leads to *hi mo kasanareba* (days, too, piling up), in which *himo* also means “string,” an *engo* of “robe.” *Kasanaru* (to pile up) is also an *engo* of *k(g)oromo* (robe), giving a passage filled with “clothing” words.

<sup>5</sup> Lines 32–33: From a poem by Minamoto no Kageakira in the *Shūi-shū* (505): *Wabibito wa / Uki-yo no naka ni / Ikerajito / Omōu koto sae / Kanawazarikeri* (A poor, lonely one— / wa / Uki-yo no naka ni / Ikerajito / Omōu koto sae / Kanawazarikeri) (A poor, lonely one— / Although in this woeful world / He doesn’t want to live, / Not even a wish of his / Can e’er

- Waga honzan (n)o tachi-idete 15  
 Waga honzan (n)o tachi-idete  
 Wake-yuku sue wa Ki no ji gata  
 Shiozaki no ura o sashi-sugite<sup>4</sup>  
 Nishiki no hama no  
 Oriori wa nao shiori yuku tabi-goromo 20
- Hi mo kasanareba hodo mo naku<sup>5</sup>  
 Na ni nomi kikishi Michinoku no  
 Adachigahara ni tsukinikeri  
 Adachigahara ni tsukinikeri
- Isogi sōrō hodo ni. 25  
 Kore wa haya Michinoku no Adachigahara ni tsukite sōrō.
- Ara shōshi ya hi no kurete sōrō.  
 Kono atari ni wa hitozato naku sōrō.  
 Are ni hi no hikari no mie sōrō hodo ni  
 Tachi-yori yado o karabaya to zonji sōrō. 30
- Kokoroe mōshi sōrō
- Geni wabi-bito no narai hodo  
 Kanashiki mono wa yo mo araji  
 Kakaru uki-yo ni aki no kite<sup>6</sup>  
 Asake no kaze wa mi ni shimedomo 35

hope to be fulfilled). Lines 34–35: *Aki* (autumn) also means “be tired of,” so that the phrase *aki no ki* (autumn has come) also means “tiredness has come,” that is, “one has had enough of it.” The allusion is to the following poem by Ōe no Masafusa in the *Shin Kokin-shū* (455): *Aki kureba / Asake no kaze no / Te o samumi / Yamada no hita o / Makasete zo kiku* (When autumn comes round / The wind in the morning is / So cold on the hands, / I leave to it the pulling / Of the mountain field clappers.)

<sup>6</sup> From a poem by Priest Saijū in the *Senzai-shū* (1140): *Madoromite / Sate mo yami-naba / Ikaga sen / Nezame zo aramu / Inochi narikeru* (While one is asleep / Suppose one ceases to be. / What would it be like? / There would be no awakening, / No longer any life left.) *Inochi* (life) in the original poem is used in the *Noh* in the sense of “moments in which to take a breath, to gain respite from what one is suffering.”

Not a moment of solace finds the weary mind.  
Yesterday all fade away, filled with emptiness,  
Only in slumber at night, one finds brief respite.<sup>7</sup>  
How inconstant, uncertain is such a life as this!

Mondō, spoken

WAKI

Excuse me, is there somebody in this hut?

40

SHITE

Who is there?

Kakeai, kakaru

WAKI &amp; WAKI-TSURE

If you are the mistress of this hut, pray listen.  
We have come for the first time to Michinoku,<sup>8</sup>  
And here on the Adachi moors are caught by night.  
We know no place where we can obtain a night's  
lodging.

45

Pray, pity us

And give us a night's shelter.

SHITE

In this field far from any village,  
Where the pine wind is blowing violently,  
In a chamber into which the moonlight comes  
leaking through,

50

How can I let you pass the night?

WAKI

But travelers would sleep, with a bundle of grass for  
a pillow.<sup>9</sup>

A place for a brief sleep just for this one night—  
Give us that accommodation, we beseech you.

SHITE

Even to myself, dreary is this cottage.

55

WAKI

We wish to pass the night within the brushwood door—<sup>10</sup>

SHITE

Though tight-locked till now, her heart opens to  
sympathy.

CHORUS

Age-uta, au

The Shite comes  
out of the hut

If that is your wish, please pass the night here,  
she says,

<sup>7</sup> *hajimete mi* (for the first time to see) → Michinoku

<sup>8</sup> *kusa-makura* (grass pillow) is a poetic term for a journey, from the practice of ancient times when travelers slept in fields and on mountains with a bundle of grass for a pillow.

<sup>9</sup> *shiba no to o sasu* (brushwood door to shut / lock) → *sasuga* (though).

<sup>10</sup> Lines 61–64: *shikinamashi* (will spread) alliterates with *shiitemo* (upon repeated plead-

Mune o yasumu koto mo naku  
Kinō no munashiku kurenureba  
Madoromu yowa zo inochi naru<sup>7</sup>  
Ara sadame na no shōgai ya na

Ika ni kono ya no uchi e annai mōshi sōrō

40

Somo ikanaru hito zo

Ika ni ya aruji kiki-tamae  
Ware-ra hajimete Michinoku no<sup>8</sup>  
Adachigahara ni yuki kurete  
Yado o karu beki tayori mo nashi

45

Negawaku wa ware-ra o awaremite  
Hitoyo no yado o kashi-tamae.

Hitozato tōki kono nobe no  
Matsukaze hageshiku fuki-arete  
Tsukikage tamaranu neya no uchi ni wa

50

Ikade ka todome mōsu beki

Yoshi ya tabi-ne no kusa-makura<sup>9</sup>

Koyoi bakari no kari-ne sen  
Tada tada yado o kashi-tamae

Ware dani mo uki kono io ni

55

Tada tomaran to shiba no to o<sup>10</sup>

Sasuga omoeba itawashisa ni

Saraba todomari tamae tote

ing). *yado o kari* (lodging to obtain) → *kari-goromo* (hunting robe) → *katashiku sode* (single-spread sleeve). *Kari-goromo* (hunting robe) introduces *sode* (sleeve). *Kata-shiku* (without-a-partner spread): *Kata* (half, one of a pair) + *shiku* (to spread) = *katashiku* (to sleep without a mate). Here the word is used to emphasize loneliness. *Sode no tsuyu fukaki* (sleeve's dew thick) → *fukaki kusa* (thick grass) → *kusa no iori* (grass hut).

- and sits at center. And opening the humble brushwood door, she  
The Waki & comes out.  
Waki-tsure sit. A miscanthus mat mingled with grasses diverse 60  
A tsukurimono Alas, this they will spread to lie upon tonight,<sup>11</sup>  
of a spinning Upon repeated pleading, shelter is provided,  
wheel is placed On solitary sleepers' sleeves the dew will fall thick  
near the Within the grass cottage so narrow and shabby,  
metsuke-bashira. A sad night you travelers will pass on such a bed, 65  
A sad night you travelers will pass on such a bed.
- Mondō, spoken WAKI  
It is very kind of you to give us shelter tonight.  
By the way, I see there something unfamiliar to us.  
What is that thing called?  
SHITE  
Well, it is a "disentangling frame," or spinning wheel, 70  
A tool humble women use as they work.
- WAKI  
Oh, how interesting!  
If you will work at it all night, will you show us how  
you do it?  
SHITE  
Kakaru Ah, how embarrassing! Before the travelers' 75  
The Shite sits Curious eyes to engage oneself shamelessly  
before the In the never-ending lowly task of a humble woman!  
spinning wheel.
- WAKI  
Tonight we are given a shelter in this house,  
Thanks to the landlady's sympathy, deep at night<sup>12</sup>  
SHITE  
Moonlight comes leaking,  
WAKI 80  
In the chamber, where  
CHORUS  
Shidai, au Pure linen thread let me spin, turning it round and  
The Shite spins thread. round,<sup>13</sup>

<sup>11</sup> *Aruji no nasake fukaki* (landlady's sympathy deep) → *fukaki yo* (deep night).

<sup>12</sup> Lines 81–83. From a poem that Lady Shizuka, a celebrated dancer, sang, as she danced in front of Minamoto no Yoritomo, remembering her lord, Yoritomo's estranged brother Yoshitsune: *Shizu ya shizu / Shizu no oda-maki / Kurikaeshi / Mukashi o ima ni / Nasu yoshi mogana* (*Shizu-cloth, shizu / With its spinning spool of yarn / Turning and turning / The past into the present— / How I long to turn things back!*). *Shizu*, the name of cloth, also means "humble person," so that *shizu no oda-maki* also means "humble woman's spool of yarn."

- Toboso o hiraki tachi-idezuru  
Kotokusa mo majiru kaya-mushiro 60  
Utate ya koyoi shikinamashi<sup>11</sup>  
Shiite mo yado o kari-goromo  
Katashiku sode no tsuyu fukaki  
Kusa no iori no sewashi naki  
Tabi-ne no toko zo mono-uki 65  
Tabi-ne no toko zo mono-uki
- Koyoi no o-yado no kaesu-gaesu mo arigatou koso sōrae  
Mata arenaru mono wa mi-nare mōsanu mono nite sōrō  
Kore wa nani to mōshitaru mono nite sōrō zo
- Sanzōrō kore wa wakukase-wa tote 70  
Iyashiki shizu no me no itonamu waza nite sōrō
- Ara omoshiro ya  
Saraba yo mo sugara itonōde on-mise sōrae
- Geni hazukashi ya tabi-bito no  
Miru-me mo hajizu itsu to naki 75  
Shizu ga waza koso mono-ukere
- Koyoi todomaru kono yado no  
Aruji no nasake fukaki yo no<sup>12</sup>
- Tsuki mo sashi iru
- Neya no uchi ni 80
- Maso-o no ito o kuri-kaeshi<sup>13</sup>

The poem is quoted from the *Gikeiki* (Chronicle of Yoshitsune) [*Kokka Taikan: Gikeiki* 9], and is based on a poem in the *Ise Monogatari* (32), in which the first line is *Inishie no* (Of the ancient times). The word *kurikaeshi* is used in three senses in the poem and the text: to spin; to repeat; to turn something back to what it was before.

<sup>13</sup> *umiso no yoru* (linen thread to twine) → *yoru made* (night even, even at night). *Yo* in *yoru* alliterates with *yo* (life) in the next line.

- Jidori, *awazu*  
Pure linen thread let me spin, turning it round and round,  
How I long to spin the past into the present!  
Pure linen thread let me spin, turning it round and round,  
How I long to spin the past into the present! 85
- Sings, *awazu*  
The Shite stops spinning.  
SHITE  
A humble woman's flaxen thread she twines even at night,  
CHORUS  
The chore in order to make her living,  
Oh, how wearisome!  
SHITE  
What wretchedness! Though born into the world of human beings, 90  
I lead a life of such misery,  
Torturing myself. It is sad, indeed.
- Sashi, *awazu*  
WAKI  
Vain are the words you have spoken.  
First, you should save yourself while you live in this life,  
Only then you can aspire to Buddhahood.  
CHORUS  
Even though you live in a weary world like this, 95  
Never free from your chore morning or evening,  
If only your mind could always conform to the way of righteousness,<sup>14</sup>  
Even though you never pray, it would never be  
That you should fail to have the fruit of Buddhahood.  
We are no more than earth, water, fire, and wind<sup>15</sup> 100  
Only for a little while assembling together,  
Going 'round the cycle of Birth and Death,  
Through the Five and Six Realms forever revolving,<sup>16</sup>  
All this, the doing of the illusory mind.
- Kuse, *au*

<sup>14</sup> Lines 97-99: From an old poem attributed to Sugawara no Michizane: *Kokoro dani / Makoto no michi ni / Kanainaba / Inorazu tote mo / Kami ya mamoran* (If only your mind / To the way of righteousness / Should always conform, / Even though you never pray, / The gods 're sure to protect you.) Yokomichi and Omote state that the poem is attributed to Michizane (344n). It is also quoted in an *age-uta* in the play *Hanjo*. It appears in the *Nenashi-gusa*, *Kôhen* of Hiraga Gennai's *Furai Sanjin-shû* (145; see also n22), and the annotation states that the poem is recorded in Kamo no Chômei's *Shiki Monogatari* (Tales of the Four Seasons) as having been written by the god of Kitano Shrine (= Michizane).

<sup>15</sup> According to Buddhist belief, all creatures are made up of five basic elements: earth, wa-

Maso-o no ito o kuri-kaeshi  
Mukashi o ima ni nasabaya  
Maso-o no ito o kuri-kaeshi

Mukashi o ima ni nasabaya 85

Shizu ga umiso no yoru made mo

Yo wataru waza koso  
Mono-ukere

Asamashi ya ningai ni shô o uke-nagara

Kakaru uki-yo ni ake-kurashi 90  
Mi o kurushimuru kanashisa yo

Hakana no hito no koto no ha ya  
Mazu shôjin (n)o tasukete koso  
Busshin (n)o negô tayori mo are

Kakaru uki-yo ni nagaraete 95  
Ake-kure hima naki mi nari tomo  
Kokoro dani makoto no michi ni kanainaba<sup>14</sup>

Inorazu tote mo tsui ni nado  
Bukka no en to narazaran  
Tada kore ji-sui-ka-fu no<sup>15</sup>  
Kari ni shibaraku mo matowarite 100  
Shôji ni rinne shi  
Godô rokudô ni meguru koto<sup>16</sup>  
Tada isshin no mayoi nari

ter, fire, wind (air), and metal (or ether); esoteric Buddhism adds consciousness as the sixth element.

<sup>16</sup> The Five Realms, or Six Realms: The lower states of existence through which beings continue their eternal transmigration, namely: *naraka-gati* (demons), *preta-gati* (hungry ghosts), *tiryagyon-gati* (beasts), *manuṣya-gati* (humans) and *devā-gati* (deities). The six realms include *asura-gati* (warriors), where warriors' souls are condemned to eternal fighting. The term *ningai* (world of human beings) in line 89 above refers to the human realm (*manuṣya-gati*) among these six realms of existence.



Rongi, *au*  
Ito no dan  
(String  
Section)

As we think of human beings, 105  
And ponder how frail our fate is, we realize  
That nobody can regain youth a second time.<sup>17</sup>  
Finally we come face to face with our old age.  
As vain as a fast-vanishing dream is our life,  
Why do I not renounce it? Even to myself 110  
Vain indeed seems this mind of mine.  
I blame myself bitterly, but to no avail.  
Tell me who it was that somewhere in the Fifth Street<sup>18</sup>  
Came to visit the house where moonflowers were  
in bloom?  
SHITE  
It was one wearing a hat hung with blue and white  
strings 115  
A noble person of high renown he must have been.  
CHORUS  
For Kamo Festival what did they decorate?  
SHITE  
With colored strings, they covered their coaches, we  
hear.  
CHORUS  
When weeping-cherry's strands  
In full blossom display their beautiful color, 120  
SHITE  
Drawn by the blossoms, crowds gather on a spring  
eve.<sup>19</sup>  
CHORUS  
Into thread-white tufts sprouts out autumn's  
pampas grass,<sup>20</sup>  
SHITE  
Waiting for the night when it will wave at the moon.

<sup>17</sup> From a Chinese poem by Ono no Takamura in the *Wakan Rōei-shū* (47): *Hito sara ni wakai koto nashi, toki subekaraku oshimu beshi / Toshi tsune ni haru narazu, sake o munashiku suru koto nakare* (Nobody is young for a second time; cherish dearly every passing minute. Spring is not with us all year long; let us not fail to savor saké.) This poem is very much in the style of T'ang-dynasty *shih* poetry, especially that of Li Po.

<sup>18</sup> Lines 113–20 invoke the romantic imagery of the *Genji Monogatari*, the first four lines alluding to an episode told in the chapter *Yūgao* (The Moonflower), about Lord Genji's meeting with a woman who lived in a house where moonflowers were in bloom. However, the story in that chapter has nothing to do with a hat decorated with strings; the last two lines are related to a different scene, one that appears in the *Aoi* chapter of *Genji*, which tells about

Oyoso ningen no 105  
Adanaru koto o anzuru ni  
Hitosara ni wakaki koto nashi<sup>17</sup>  
Tsui ni wa oi to naru mono o  
Kahodo hakanaki yume no yo o  
Nado ya itowazaru ware nagara 110  
Adanaru kokoro koso  
Uramite mo kainakarikere  
Sate somo Gojō atari nite<sup>18</sup>  
Yūgao no yado o tazuneshi wa  
  
Hikage no ito no kamuri kishi 115  
Sore wa nadakaki hito yaran  
Kamo nomi are ni kazarishi wa  
Itoge no kuruma to koso kike  
  
Ito-zakura  
Iro mo sakari ni saku koro wa 120  
Kuru hito ōki haru no kure<sup>19</sup>  
  
Ho ni izuru aki no ito-zusuki<sup>20</sup>  
  
Tsuki ni yoru o ya machi nuran

people coming to see a festival procession in their coaches, which are hung with colorful strings. The "noble person" in line 116 is Genji himself.

<sup>19</sup> In *kuru hito ōki* (coming people many = many the people who come), *kuru* (come) also means "to spin" and is an *engo* of *ito* (thread or string) in *ito-zakura* ("thread" cherry = weeping cherry).

<sup>20</sup> Lines 122–23: *ito-zusuki* is a type of pampas grass with tufts as long as *ito* (thread). In *ito-zusuki tsuki ni yoru* (pampas grass at the moon waving), *yoru* also means "to twist, twine" and is thus an *engo* of *ito*. *Tsuki ni yoru* (at the moon to wave) → *yoru o machi* (for the night to wait), with *yoru* meaning both "to wave" and "night."



CHORUS  
*The Shite begins to spin.* And here this string that a poor, humble woman yarns,  
 SHITE  
*The spinning quickens, then stops. The Shite weeps, covering her face with both hands.* On this life of mine so cruelly long-stretching, 125  
 CHORUS  
 On this life of mine so cruelly long-stretching,  
 I brood on all night, like Akashi Bay's beach plover,<sup>21</sup>  
 Without companion, crying aloud till morn,  
 Without companion, crying aloud till morn.  
 SHITE  
*Mondō, spoken* Priests, I have something to say to you. 130  
 WAKI  
 What is it?  
 SHITE  
 As it is very cold tonight,  
 I will go up the mountain, climbing up to cut some  
 wood  
 To kindle a fire and to warm you.  
 Pray wait for a while. 135  
 WAKI  
 That is very kind of you.  
 If you go, we will wait for your return,  
 But please come home before long.  
 SHITE  
 I will be back before long.  
 [The Shite rises to go, then stops.]  
 Oh, there is one more thing. 140  
 Until I come back, do not look into this chamber!  
 WAKI  
 I understand.  
 We will not look in there.  
 Please put your mind at ease.  
 SHITE  
 Oh, how glad I am. 145  
 Be sure not to look inside, you understand?  
 And you priest, there, you, too, do not look inside,  
 you understand?  
 WAKI-TSURE  
 I understand.

<sup>21</sup> Lines 127-28, *Omoi-akashi* (to brood till dawn) → Akashi no Ura (Akashi Bay). In poetry beach plovers are often associated with crying and being without companion. Compare the following poem by Saionji Kintsune in the *Shin Kokin-shū* (1331): *Tsukuzuku to / Omoi-*

Ima hata shizu ga kuru ito no  
 Nagaki inochi no tsurenasa o 125  
 Nagaki inochi no tsurenasa o  
 Omoi Akashi no ura chidori<sup>21</sup>  
 Ne o nomi hitori naki-akasu  
 Ne o nomi hitori naki-akasu  
 Ika ni kyaku sō-tachi ni mōshi sōrō 130  
 Uketamawari sōrō  
 Amari ni yosamu ni sōrō hodo ni  
 Ue no yama ni agari ki o torite  
 Takibi o shite ate mōsōzuru nite sōrō  
 Shibaraku on-machi sōrae 135  
 On-kokorozashi arigatō koso sōrae  
 Saraba machi mōsōzuru nite sōrō  
 Yagate on-kaeri sōrae  
 Saraba yagate kaeri sōrō beshi.  
 Ya. Ika ni mōshi sōrō  
 Warawa ga kaeran made kono neya no uchibashi go-ranji sōrō na 140  
 Kokoroe mōshi sōrō  
 Mi-mōsu koto wa arumajiku sōrō  
 On-kokoro yasuku oboshi-mesare sōrae  
 Ara ureshi ya sōrō  
 Kamaete go-ranji sōrō na  
 Konata no kyaku sō mo go-ranji sōrō na 145  
 Kokoroe mōshi sōrō

*akashi no / Ura-chidori / Nami no makura ni / Nakunaku zo kiku* (I would meditate / Until dawn, to Akashi / Bay's crying plovers / Listening in bitter tears, / Pillowed close to the sea waves.) (In the translation, the fourth and fifth lines of the original have been reversed.)

NAKAIRI *The Shite makes an interim exit, stopping once on the hashi-gakari, then walking quickly.*

AI-KYÖGEN *The Ai-kyōgen, the servant, enters, and while the priests are asleep, looks into the woman's bedroom, and sees countless corpses piled up inside. He tells this to the priests and runs away terrified.*

*(The original Japanese text of the Ai-Kyōgen, including the Waki's part, is omitted.)*

AI

*The Ai stands at the jō-za.*

Well, I must say, our host for this night is a most kind-hearted person, indeed. Just as we found it suddenly so dark that not only a servant like myself, but even the priest, my master, was unable to see anything at all, she offered us lodging, and, saying how cold the night had become, even went out to the mountain to gather wood to build a fire, in spite of the dark night shadows and her being a woman. What a charitable heart she has! It has been said since time long past that "Man at his best is kind-hearted; the world at its best is charitable." And this hostess of ours convinces me of its truth. Now I will go to my master and speak of this with him.

*The Ai moves to center stage and sits.*

I wish to speak with you, sir. I was just saying to myself that I have never met one with such a kind heart as this host of ours.

What I mean to say is that not only her offering us lodging, but also her going off into the depths of the mountains to collect firewood as well both seem to me to indicate a most charitable heart for a woman of this day and age. Do you not agree, sir?

WAKI

It is as you say, indeed. People with as deep a sense of charity as she possesses are truly rare. And for a woman to set out into the gloom of night, saying that she will ascend the mountain to fetch some wood with which to build a fire to keep us warm is truly most thoughtful and charitable.

AI

That is most assuredly true. But at the same time, there is one thing about all this that I find most strange. After she had left to go to the mountain, she came all the way back here only to tell you that you must not look into her bed-

chamber. There may well be some to whom it would be necessary to mention such matters, but do you not find it most presumptuous of her to say such a thing to such a holy priest as yourself? You see, sir, I was born with a very bad habit that has plagued me since youth. I always have a most insatiable desire to go against whatever anyone may tell me to do. Whether it be for good or bad, if someone orders me to come, that is exactly where I never want to go. And if someone is trying to hide and wishes me not to come to them, I find that that is where I must go, no matter what the cost. Thus, as our host has said that we must not look into the chamber, I find that that is exactly what I would like to do. With your permission, sir, I will just go have a look.

WAKI

No, No. As we have already given the mistress of this place our solemn word, you must not look!

AI

No, that means that it is wrong for you, sir, to look, but I made no such promise.

WAKI

No! You must not look! The darkness is deepening, and since I am going to retire for the night, you must, too. Now go to sleep!

AI

As you say, sir. [*The Waki and Waki-tsūre sleep.*]

But what is this? Oh, how I want to look! But since my master has so strongly told me not to look, I will try my best to sleep. [*He tries to sleep.*] Ah, what is wrong with me? I just cannot get to sleep! I want to see our host's chamber so very much!

As my master seems to be sleeping quite soundly now, I'll just creep quietly away from his side and go have myself a look.

WAKI

What are you doing?

AI

Oh, I'm only turning over in my sleep.

WAKI

Well, sleep more quietly!

AI

As you say, sir. [*The Waki and Waki-tsūre go back to sleep.*]

*The Ai bows. Aside:*

*The Ai sneaks a peek at the Waki.*

*The Ai stands up.*

*The Ai sits.*

*The Ai bows.*

Aside:

What is this? How sensitive to the slightest sound my master is, even in sleep! But he said that I must not look into the chamber. I tried to sleep and stayed wide awake, so I will try again to go sleep.

[The Ai tries once more to go to sleep. When the Waki has dozed off again, he begins talking once more.]

Ah, it's no use. The harder I try to go to sleep, the more I find that I cannot get to sleep!

[He sneaks another peek at the Waki.]

Well, my master certainly seems to be fast asleep this time. If that is the case, I will just creep quietly away from his side and then I will just take a quick look.

[The Ai stands up and proceeds toward upstage right.]

WAKI

Where are you going?

AI

The Ai sits.

Uhh, I had a terrible nightmare, in which I was being led somewhere. You saved me when you called out to me. Now I will go to sleep again.

WAKI

You are certainly a noisy rascal tonight.

AI

The Ai bows.

Forgive me, sir.

[The Waki and Waki-tsure once more go to sleep.]

What a predicament I am in! Over and over I lie down and try to sleep, and over and over I keep waking up! I wonder what the meaning of this can be? It is said that within the heart of man is a pillar of strength, tall and wide like the Great Buddha of Nara. So I will call upon that strength and force myself to go to sleep.

[The Ai tries for a third time to go to sleep. When he notices that the Waki has dozed off again, he begins scheming once more. He opens his fan, and looks at the Waki through the ribs of the fan. He rolls over toward the Waki, strikes the floor, clears his throat, and makes other sounds. After testing whether the way is clear or not a few times, he goes to center stage, stands up, and starts walking on the bridgeway.]

AI

The Ai stands near the First Pine.

Oh, how happy, how happy I am! Finally I was able to get away!

Whenever someone tells me to look, that's when I don't want to look, but when someone tells me that I

must not look, then that is when I must look. Well, well, I must hurry and take a quick look in our host's chamber.

[The Ai goes over to the hut set upon the stage, opens the door, and looks in. He shuts the door suddenly and falls over backward in shocked surprise, and, falling with fright while he moves, makes his way to the First Pine.]

AI

Oh, my! How frightful, how frightful it is! Could such a thing as this be really true?! This is indeed no ordinary matter. There are dead bodies and bones in there in such number that the piles of decaying flesh reach all the way up to the rafters. And I can see that here and there, there are many things that shine with a most unnatural light. This is most peculiar, indeed, and is a matter of great import. Therefore, I must tell my master of it quickly, lest he be killed!

[The Ai goes to downstage right, faces the Waki, and gets down on his knees:]

AI

Sir, I looked!

WAKI

Looked at what?

AI

You said I must not look, but I did look into that woman's chamber, and what I saw there was most frightening, indeed.

There were dead bodies of people, a mess of arms and legs, piled up so high that they make a mountain that reaches up all the way to the rafters. And I could see that here and there, there are many things that shine with a most unnatural light.

It is most peculiar, sir. I think it would be best, sir, to leave this place as quickly as we can.

WAKI

And just after I so carefully explained to you that we gave our word. . . . What a terrible thing you have done!

AI

The Ai bows.

Forgive me, sir. But I think that you should have a look for yourself.

WAKI

Well, I suppose there's no harm in it now; let us get up and cross over to the chamber in order to look within.

AI

Then please do so quickly. And while you have your look,  
I will go on ahead to find lodging for us elsewhere.

WAKI

There is good sense in what you say.

AI

The Ai stands.

Oh, how frightful! I am going on ahead to find lodging  
for us elsewhere.

[The Ai starts to leave via the bridgeway, and shouts  
the following as he leaves through the curtain:]

Oh, how frightful! Oh, how frightful!  
Help, oh, help! Help, oh, help!  
Oh, how frightful! Oh, how frightful!  
Help, oh, help! Help, oh, help!

## —Act 2—

*The Waki and Waki-tsurre get up; the Waki goes to center stage; the Waki-tsurre, to stage right. They all face the hut and start singing the following song. When they get to the line "Their minds in confusion, and stricken with terror," they walk around the stage, the Waki coming to a stop at downstage center; the Waki-tsurre, behind him.*

*The Waki and Waki-tsurre stand before the tsukurimono.*

Kakaru

WAKI

How strange! Within our hostess's bedchamber,  
Through a narrow opening looking well, I see 150  
Pus and blood flowing everywhere in streams,<sup>22</sup>  
Bodies bloated with stinking filth,  
Flesh and fat all inflamed and rotting.  
Human corpses in countless number  
Are piled up as high as the rafters. 155  
Surely this must be what we have heard rumored:  
"The Black Mound upon Adachi Moor!  
This is where the demon lives in hiding!

<sup>22</sup> Lines 151–53: From *Kusō* (the Nine Aspects), the nine stages of rotting of a human corpse, described in the form of Chinese poems, similar to those quoted here. Meditation on the nine aspects of death was familiar to Japanese monks; these lines were often falsely attributed to the T'ang poet Su Tung-p'o (1037–1101). Through the images these lines conjure, people hoped to drive away carnal temptations. These lines are obviously related to the description given by Śākyamuni Buddha in the Mahā-satipatthana Sutta (Great Frame of Refer-

Fushigi ya aruji no neya no uchi o  
Mono no hima yori yoku mireba  
Nōketsu tachimachi yūteki shi<sup>22</sup> 150  
Shūe wa michite hōchaku shi  
Funi kotogotoku ranne seri  
Hito no shigai wa kazu shirazu  
Noki to hitoshiku tsumi-okitari 155  
Ikasama kore wa oto ni kiku  
Adachigahara no Kurozuka ni  
Komoreru oni no sumi ka nari

ence Sutra): "If a monk sees a body . . . swollen, blue, and festering, . . . [or] being devoured by various sorts of worms, . . . [or] reduced to a skeleton . . . with some flesh and blood adhering to it, . . . [or] a fleshless skeleton smeared with blood, . . . [or] reduced to bones . . . lying in a heap, . . . [or] crumbling to powder, . . . he applies this perception to his own body thus: 'Truly, this body of mine too is of the same nature; it will become like that and will not escape from it.' " (Cited in: Nyōniponika Thera, *The Heart of Buddhist Meditation*, p. 120.)



## WAKI-TSURE

Oh, how terrible! We suffer this plight "in Michinoku,"<sup>23</sup>

"In the Black Mound on Adachi Moor,  
A demon lives in hiding," goes the poem.  
This must be what the poet had in his mind then.

160

Age-uta, *au*

## WAKI &amp; WAKI-TSURE

The priests take  
quick steps  
toward the  
waki-za.

Their minds in confusion, and stricken with terror,  
Their minds in confusion, and stricken with terror,  
Not knowing which way to take, they make their  
escape,  
Running as quickly as their legs can carry them,  
Running as quickly as their legs can carry them.

165

HAYA-FUE (or DEHA) *The taiko joins the musicians. The Nochi-Shite, who carries a bundle of brushwood on her back, enters, walking quickly, and stops by the First Pine.*

Kakaru

## NOCHI-SHITE

Sings, *awazu*  
The Shite drops  
the brushwood.

You priests, there! [*Spoken:*] Stop, I say!  
My bedchamber which I so jealously concealed,  
You exposed, stealing a look inside.  
I have come to vent my rage upon you.  
Heart-scorching anger blazes in flames,  
Billows of smoke from the Hsien-yang Palace<sup>24</sup>  
Spew forth, scattering sparks.

170

## CHORUS

The Shite attacks  
the priests,  
who pray.

Sweeping down the mountain the wind blows  
o'er the field,

175

## SHITE

Thunder and lightning fill both heaven and earth,<sup>25</sup>

## CHORUS

The sky is overcast, black as a rainy night,

<sup>23</sup> *Ukime o mi* (plight to witness, suffer) → Michinoku → a quotation of the thematic poem, *Michinoku no* (see the Introduction to this play).

<sup>24</sup> From a Chinese poem by Minamoto no Shitagō included in the section entitled "On Ancient Palaces" in the *Wakan Rōei-shū* (532): *Kyō Gō no horobite keikyoku ari, Kosotai no tsugu jōjōtari / Bō-Shin otoroitte korō nashi, Kan'yōkyū no keburī henhentari* (The powerful Wu was overthrown—there are thorns and brambles; the dew of Kusu heights falls in raging streams; / The tyrannical Ch'in lost its power—there are neither tigers nor wolves; the smoke of the Hsien-yang Palace rises in blazing billows.) In *The Records of the Historian*, Ssu-ma Ch'ien wrote that when the Hsien-yang (Kan'yō) Palace of Shih Huang-ti was set fire by the

Osoroshiya kakaru uki-mi o Michinoku no<sup>23</sup>

Adachigahara no Kurozuka ni  
Oni komoreri to eijiken  
Uta no kokoro mo kaku yaran to

160

Kokoro mo madoi kimo o keshi  
Kokoro mo madoi kimo o keshi  
Yuku beki kata wa shiranedomo

165

Ashi ni makasete nigete yuku  
Ashi ni makasete nigete yuku

Ika ni arenaru kyaku sō tomare to koso  
Sashi mo kakushishi neya no uchi o  
Asama ni nasare mairaseshi  
Urami mōshi ni kitaritari  
Mune o kogasu hono-o  
Kan'yō-kyū no kemuri<sup>24</sup>  
Funpun tari

170

No-kaze yama-kaze fuki ochite

175

Narukami inazuma tenchi ni michite<sup>25</sup>

Sora kaki-kumoru ame no yo no

soldiers of Hsiang Yu of Wu, "the conflagration raged for three whole months" (p. 211), during which time it is said that black smoke filled the skies. Shih Huang-ti is also known as the Yellow Emperor, and his Hsien-yang Palace was in the Imperial capital of the Ch'in dynasty, which he founded, near Hsi-an.

<sup>25</sup> Lines 176-78: From the sixth episode in the *Ise Monogatari*, which tells about the hero of the tale, who eloped with an Imperial consort. It was a night of rain and thunder. Although he placed the lady in an old roadside hut, while standing guard outside, a fiend appeared who ate her "in a single gulp."



SHITE

The fiend comes to swallow the victims in one gulp,

CHORUS

The sound of its approaching footsteps,

SHITE

My iron wand lifted high to strike with mighty  
force,

180

*The Shite enters  
the main stage.*

CHORUS

Fill all with terror. Oh, how horrible!

INORI *During this mute dancing action, the Waki and Waki-tsuri try to drive away the fiend, rubbing their rosaries in prayer, while the Shite, the fiend, attacks them, using a magical iron wand against them. In the first part of the inori, the Shite gets the priests into a corner; in the second part, the Shite brandishes the wand across the shite pillar; in the third part, the Shite again chases the priests into a corner, and with her left hand on a pillar of the tsukurimono, raises the wand and threatens them, and scowls at the Waki. The action is accompanied by all four instruments.*

*After the inori, the Waki and Waki-tsuri continue to pray, rubbing their rosaries and chanting mystic mantric prayers, while the Shite attacks them with the wand.*

*Sung, awazu  
The Priests rub  
their rosaries  
at the Shite.*

WAKI

In the east, Triple-Faced King of Light,<sup>26</sup>

WAKI-TSURE

In the south, the Demon-Quelling King of Light,

WAKI

In the west, the Dragon-Slaying King of Light,

WAKI-TSURE

In the north, the Devil-Destroying King of Light,

185

WAKI

And in the center, the Great Sun, The Most Holy,  
the great Immutable King of Light,

<sup>26</sup> Lines 182-86; A *dhāranī* (mystic spell) invoking the five Buddhist deities of the *Myō-ō* (*vidyā-rāja* = King of Light/Wisdom) class: Gōsanze (Trailokyavijaya [Conqueror of the Three Realms]), Gundari-yasha (Kuṇḍali-yakṣa), Dai-itoku (Yamāntaka), Kongō-yasha (Vajra-yakṣa), and their leader, Fudō (Acala[nātha]). Like other *vidyā-rājas*, they are powerful protectors of Buddhist Law, and are presented as armed, mighty deities with an angry expression. Acala, whose name means "Immovable One," is usually portrayed with a flaming aureole burning behind his back, a sword raised high in his right hand (to cut away all obscura-

Oni hito-kuchi ni kuwan tote

Ayumi-yoru ashi-oto

Furi-aguru tecchō no ikioi

180

Atari o haratte osoroshi ya

Tōbō ni Gōzanze Myō-ō<sup>26</sup>

Nanbō ni Gundari Yasha Myō-ō

Saihō ni Dai-itoku Myō-ō

Hoppō ni Kongo Yasha Myō-ō

185

Chūō ni Dainichi Daishō Fudō Myō-ō

tions stemming from passion and ignorance), and a rope in his left (with which to bind all that might hinder). The five Kings of Light are deities of the Matrix-Store Realm (*Taizō-kai* [Garbhakośa-dhātu]), and are believed to be the manifestations of the five Buddhas of the Diamond Realm (*Kongō-kai* [Vajra-dhātu])—in the east, Ashuku (Akṣobhya); in the south, Hōshō (Ratnasambhava); in the west, Amida (Amitābha); in the north, Fukūjōju (Amoghasiddhi); and in the center, Dainichi Nyorai (Mahā-Vairocana).

	WAKI and WAKI-TSURE	
	<i>Om huru huru candāli mātangi!</i>	
	<i>Om A! Vi! Ra! Hūm! Khām! Svāhā!</i>	
<i>The taiko stops.</i>	<i>Hūm! Trat! Hām! Mām!</i> <sup>27</sup>	
<i>Inori-ji</i>	CHORUS	
	"Those who see my body <sup>28</sup>	190
	Shall aspire for Nirvana;	
	Those who see my body	
	Shall aspire for Nirvana;	
	Those who hear my name called	
	Shall change from evil to good;	195
	Those who listen to my sermons	
	Shall acquire great wisdom.	
	And those who know my mind,	
	Shall instantly become buddhas,	
	Shall instantly become buddhas," thus	200
	Hanging hope on the Great Immutable's powerful rope,	
<i>The Waki strikes</i>	They continue to rub their beads, to rub their beads,	
<i>the Shite with his</i>	Until their prayers bring down the fiend. "Come	
<i>rosary.</i>	now, stop it!"	

*The Shite squats, drops her wand, and, opening a fan, holds it in her right hand. The Waki and Waki-tsure sit at the waki-za.*

	SHITE	
<i>Chū-nori</i>	Until this very moment, what appeared,	
	CHORUS	
	Until this very moment, what appeared	205
<i>The Shite rises.</i>	To be a fiendish ogress burning in anger	
	All of a sudden loses her power, and,	
	Cowering between heaven and earth,	
	Her dazed eyes unable to see,	
	Her feet failing her, she goes faltering,	210
	Wandering this way and that upon Adachi Moor; <sup>29</sup>	

<sup>27</sup> Sanskrit invocations and mystic syllables (see below for their Japanized corruptions) addressed to three Buddhist deities: line 187, to Bhaisajya-gūrī, the Medicine Buddha (Jpn. *On koro koro sendari matōgi* [*Om!* (May the demon) retreat and begone! (May the demon) retreat and begone! Guard and protect us!]); line 188, an invocation of the five elements, to Mahā-Vairocana (Jpn. *On a-bi-ra-un-ken sowaka* [*Om! A! Vi! Ra! Hūm! Khām!* So be it!]); and line 189, to Acalanātha (Jpn. *Untarata kanman* [*Hūm! Trat! Hām! Mām!*]). This last is an abbreviation of what is known as the Salvation Spell of Fudō: Jpn. *Nōmaku samanda bazaradan*.

On koro koro sendari matōgi  
On (a)-bi-ra-un-ken sowaka  
Un tarata kanman<sup>27</sup>

Ken ga shin ja <sup>28</sup>	190
Ho(n) bodai-shin	
Ken ga shin ja	
Ho(n) bodai-shin	
Mon ga myō sha	
Dan (n)aku shu zen	195
Chō ga sessha	
Toku dai-chie	
Chi ga shin sha	
Soku shin jōbu(n)	
Soku shin jōbu(n) to	200
Myō-ō no kebaku ni kakete	
Seme-kake seme-kake	
Inori fusenikeri	
Sate kori yo	

Ima made wa sashi mo geni	
Ima made wa sashi mo geni	205
Ikari o nashitsuru kijo naru ga	
Tachimachi no yowari hatete	
Tenchi ni mi o tsuzume	
Manako kuramite	
Ashi-moto wa yoro-yoro to	210
Tadayoi meguru Adachigahara no <sup>29</sup>	

*Senda makaroshada sowataya un tarata kanman* [*Namah samanta vajrānām. Caṇḍa mahā-roṣaṇa sphotaya Hūm! Trat! Hām! Mām!*] (I dedicate myself to all the Buddhas of the Vajra Realm. With your righteous anger, destroy this raging fury! *Hūm! Trat! Hām! Mām!*). On at the head of first two lines is the well-known mantra *Om*, which means "Hail!" or "All praise!"

<sup>28</sup> Lines 189–99: Acala's pledge to save men.

<sup>29</sup> *Tadayoi meguru* [*kuruma*] (wandering-this-way-and-that [wagon]) → *wadachi* (wheel tracks) → *Adachigahara*.

*The Shite hides  
her face behind  
her fan.*

*The Shite enters  
the hashi-gakari,  
stops & stamps.  
The Shite stamps  
the tome-byōshi  
near the third  
pine.*

Her abode, the Black Mound, the secret hiding place,  
has now been exposed.<sup>30</sup>

“Oh, how disgraceful! Odious even to myself is the  
sight of me!”

The fiendish voice shouting thus, sounds so  
horrifying,<sup>31</sup>

The fiendish voice shouting thus, so horrifying,  
Mingling with the sound of the stormy night, her  
form has faded out of sight,

In the sound of the stormy night, has faded out of  
sight.

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<sup>30</sup> Lines 211–12: *asama* (exposed) → *Asamashi* (shameful).

<sup>31</sup> *koe wa nao susamashiki* (the voice still horrifying) → *susamashiki yo-arashi* (horrible night storm).

Kurozuka ni kakure sumishi mo asama ni narinu<sup>30</sup>

Asamashi ya. Hazukashi no waga sugata to

Iu koe wa nao monosusamashiku<sup>31</sup>

Iu koe wa nao susamashiki  
Yo arashi no oto ni tachi-magire usenikeri

215

Yo arashi no oto ni usenikeri