

*Warrior Ghost Plays
from the
Japanese Noh Theater*

*Parallel Translations
with Running Commentary*

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政

YORIMASA



水しぶき
うちいれ
た

Splashing water they plunged--

Zazzatto uchi-irete

-Line 207

INTRODUCTION

The hero in the title role of *Yorimasa* was a Seiwa Genji, that is, a descendant of one of Emperor Seiwa's grandsons, Prince Tsunemoto (917--961), who assumed the status of a subject with the family name of Minamoto. (Gen-ji means "Minamoto family." Most royal princes who became subjects were given this family name. For example, the hero of *Genji Monogatari* is called Genji no Kimi, that is, Lord Genji. The Taira, also Hei-ke, or Hei-shi, descended from Emperor Kanmu, assumed the family name of Taira and was called the Kanmu Heishi.) While Yorimasa descended from one of Tsunemoto's grandsons, a younger grandson is the progenitor of Yoshitomo and his sons, Tomonaga and Yoshitsune, the *Shite* of *Tomonaga* and *Yashima* respectively, as well as their brother Yoritomo. (See the Pedigree at the end of the book.)

Yorimasa and Yoshitomo were respectively the leaders of two main branches of the Genji. In the Hōgen and Heiji rebellions in 1156 and 1159, Yorimasa joined the Heike and defeated the rebels. Yoshitomo, a leader of the Heiji warfare, and his father Tameyoshi, a general of the rebels in the Hōgen uprising, perished with their sons. Thus in the two riots, Yorimasa fought for the Emperor against his own kinsmen. In spite of his services, he was not rewarded to his satisfaction. Yorimasa, already an old man, saw with mounting rancor his rival Taira no Kiyomori and his clansmen rapidly promoted to highest ranks and occupying the key government posts. When his eldest son, Nakatsuna, was humiliated by Kiyomori's son Munemori,¹ he could no longer contain his anger: Munemori forced Nakatsuna to give him his celebrated horse, and having branded it Nakatsuna, would call it by this name in public. Yorimasa decided to overthrow the Heike, effect a coup d'état and enthrone a new emperor of his choice. Most of the fourth volume of *Heike Monogatari* devotes itself to the rebellion of Yorimasa and some episodes about him, which are outlined briefly below:

Mochihito, a son of retired Emperor Goshirakawa, with every qualification

¹For Munemori, see the footnote 2, in the Introduction to *Tomoakira*, and 183--211, *ibid.*

for an able ruler, had been looked upon as the first successor to the throne after his elder brother, the late Emperor Nijō, and his infant son, Emperor Rokujō. However, Goshirakawa dethroned the boy emperor in favor of Mochihito's younger brother, whose mother was Goshirakawa's favorite consort. Mochihito suffered humiliation at his father's unfair treatment not only in the issue of the Imperial succession: Goshirakawa did not even bestow him the status of *shinnō* (royal prince), in consequence of which Mochihito remained a plain *ō* (prince).

In May, 1180, Yorimasa went to this prince and persuaded him to effect a coup d'état, telling him that, at the prince's summons, the Genji warriors all over Japan, including Yoritomo who was exiled in Izu, and his younger brother Yoshitsune in the northernmost province of Mutsu, would rise against the Heike. Messengers bearing the prince's message were at once sent to Genji clansmen in various provinces. However, in no time the conspiracy became known to Kiyomori. On May 15, hearing that Heike soldiers were on their way to his palace, the prince, disguised as a court lady and followed only by a couple of attendants, fled to Mii Temple by Lake Biwa in Ōmi Province, where he was warmly received by the monks. On the next day, having set fire to his residence, Yorimasa hastened to Mii Temple with his two sons and about three hundred horsemen. The monks of the temple sent a letter to Kōfuku Temple in Nara, asking its monks to come to the Prince's assistance. The latter decided to take the Prince's side and seven thousand armed monks made themselves ready to join Mochihito. When the day was dawning on May 23, the Prince thought that he should escape to Nara before it was too late. So he left Mii Temple, followed by Yorimasa and his men, as well as by those of the monks who were young and strong enough to fight. They were one thousand in number. While the Prince and his men were resting at Byōdō Temple on the further bank of the River Uji, half way between Kyoto and Nara, the Heike force who came in pursuit arrived at the opposite bank and they fought on the river bank there. The Prince was defeated, Yorimasa's two sons died and Yorimasa committed suicide. The Prince died, wounded by an arrow as he was fleeing toward Nara. The story of the battle is told as follows in *Heike Monogatari*:

On the way from Mii Temple to Uji, the Prince fell from his horse no less than six times. They thought that it was because he had not slept the night before, so, having removed the boards in the central part of the bridge for the length of four posts, they let the Prince rest for a while in Byōdō Temple. Meanwhile the large army of the Heike who came in pursuit arrived at the opposite bank of the river. Seeing the Prince's force assembled around Byōdō Temple, they rushed to the bridge with loud war cries. Those in the van guard shouted aloud to those behind, warning in vain to be beware of the removed bridge boards. Pushed from behind, about two hundred men fell into the river and were drowned. (Then follows a description of the hot fighting on the bridge and the bravery of Yorimasa's men and the monks of Mii Temple, among them Ichirai Hosshi

and Tsutsui no Jōmyō mentioned in the Noh *Yorimasa*.) The Heike captain, realizing the difficulty of crossing the river in high flood after the long rain of early summer, with the enemy fighting desperately in defence, suggested to his generals to make a detour and cross the river at some other place. Hearing this, Tawara no Matatarō Tadatsuna, a seventeen-year old warrior of the Ashikaga clan, came forward and said how his clansmen had once crossed the mighty Tone River in the Kantō district on horseback to attack their enemy on the opposite bank. "It is the way with the warriors of the Eastern Provinces," he said, "not to consider the depth of a river when confronting an enemy on the yonder bank. What difference is there in the depth of the Tone River and this one?" Then calling to his men to follow him, he plunged his horse into the river. Following his example, more than three hundred horsemen rushed into the river.

To them Tadatsuna shouted in a loud voice, "Let strong horses go upstream, with weak ones in their lee. As long as the horses' feet reach the bottom, slack the reins and make them walk. When they start prancing, pull in the reins and let them swim. Let those struggling behind hold to your bows. Cross the river, hand in hand, shoulder to shoulder. Sit squarely on your saddle, pressing the stirrups hard with your feet. If the horse's head sinks, pull it up, but not too hard, lest you are thrown back. Where the water is high, move back and sit on the horse's hips. Be gentle with your horse, but firm with the water. Don't shoot an arrow while crossing, even if the enemy does. Keep your head down, but not too much, or you may be hit on the top of your helmet. Don't go straight against the current, but follow the flow of the water. Now, to the yonder bank, everybody!" Under the command of one warrior, the three hundred horsemen reached the opposite bank without a single loss.

Seeing this, Taira no Tomomori,² the commander of the Heike forces, ordered his men to cross the river, and an army of twenty-eight thousand horsemen plunged into the river. Stopped by so many men and horses, the river water rose high upper stream, while the water that leaked through rushed down, sweeping men and horses down with the current. It is hard to say how it happened, but the warriors from the Ise and Iyo Provinces had their horse-made dam broken by the rushing water and about six hundred horsemen were carried away. In their colorful armor threaded in red, crimson or yellow, they drifted in the water like so many autumn leaves on Mt. Kannabi scattered by the wind from the mountain top and caught in the weirs of the Tatsuta River of an autumn evening. Yorimasa's son Nakatsuna, Lord of Izu Province, saw three warriors in scarlet armor caught in the wickerwork fishing net, and composed this witty poem:

Ise-musha wa	The Ise warriors
Mina hi-odoshi no	All in the scarlet-threaded

²For Tomomori, see the Introduction to *Tomoakira*, in which Noh he plays an important part as a shadow character.

Yoroi kite	Armor attired,
Uji no ajiro ni	In Uji's wickerwork nets
Kakarinuru kana	Were trapped like the river's fish.

Note: In the poem, *hi-odoshi* (scarlet-threaded) contains *hi-o*, fish which the Uji fishermen caught with *ajiro* (wickerwork net) stretched in the river.

Having crossed the river, the mighty Heike army rushed to the temple. Yorimasa made the Prince flee to Nara, while he remained with this men to cover the Prince's escape. The over-seventy-year-old warrior was severely wounded in the left knee, and withdrew inside the temple gate to commit suicide. His second son, Gendayū Kanetsuna, fought with the enemy, keeping them away from his father, and fell in the combat. Yorimasa's eldest son, Nakatsuna, was heavily wounded and killed himself in the fishing pavilion of the temple. Yorimasa, about to kill himself, turned to the west, called Buddha's name aloud, and then composed his last poem, a deeply touching one:

Umoregi no	I, a fossil wood,
Hana saku koto mo	From coming into blossom
Nakarishini	Forever estranged,
Mi no naru hate zo	And this is the final fruit,
Kanashikarikeru	Ah, the bitter taste of it!

Note: *Mi no naru hate*: (a) one's coming to a (sad) end; (b) fruit coming to fruition, with *mi* meaning "one's being"; "fruit," *naru* meaning "to come to"; "to bear fruit." The character *hate* (end) also means "fruit." The fruit image is in association with *umoregi* (fossil wood).

Then he fell on his sword and died. An ordinary man would not think of composing a poem at such a time. However, Yorimasa had loved poetry ever since he was a young man, and did not forget it at his last moment. (From "The Battle over the Bridge," Vol. 4, *Heike Monogatari*.)

Hida-no-kami Kageie, a veteran warrior, thought that the Prince must have escaped for Nara in the general confusion, so, instead of fighting, he went in hot pursuit with a hundred horsemen under his command. As he had expected, he caught up with the Prince in flight. He and his men rained down arrows at him, one of which hit the Prince. He fell from his horse and was decapitated. By that time the seven thousand monks of Kōfuku Temple who were on their way to join the Prince's forces were only at a distance of about four miles from where the Prince was attacked. Hearing about his death, in sorrow they returned to Nara. (From "The Death of the Prince," *Ibid.*)

The last chapter of the fourth volume of *Heike Monogatari*, entitled *Nue* (*Nue* is a legendary monster bird), tells some episodes which present Yorimasa as a talented poet and archer. By virtue of his poems, twice he

successfully appealed to the Imperial court for promotion. Lamenting that, after the Hōgen and Heiji rebellions, his status remained low in spite of his services, he made a petition with his poem, comparing himself to an obscure garden keeper of the Imperial palace, and was promoted to the rank which entitled him to enter the Imperial hall. This is the poem he presented:

Hito shirenu	Unknown and alone
Ōchiyama no	The Imperial Palace
Yama-mori wa	Garden keeper
Kogakurete nomi	Only through the shade of trees
Tsuki o miru kana	Gazes at the moon on high

Later he presented another metaphorical poem which hinted at his desire to be promoted to the third court rank, and obtained that rank as he had wished.

Yorimasa's fame as a poet and great archer rose for the first time when he shot a monstrous bird which had nightly afflicted the Emperor. The Minister of the Right, about to bestow him an Imperial gift in award for his meritorious deeds, extemporized the first three lines of a *tanka* (*Tanka*, literally "short poem," is a thirty-one syllable poem in five lines. The poems quoted in this introduction are *tanka*.).

Hototogisu	The cuckoo bird
Na omo kuomi ni	His name to cloud-bound heaven
Aguru kana	Raised, calling aloud.

Yorimasa, kneeling before the Minister, extemporized the finishing lines:

Yumihari-zuki no	What time the crescent moon from
Iru ni makasete	On high shot itself and sank.

Note: Cuckoos' cries were poetically described as "a cuckoo giving its name." *Na o aguru* means: (a) to give one's name; (b) to achieve fame. *kumoi* (cloud-bound place) means "heaven" and "Imperial court." *Yumi-hari zuki* = literally, "bow-stretched moon." *iru*: (a) "to set" refers to *-zuki* (moon); (b) "to shoot" refers to *yumi* (bow).

After this Yorimasa shot down another monster which tormented another emperor and again composed a couplet in answer to a court lord who extemporized the first lines as he gave him the Imperial award.

Six hundred and ninety-one poems by Yorimasa are collected in *Jusanmi Yorimasa-kyō-shū* (Collected Poems of Lord Yorimasa of the Junior Third Court Rank). Fifty-five of his poems with duplications are found in

various Imperial anthologies.³

In the Noh *Yorimasa*, the scene is Uji, a place celebrated for its scenic beauty as well as for literary and historical associations. In the first act Yorimasa's ghost appears in the form of an old villager to a traveling monk, and at the monk's request tells about the famous places they see before them. Then he takes the monk to Byōdō Temple by the river. In the temple garden a patch of turf is cut in the shape of a fan. The old man explains in a *katari* that Yorimasa laid an open fan on the turf and killed himself seated on it. In commemoration of this, says the old man, to this day the turf is cut in that way and is called *Ōgi no Shiba* (fan-shaped turf). Then with a hint that he is the ghost of Yorimasa, the old man disappears in the falling dusk.

In the second act, Yorimasa's ghost appears as the aged warrior. Description of the battle is the major feature of the second act, which attains a climax with the crossing of the river, described first by the *Shite's katari*, then by a song. The guttural *tsuyo-gin* (strong singing) in lively *shura*-rhythm heightens the effect of the sound of the flooded river water with hundreds of horsemen struggling with the rushing currents. The chorus song in narrative style is unaccompanied by any sort of dancing. The *Shite*, who all the while remains seated on a stool stage center, accompanies the song with occasional gestures of his hands and an open fan, suggestive of the horsemen plunging into the water, a bow held out to a man about to be submerged, and other actions, and he punctuates the singing with the stamping of his feet. The lines sung are based largely on the passage in *Heike Monogatari* quoted above. After the crossing of the river, the song telling about Yorimasa's death resumes the *hira-nori* (ordinary rhythm) and the play ends quietly as Yorimasa's ghost recites his last poem, asks the monk to pray for his soul and disappears.

Yorimasa, like most *shura*-Noh, is a two-act Noh with *kuri-sashi-kuse* in the second act. According to the standard structure, there should be a dance with chorus during the *kuse* and the finale, with a *kakeri* between them. *Yorimasa* lacks all these. Instead, there is miming by the *Shite* which describes the river-crossing and Yorimasa's suicide. In the river-crossing scene, the *Shite* who has been playing the role of Yorimasa's ghost, acts as a narrator and role-player of the enemy warrior Tadatsuna commanding his men crossing the river. Although we see all the while the figure attired as the ghost warrior Yorimasa miming, it is a picture from which Yorimasa is left out. In this *Yorimasa* differs from the similar examples in two other *shura*-Noh, *Tadanori* and *Sanemori*. In these,

³These Imperial anthologies and the number of Yorimasa's poems in them, given in the parentheses, are: *Shika* (1), *Senzai* (14), *Shin-Kokin* (3), *Shin-Chokusen* (3), *Shoku-Gosen* (2), *Shoku-Kokin* (4), *Shoku-Shūi* (1), *Shin-Gosen* (2), *Gyōkuyō* (5), *Shoku-Senzai* (2), *Shoku-Goshūi* (12), *Shin-Senzai* (1), *Shin-Shūi* (2), *Shin-Goshūi* (2), *Shin-Shoku-kokin* (4).

although the *Shite*-hero's death is told by the *Shite* actor acting as a third party, it is a story about the hero. Similar examples of such role-playing of a shadow character by a *shite*-actor where the hero is absent occur in *Kunchira* and *Tomoakira*, as well as in *Tomoe* to a lesser extent. (See the Introduction to *Tomoakira*.) This absence of dance, the *Shite*'s two *katari*, with his role-playing of a shadow character in the second *katari*, reflect the characteristic of its source *Heike Monogatari* as narrative literature.

Yorimasa was a man of frustrated ambition. On more than one occasion he composed poems which alluded to his tardy promotion. In one of them he compared himself to a guard of the Imperial Palace who gazed at the moon only through the shade of trees, away from the eyes of the celebrities at His Majesty's moon-viewing party. In his last poem he compared himself to a fossil wood that would never blossom. Yorimasa, a talented poet and tragic hero of thwarted ambition constitutes the dual motif of the Noh *Yorimasa*. This reminds us of another *shura*-Noh hero, Tadanori, poet-warrior with thwarted poetic aspiration. (See *Tadanori*, Vol. 2, Book 1.) What is vitally different from *Tadanori* is the age of *Yorimasa*'s hero. While Tadanori is a *kindachi* (young nobleman) like most *shura*-Noh heroes, Yorimasa is an aged warrior, over seventy. There is another *shura*-Noh with an old hero, *Sanemori*. These two Noh, referred to as *rō-musha-mono* (old-warrior pieces), constitutes a group which distinguishes itself from the rest in various ways. They are pervaded with the pathos peculiar to the old age, which reflects itself in the severe, subdued style. Yet there is beauty in these old-warrior pieces, which reminds us of Ze-ami's words, "an old tree in bloom," found in *Fūshi Kaden* and some other writings of his. As it is, *Yorimasa* is rich in lyrical appeal imbued with an undertone suggestive of the deep-rooted rancor of the aged warrior. Uji, the scene of the Noh, is a place famous for the beauty of its landscape and literary associations. All through the first act, songs and speeches are interwoven with fragments of well-known poems and phrases of literary interests, including allusions to some passages in the *Uji* Chapters of *Genji Monogatari*. The beautiful poetic imagery attains a climax with the *shodō* (the first *age-uta* style chorus song), which describes the mist-bound country faintly lit by the rising moon:

Na nimo nizu	Unlike the name,
Tsuki koso izure Asahi-yama	The moon is rising above the Morning-sun Mountain.
Yamabuki no Se ni kage miete	In the Yellow-rose Waters casting shadows,
Yuki sashi-kudasu shiba-obune	Down the snow-white stream go boats brushwood laden.
Yama mo kawa mo oboro oboro toshite	Mountain and river are all blurred, enshrouded in the veil of mist,
Zehi o wakanu keshiki kana.	Indistinct and dim spreads the landscape.

55--61, with refrain

Uji, a place of exquisite beauty was a hiding place for people who had renounced life, and is referred to in poetic expressions as *yo o Uji* (life-weary Uji). The phrase occurs more than once in the Noh, creating an atmosphere of pathos and sense of defeat, together with other pathetic expressions in Yorimasa's last poem or in such lines as "It was during the Jisho-o Era, time summer,/ Into a fruitless rebellion I drew/ High-renowned Prince Takakura." (158--160).

Yorimasa with the subtlety of its dual motif, its background rich in poetic imagery, and its effectively structured climax scene, is a masterpiece of its genre worthy of its claimed author, Ze-ami.

Season Early summer.*

Scene Uji Village in present Kyoto Prefecture.

Characters and costumes:

Waki A traveling monk in ordinary monk's costume in *kinagashi* style, the same as that of the *Waki* in *Yashima*.

Mae-shite The ghost of Minamoto no Yorimasa appearing as an aged villager, in the costume of a humble old man such as the *Mae-shite* in *Yashima*.

Nochi-shite The ghost Yorimasa in a *yorimasa* mask, in a costume representing the military attire of a lay priest, including a special head covering named *yorimasa zukin*, an *atsuita kitsuke* in subdued colors under a *happi* robe and *hangire* divided skirt, wearing a sword.

Ai-kyōgen A villager.

The author: Ze-ami Motokiyo according to his words in *Sarugaku Dangi*.

* According to line 90, the date is same as that of the battle, May 26, summer by the lunar calendar. However, the landscape described is that of spring.

YORIMASA

NANORI-BUE *Waki enters and stands at nanori-za.*

- Nanori spoken **WAKI**
 I am a monk on pilgrimages through various provinces.
 This time I have been in the Capital,¹
 Visiting all the shrines and temples in the city.²
 Now I intend to go to the Southern City.³
- Michiyuki *au* Clouds sit high above⁴
 Inari Shrine. Bowing on my knees in passing,
 Inari Shrine. Bowing on my knees in passing,
 Further I go on my way. Fukakusa and⁵
 Kowata Barrier are left behind, and
 Fushimi's Marshy Paddies now come into view.
 The water's headspring trying to trace,⁶
 At Uji Village I have arrived,⁷
 At Uji Village I have arrived.
- Tsuki-zerifu
spoken Having hastened,
 Already I have arrived at the Village of Uji.
 At my leisure, in tranquility, I will take a look at the
 place.
- Kakaru* Ah, in the remote countryside I have heard about this
 Uji Village.
- Spoken* The mountain ranges, the river stream,⁸
Sung, awazu Distant hamlets, the view of the bridge,⁹
 So rich in scenic beauty is this celebrated place.
- Spoken* Oh, I hope to meet a villager.
- YOBIKAKE *Shite enters calling to Waki, and walking along the
 hashigakari, speaks with Waki who stands near waki-
 za.*
- Yobikake and mondō **SHITE**
spoken You, you holy man, what was that you were saying?

¹Miyako (the Capital) = Kyoto.

²Rakuyō: Loya = Kyoto, from the ancient Chinese capital of this name.

³Nanto (Southern City) = Nara.

⁴Lines 5--6. *Ama-gumo no i* (heavenly cloud sits) --> Inari, the deity of harvest. The Inari Shrine at Fushimi, mentioned here, is the head of all the Inari Shrines. *Ama-gumo no* (heavenly cloud) is used as a *makura-kotoba* (pillow word) to Inari.

⁵Lines 8--10. Fukakusa, Kowata, Fushimi and Sawada are located on the way from Kyoto to Uji, and are among the places of the district celebrated for their associations with classic poems. Fukakusa literally means "thick grass," and Sawada means "swampy paddy." *mie-wataru* (seen far and wide) modifies Sawada and *Mizu* (water) in the next line.

⁶Line 11. Cf. Yamagawa no/ Mizu no minakami/ Tazunekite/ Hoshi ka tozo miru/ Shiragiku no hana. (Up a mountain stream,/ Whereabouts of its headspring/ As

- Kore wa shokoku ikken no sō nite sōrō.
 Ware kono hodo wa Miyako ni sōraite¹
 Rakuyō no jisha nokorinaku ogami-megurite sōrō.²
 Mata kore yori Nanto ni mairabaya to omoi sōrō.³
- Ama-gumo no⁴ 5
 Inari no Yashiro fushi-ogami
 Inari no Yashiro fushi-ogami
 Nao yukusue wa Fukakusa ya⁵
 Kowata no Seki o ima koete
 Fushimi no Sawada mie-wataru 10
 Mizu no minakami tazune-kite⁶
 Uji no Sato nimo tsukinikeri,⁷
 Uji no Sato nimo tsukinikeri.
- Isogi sōrō hodoni
 Kore wa haya Uji no Sato ni tsukite sōrō. 15
 Kokoroshizukani ikken sebaya to omoi sōrō.
- Geni ya ongoku nite kiki-oyobinishi Uji no Sato
- Yama no sugata kawa no nagare⁸
 Ochi no sato, hashi no keshiki⁹
 Midokoro o-oki meisho kana. 20
 Aware satobito no kitari sōraekashi.

Nō, nō, on-sō wa nanigoto o ōse sōrō zo.

I went in quest,/ Like so many stars I saw/ White chrysanthemums in bloom.) by Fujiwara no Toshinari in *Chōshū Eisō*.

¹Uji no Sato (Uji village) was located where present Uji City is, in the southern part of Kyoto Prefecture, celebrated for its scenic beauty and historical and literary associations. See also note to 97-99.

⁸Kawa (the river) = the Uji River. With its bridge and the wickerwork fishing nets, the river was a popular poetic theme. Also its name is associated with famous battles fought there.

⁹Ochi no sato (distant hamlets): Cf. the following poem, sent to the heroine Ukifune (Drifting Boat) living in Uji, from Chapter *Ukifune*, *Genji Monogatari*: Mizu masaru/ Ochi no sato-bito/ Ikanaran/ Harenu nagame ni/ Kaki-kurasu koro (With the rising water,/ You in the remote hamlet,/ How are you faring/ When one gazes at ceaseless rain/ On these dark and dreary days?) In the poem, *nagame* means "long rain" (*naga-ame*) and "to contemplate pensively." *hashi* (the bridge) = Uji Bridge.

WAKI

I am one who has come to see this place for the first time.

About this Uji Village,
The celebrated places and historic sites there, please tell me all about them.

SHITE

Though I live at this place,
Being a humble villager of Uji,¹⁰
About celebrated places and historic sites
Kakaru My knowledge uncertain as white waves of Uji River,¹¹
Boats and the bridge are there to cross it, but¹²
Hard to cross is the tide of this earthly life.
He who barely makes his living in the celebrated place,
What can he tell you in reply?

*Spoken**WAKI*

Although you speak like that,
"Kangaku-in's sparrows twitter phrases from *Mōgiu*,"¹³
they say,
You, an inhabitant of the place, have spoken with
modesty.
First of all, the hermitage where Monk Kisen lived,
where is it?¹⁴

*Shite enters the
main stage and
stands at jō-za.
Sings, awazu*

SHITE

Ah, just as I thought! You ask a difficult question.
Monk Kisen's hermitage . . .
"My hermitage is southeast of the City. There I live as
I like."¹⁵

Spoken

'Life-weary Mountain,' this is how people speak of the place."

Kakaru

"This is how people speak,"
He himself said thus in the poem.
This old man knows even less.

¹⁰*Iyashiki uji* (humble family) --> *Uji no sato-bito* (Uji villager).

¹¹*Isa shirana-* (Well, I don't know) --> *shira-nami* (white waves), a *jo-shi* (introductory word) to *Uji no Kawa* (the Uji River).

¹²Lines 30-31. *Fune* (boats): Uji was famous for the boats sailing down the river carrying brushwood. Cf. *Yononaka ni/ Fune to hashi towa/ arinagara/ Watari-kanetaru/ Mi o ikani sen.* (In this floating life,/ Neither boats nor bridges/ Do we lack, and yet,/ Hardly able to steer across, I'm driven to helpless despair.), quoted in *Yōkyoku Shūyōshō*, its source unknown.

Kore wa kono tokoro hajimete ikken no mono nite sōrō.

Kono Uji no Sato ni oite
Meisho kiuseki nokorinaku onnoshie sōrae. 25

Tokoro niwa sumi sōraedomo
Iyashiki Uji no satobito nareba¹⁰
Meisho tomo kiuseki tomo
Isa shira-nami no Uji no Kawa ni¹¹
Fune to hashi towa ari-nagara¹² 30
Watari-kanetaru yononaka ni
Sumu bakari naru meisho kiuseki
Nani toka kotae-mo-osu-beki.

Iya sayō niwa uketamawari sōraedomo
Kangaku-in no suzume wa Mōgiu o saezuru to ieri.¹³ 35

Tokoro no hito nite mashimaseba on-kokoro nikū koso sōrae.

Mazu Kisen Hosshi ga sumikeru io wa izuku no hodo nite sōrō zo.¹⁴

Sareba koso daiji no koto o o-tazune are.
Kisen Hosshi ga io wa
"Waga io wa Miyako no tatsumi shika zo sumu¹⁵ 40

Yo o Uji-yama to hito wa iunari."

Hito wa iunari to koso
Nushi danimo mo-oshi so-orae.
Jo-o wa shirazu so-oro-o.

¹³The quotation is a proverb. Kangaku-in was a private school built by Prime Minister Fujiwara no Fuyutsugu (775--826) for the children of the Fujiwara family. *Mōgiu/Mōgyū: Men-ch'iu*, a collection of sayings and anecdotes of eminent Chinese people, compiled during the Tang Dynasty by Li Kan. The book was used in Japan as a text book for young noblemen.

¹⁴Kisen Hosshi (Monk Kisen) was one of the Six Great Poets of the early Heian era. He lived in a hermitage on Mt. Uji, now called Mt. Kisen.

¹⁵Lines 40--41. A poem by Kisen in *Kokin-shū*. *Yo o u* (life-weary) --> Uji. *Yo o Uji* is a poetic phrase.

- Spoken* *WAKI*
 And yonder I see a hamlet with a cluster of houses.¹⁶
 Is that Black Pine Island?
- SHITE*
 That is right, that is Black Pine Island.
 It is also called the River Island of Uji.
- Kakaru* *WAKI*
 And down there, I see a small headland.
- Spoken* *SHITE*
 Its fragrant name reaches far, the Small Headland of
 Orange.¹⁷
- Kakaru* *WAKI*
 And over there I see a temple.
 I guess that Bishop Eshin¹⁸
 Preached the Holy Law in that temple.
- SHITE*
 Ah, traveler,
 Look up there.
- Age-uta au* Unlike the name,
 The moon is rising above Morning-sun Mountain,¹⁹
- JI*
 The moon is rising above Morning-sun Mountain.
 In the Yellow-rose Waters casting shadows,²⁰
 Down the snow-white stream go boats brushwood laden.
 Mountain and river are all blurred, enshrouded in a
 veil of mist,
 Indistinct and dim lies the landscape.
 Indeed this celebrated place²¹
- Shite circles
 the stage,
 gazing about.*

¹⁶Lines 45--46. Maki no Shima (Black Pine Island), now a part of the main land, is an *utamakura* (place of poetic association).

¹⁷*Na ni tachi* (the name rises) --> tachibana (orange). Tachibana no Kojima-gasaki (Small Headland of Orange) was well known in association with classic poems including those in *Genji Monogatari*.

¹⁸Eshin no Sōzu (Bishop of Eshin Temple) = Genshin (942--1017), the author of *Ōjō Yōshū* and other Buddhist writings.

¹⁹Asahi-yama (Rising-sun Mountain) is located on the eastern side of the Uji River. Eshin Temple was on that mountain.

²⁰Lines 58--59. Yamabuki-no-Se (Yellow-rose Shallows) is a part of the Uji River. The name is found in classic poems, but the site is no longer known. *Yuki sashi-kudasu* (through the snow to steer boats down): The landscape is wrapped in the white moonlight as if in snow. *shiba-obune* (brushwood boat): The Uji River was famous for the boats poling down the river carrying brushwood. For these two lines,

Mata are ni hito-mura no sato no miete sōrō wa¹⁶ 45
Maki-no-Shima zōro ka.

Sanzōrō Maki-no-Shima tomo mōshi,
Mata Uji no Kawashima tomo mōsu nari.

Kore ni mietaru kojima-ga-saki wa

Na ni Tachibana no Kojima-ga-saki.¹⁷

Mukai ni mietaru tera wa 50
Ikasama Eshin no So-ozu no¹⁸
Mi-nori o tokishi tera zo-oro-o na.

No-o, no-o tabibito
Are goranzeyo.

Na nimo nizu 55
Tsuki koso izure Asahi-yama¹⁹

Tsuki koso izure Asahi-yama,
Yamabuki-no-Se ni kage miete²⁰
Yuki sashi-kudasu shiba-obune
Yama mo kawa mo oboro oboro toshite 60

Zehi o wakanu keshiki kana.
Geni ya nanishio-o²¹

cf. Chiri-hatsuru/ Yamabuki-no-Se ni/ Yuku haru no/ Hana ni sao sasu/ Uji no kawa-osa. (Where fall and scatter/ Yellow-roses on the stream,/ Spring is now passing,/ Through flower petals steers his pole/ The Uji River boatman.) by Saionji no Kintsune (1171--1244) in *Shin-shūi-shū*. *Hana* in the fourth verse of the original poem is here changed to *yuki* (snow).

²¹Lines 62--63. *nanishio-o Miyako* (celebrated Capital): Cf. Na nishi owaba/ Iza koto towan/ Miyako-dori/ Waga omō hito wa/ Ari ya nashi ya to (Since you have the name,/ I have a question for you,/ The Capital bird./ The one I am pining for,/ Is she well or is she not?), by Ariwara no Narihira in *Ise Monogatari*. When Narihira left Kyoto in self-exile and after a long and weary journey came to the Sumida River in Musashi Province, he saw white birds swimming in the river. They told him that the birds' name is *miyako-dori* (Capital bird). At this Narihira composed the above poem. Etymologically in *nanishiō* (celebrated), *na* means "name" and *ō* means "to have, to carry," *shi* is an emphatic particle, *ni* a preposition. "Celebrated," a sort of pillow word to "Miyako", here modifies "Uji".

Near the Capital, the Village of Uji ---
 Its lovely landscape surpasses all its renown,
 Its lovely landscape surpasses all its renown.

Spoken

SHITE

I have something to say.
 There is a temple named Byōdō-in. Have you
 been there?²²

WAKI

No, as I know nothing about this place,
 I have not yet visited it. Please tell me where it is.

SHITE

*Shite goes to
 front left, Waki
 near Chorus*

Come this way.
 This is Byōdō-in.
 And this is the fishing pavilion,²³
 An interesting place. Look at it well.

WAKI

Indeed, it is an interesting place.
 And here I see a patch of turf
 Which is cut in the shape of a fan.
 What does it mean?

SHITE

There is a story about this turf. I will tell you about it.

*Katari spoken
 Shite sits
 center stage,
 Waki at
 waki-za.*

Long ago, at this place a battle was fought for a royal
 prince.
 Gen-zanmi Yorimasa, being defeated,
 Here, spreading out a fan and seated on it, killed himself
 In memory of the renowned general,
 The turf, cut in the shape of a fan, is left there,
 And to this day it is called the Turf of Fan.²⁴

Kakaru

WAKI

How pathetic! Although he was famous as warrior
 and poet,²⁵

²²Byōdō-in (Byōdō Temple), located on the western bank of Uji River, originally a detached palace of Minamoto no Tōru (822--895), a son of Emperor Saga, was converted into a temple in 1052. It is famous for a beautiful building facing a pond, the central part of which is joined by the left and right wings in the form of a phoenix spreading its wings and is named Hō-ō-dō (Phoenix Building).

²³*tsuri-dono* (fishing pavilion) is a part of the typical aristocrat's mansion of the Heian era, located in the southwestern part of the garden, connected with the main building by a covered passage, and overlooking the pond. Yorimasa's eldest son, Izu-no-kami Nakatsuna, committed suicide in the fishing pavilion of the Byōdō Temple. See the Introduction.

Miyako ni chikaki Uji no Sato
 Kikishi ni masaru meisho kana,
 Kikishi ni masaru meisho kana. 65

Ikani mōshi sōrō.
 Kono tokoro ni Byōdō-in to mōsu mi-tera no sōrō o
 goranzerarete sōrō ka.²²

Fuchi annai no koto nite sōrō hodo ni
 Imada mizu sōrō. Onnoshie sōrae.

Konata e onnide sōrae. 70
 Kore koso Byōdō-in nite sōrae.
 Mata kore naru wa tsuridono to mōshite²³
 Omoshiroki tokoro nite sōrō, yoku yoku goran sōrae.

Geni geni omoshiroki tokoro nite sōrō.
 Mata kore naru shiba o mireba 75
 Ōgi no gotoku tori-nokosarete sōrō wa
 Nani to mōshitaru koto nite sōrō zo.

Sanzōrō kono shiba ni tsuite monogatari no sōrō
 katatte kikase-mōshi sōrō-beshi.

Mukashi kono tokoro ni-miya-ikusa no arishini

Gen-zanmi Yorimasa kasen ni uchi-make-tamai 80
 Kono tokoro ni ōgi o shiki jigai shi hate-tamainu.
 Sareba meishō no koseki nareba tote
 Ōgi no nari ni tori-nokoshite
 Ima ni Ōgi no Shiba to mōshi sōrō.²⁴

Itawashi ya sashimo bunbu ni na o eshi hito naredomo²⁵ 85

²⁴*Ōgi no Shiba* (Fan Turf) still exists today. However, no mention is made of the turf in *Heike Monogatari* and other history books.

²⁵See the Introduction.

No trace of him is left where dew-laden grass grows
by the road.

Like a traveler on his horse is he gone,
Oh, how pathetic!

Spoken

SHITE

Indeed you have prayed well for him.
Moreover it so happens that the royal battle was fought
on the same day of the same month as today.²⁶

WAKI

What! Do you say that the royal battle was fought on
the same day of the same month as today?

Kakaru

SHITE

The tale I have just related
Is not about a stranger. To the traveler
Pillowed on the grass in the dew-transient earthly
world,²⁷

To reveal myself I have come.
What you see must not be thought as real.²⁸

Age-uta au

JI

Shite rises.

Dreamlike floating world's midway lodging place,
Dreamlike floating world's midway lodging place,²⁹
The woeful Uji, whose bridge keeper of many years
On the rolling waves of age has so far gone,³⁰
To you who are far away, I have a word to say,
I am the ghost of Yorimasa,
But hardly had he told his name before he vanished,
But hardly had he told his name before he vanished.

²⁶The battle was fought on May 26, 1180, summer by the lunar calendar, but the songs describe spring scenes. Cf. Line 158.

²⁷*Kusa no makura no tsuyu* (grass pillow's dew) --> *tsuyu no yo* (dew-like life). *Kusa no makura* (grass pillow) is a metonym for "passing a night on a trip."

²⁸Lines 96--97. *Utsutsu* (real, actual) --> *Yume* (dream).

²⁹Lines 97--99. *naka-yado no Uji* (midway lodging place Uji) --> *Uji no hashimori* (Uji Bridge keeper). This life is considered in Buddhism as a brief midway lodging place between the former and future lives, and Uji used to be a midway lodging place between Kyoto and Nara, mentioned in the chapter *Shi-i-ga-moto*, *Genji Monogatari*. "Aged keeper of Uji Bridge" is a poetic phrase found in classic poems. Example: Toshi hetaru/ Uji no hashimori/ Koto towan/ Iku-yo ni narinu/ Mizu no minakami (For many years you've been/ the Keeper of Uji Bridge./ I'd like to ask you,/ How many generations/ Old is the water's source?) by Fujiwara no Kiyosuke (1108--1177) in *Shin-Kokin-shū*.

Ato wa so-oro no michinobe to natte

Ko-ojin seiba no yukue no gotoshi.
Ara itawashi ya zo-oro.

Geni yoku on-tomurai sōrō mono kana.
Shikamo sono miya-ikusa no tsuki mo hi mo kyō ni atarite
sōrō wa ikani.²⁶

90

Nani to sono miya-ikusa no tsuki mo hi mo kyō ni
ataritaruto zōrō ya.

Kayo-o ni mo-oseba ware-nagara
Yoso niwa arazu tabibito no
Kusa no makura no tsuyu no yo ni²⁷

Sugata mien to kitaritari
Utsutsu to na omoi-tamaiso toyo.²⁸

95

Yume no ukiyo no naka-yado no
Yume no ukiyo no naka-yado no²⁹
Uji no hashimori toshi o hete
Oi no nami mo uchi-watasu³⁰
Ochikata-bito ni mono mo-osu
Ware Yorimasa ga iurei to
Nanori mo aezu usenikeri
Nanori mo aezu usenikeri.

100

³⁰Lines 100--102. *Oi no nami mo uchi* ("old age's waves roll", implying wrinkles) --> *uchi-watasu* (seen far away), a *makura-kotoba* (pillow word) to *ochikata-bito* (far-away person). These phrases lead to the quotation of another interrogative poem by an anonymous poet in *Shin-Kokin-shū*: *Uchiwatasu/ Ochikata-bito ni/ Mono mōsu ware/ Sono soko ni/ Shiroku sakeru wa/ Nani no hana zomo* (My eyes reach out/ To you who are far away./ I have a word to say. Right there where you are,/ A white flower is in bloom./ Tell me, what flower is that?) *Mono mōsu ware* (A word to say have I) --> *Ware Yorimasa ga iurei* (I Yorimasa's ghost). The song is associated with the famous passage in the Chapter *Yūgao* (Moon-flower) of *Genji Monogatari*, where, quoting the second verse of the poem, Lord Genji asks his attendant the name of a white flower blooming in the hedge. The word *naka-yado* (midway lodging) is also used in the opening sentence of the same chapter, meaning Genji's nurse's home he visits on his way from the Imperial Palace to Princess Rokujō's.

NAKAIRI *Shite makes the interim exit.*

AI-KYŌGEN *Ai-kyōgen, a villager, enters and tells Waki the story of the Battle of Uji. Waki tells the villager about an old man who, having told him the story about the Turf of Fan and the Battle of Uji, revealed himself as Yorimasa's ghost and disappeared. The villager, thinking that the old man was Yorimasa's ghost, suggests to Waki to pray for his soul, offers his services and exits.*

Spoken

WAKI

So Yorimasa's ghost appeared in an assumed form
And exchanged words with me.

Kakaru

Now let me pray for his soul's repose.

Machi-utai au

My thoughts drift on the waves rolling to my pillow.³¹
My thoughts drift on the waves rolling to my pillow
By the river bank in the temple garden,
On the Turf of Fan laying me down,
In a dream let me wait for the promised meeting,
In a dream let me wait for the promised meeting.

ISSEI *Nochi-shite enters and stands by the first pine.*

Sashi awazu

SHITE

Blood, as at Takuroku, flows, forming a river,³²
Crimson waves run with floating shields.³³
White-flashing swords smash bones.
Life-weary Uji River's wickerwork nets white with
waves . . .³⁴
Violently my heart yearns for the earthly world.

Awazu

"The Ise warriors,
All in the crimson-threaded
Armor attired,
In Uji's wickerwork nets
Were trapped like the river's fish."³⁵

Issei awazu

*Shite enters the
main stage and
stands at jō-za.*

Fast-vanishing, frothy³⁶
Foam is this sad, vain world.

³¹*Omoi-yoru* (to think of) --> *yorube no nami* rolling to shore waves --> *nami-makura* (wave-pillow), a metonym for sleeping near water or in a ship.

³²Takuroku (Chulu): Huang-ti, legendary emperor of ancient China, defeated a traitor at this place, which came to be used as a synonym of a hard-fought battles.

³³Lines 115--116. Cf. *Kanehira* 117--119.

Satewa Yorimasa no iurei karini araware 105
Ware ni kotoba o kawashikeru zoya.

Izaya onnato tomurawan to

Omoi yorube no nami-makura³¹
Omoi yorube no nami-makura
Migiwa mo chikashi kono niwa no 110
O-ogi no Shiba o kata-shikite
Yume no chigiri o mato-o yo
Yume no chigiri o mato-o yo.

Chi wa Takuroku no Kawa to natte³²
Ko-oha tate o nagashi³³ 115
Hakujin hone o kudaku
Yo o Uji-gawa no ajiro no nami³⁴

Ara enbu koishi ya.

"Ise-musha wa
Mina hi-odoshi no
Yoroi kite 120
Uji no ajiro ni
Kakarikeru kana."³⁵

Utakata no³⁶
Aware hakanaki yononaka ni 125

³⁴Lines 117--118. *Yo o u* (life-weary) --> Uji-gawa (Uji Rover). Cf. 40--41. *ajiro* is a fishing net laid in the river. It is made of small bamboo and tree twigs. Uji was famous for *ajiro*. See the Introduction and footnote (1). *ajiro no nami* (wickerwork net's waves) --> *Ara* (a) "violent"; (b) "ah!" The phrase has an image of white waves with *jiro* (*shiro*) meaning "white."

³⁵*Kakarikeru kana* (were trapped): Only in the Kanze and Hōshō schools. The other three schools have *kakarineru kana* as in the original poem in *Heike Monogatari*. See the Introduction.

³⁶*Utakata no* (foam-like), an water image --> *Aware* (*sad*), in which *awa* means "foam."

JI

On a snail's horns³⁷
To wage a battle,

SHITE

Oh, how vain indeed
The thought of man.

Spoken

Oh, holy sutra!
Continue your chanting, I pray.

Kakaru

WAKI

How strange! In appearance a monk, and yet in armor
attired,³⁸
You tell me to chant the sutra.
Surely you are the one I have heard about, Gen-zanmi.
Who now reveals himself as a ghost.

Spoken

SHITE

Indeed the scarlet herb planted in the garden is
never hidden from the eye.³⁹

Kakaru

Even before I had revealed my name,

Spoken

As Yorimasa you knew me. That puts me to shame.
Do keep chanting the sutra, I pray.

Kakaru

WAKI

Do set your heart at rest.
Down to the fiftieth is passed on the sutra's virtue,⁴⁰
Leading men to Buddhahood beyond all doubt.
Even more so when, in this way, directly

SHITE

A prayer is offered. With the Holy Law's power

WAKI

You meet at the place with a name that means⁴¹

SHITE

"All equal." In the temple garden

WAKI

Now I remember,

³⁷From a fable in *Chuang-tzu* about two war lords who fought with each other, one from the right, the other from the left horn of a snail, an allusion to petty quarrels and struggles.

³⁸*hottai* (monk's form): In his old age, Yorimasa became a lay monk like many people of his time.

³⁹A saying found also in the *Noh Ataka*.

Kagiu no tsuno no³⁷
Araso mo

Hakanakarikeru
Kokoro kana.

Ara tatto no on-koto ya. 130
Nao nao on-kyō yomi-tamae.

Fushigi yana hottai no mi nite katchiu o taishi³⁸

On-kyo-o yome to uketamawaru wa
Ikasama kikitsuru Genzanmi no
Sono iurei nite mashimasu ka. 135

Geni ya kurenai wa sono-o ni uetemo kakurenashi.³⁹

Nanoranu saki ni

Yorimasa to goranzuru koso hazukashikere.
Tada tada on-kyō yomi-tamae.

On-kokoroyasuku oboshimese 140
Gojuu tenden no kuriki dani⁴⁰
Jo-obutsu masani utagai nashi.
Mashite ya kore wa jikido-o ni

Tomurai-naseru nori no chikara

Ai ni aitari tokoro no na mo⁴¹ 145

Byo-odo-in no niwa no omo

Omoi-idetari

⁴⁰Lines 141--142. From *Saddharmapundarika-sūtra*: "If a man, having heard of the blessing of the sutra, and passes it on to a second man, and he and others after him do the same, the blessings the fiftieth man receives is clearly foreseen." Cf. *Michimori* 63.

⁴¹Lines 145--146. *Ai ni aitari*: (a) "met and met, miraculously encountered," (b) "very suitable, propitious," modifying *tokoro no na* (the place's name) = Byōdo-in (Equal Temple). This leads to *byōdō daie* (all equally embracing great wisdom of Buddha) in 152.

SHITE

The time when Buddha was in life.

Age-uta *au*

JI

Buddha preached of Law in the sacred temple,
 Buddha preached of Law in the sacred temple,⁴²
 At this place named after his all equal great wisdom,
 Through holy power Yorimasa⁴³
 Will obtain the fruit of Buddhahood, on what bliss!

Kuri *Awazu*
Shite sits on a
stool center
stage.

SHITE

Now what should I conceal?
 I am Gen-zanmi Yorimasa,
 In the waves of illustory attachment floating
 and sinking,
 This is my former lives' karma I reveal to you.

Sashi *awazu*

JI

It was during the Jisho-o Era, time summer,⁴⁴
 Into a fruitless rebellion I drew
 High-renowned Prince Takakura. From his noble
 palace⁴⁵
 Cloud-bound he fled when the day was dawning, leaving
 the moon-lit Capital in stealth.

SHITE

Sad fortunes waited him⁴⁶
 O-omi Road as he took,

JI

Mii Temple the destination of his escape.

Kuse *au*

In the meantime,
 By the Heike, who wasted no time,
 A huge army of mighty soldiers
 Was sent to the east of the Barrier.⁴⁷
 Hearing this, past the echoing Otowa Mountain range,⁴⁸
 Yamashina Village, and close to it,
 The Kowata Barrier viewed in passing,

Shite sitting on
the stool makes
gestures
describing
battle, 165--221.

⁴²Lines 150--151. *nori no niwa* (holy Law's temple): (a) Ryōju-sen, or Grdhrakūta, where Buddha preached; (b) *Koko zo Byo-odo-o* (Here Byōdō Temple). The temple name Byōdō then leads to *byōdō daie* (all equally embracing great wisdom of Buddha). *Niwa* (temple) is used here also in the sense of "garden."

⁴³*Kuriki ni yori* (power by = by the power of) --> Yorimasa.

⁴⁴From line 158--the end: Refer to the Introduction.

⁴⁵Lines 160--161. *Na mo takaku* (name high, renowned) --> Takakura = the name of the house of Prince Mochihito). *yoso ni ari* (outside be, to be outside of) --> *ariake no tsuki* (dawn's moon) --> *tsuki no Miyako* (moon Capital = beautiful Capital, an epithet). The lines can be paraphrased: The renowned Prince Takakura from

Butsu zaise ni

Hotoke no tokishi nori no niwa
 Hotoke no tokishi nori no niwa⁴² 150
 Koko zo byo-odo-o daie no
 Kuriki ni Yorimasa ga⁴³
 Bukka o en zo arigataki.

Ima wa nani oka tsutsumu-beki
 Kore wa Gen-zanmi Yorimasa 155
 Shiushin no nami ni uki shizumu

Inga no arisama arawasu nari.

Somo somo Jisho-o no natsu no koro⁴⁴
 Yoshinaki go-muhonno susume-mo-oshi
 Na mo Takakura no Miya no uchi⁴⁵ 160

Kumoi no yoso ni ariake no tsuki no Miyako o
 shinobi-idete

Uki toki shimo ni⁴⁶
 O-omi-ji ya

Mii-dera sashite ochi-tamo-o.

Saruhodoni 165
 Heike wa toki o megurasazu
 Su-man-gi no tsuwamono o
 Seki no higashi ni tsukawasu to⁴⁷
 Kiku ya Otowa no yama-tsuzuku⁴⁸
 Yamashina no Sato chikaki 170
 Kowata no Seki o yoso ni mite

within his palace went beyond the cloudbound (Imperial) site, the crescent moon emerging out of cloud, the moon-beautiful Capital he left in stealth.

⁴⁶Lines 162--163. *Uki toki shimo ni o* (sad time to encounter. *shimo* is an emphatic particle.) --> *O-omi-ji* (Ōmi Road).

⁴⁷*Seki* (barrier) = Ōsaka Barrier to the south of Mii Temple.

⁴⁸*Kiku* (to hear) --> Otowa no Yama (Otowa Mountain), in which *oto* means "sound." Otowa Mountain lies to the south of Ōsaka Barrier.

To this place came we, weary life's travelers⁴⁹
 Way-worn, Uji River's bridge we crossed,
 And toward Yamato hastened on.

SHITE

On the way between the temple and Uji,

JI

Highway horses trudging on incessantly,⁵⁰
 The Prince as often as six times fell from his horse,
 Overcome as he was with fatigue,
 All because the night before
 He had scarcely had any sleep. So
 At Byo-odo-o-in
 A place to rest him awhile was arranged.
 The boards of the Uji Bridge were removed in the center.
 Under it, the river waves, and men above
 Alike let flow white streamers,⁵¹
 Waiting for the advancing enemy.

Katari spoken

SHITE

Before long the Genji and Heike warriors
 Had advanced to the southern and northern banks of the
 Uji River,
 The clamor of the battle, the archers' cries
 With the roaring waves mingling in loud sound,
 The bridge stripped to beams between them. So they
 fought.

*Kakaru
 Spoken*

Among our men, Tsutsui no Jo-omyo-o⁵²
 Ichirai, the monk,
 Surprised the men of both sides with their bravery.

*Sings, awazu
 Spoken
 Sings, awazu*

The numerous Heike warriors,
 With the bridge stripped of its boards, the water in flood,
 The dangerous great river before them,
 Were faced with difficulty crossing it. At that moment,
 Tawara no Matataro-o Tadatsuna gave his name in a loud
 voice,

Spoken

"The Uji River will be crossed first by none other but
 myself."

Sings awazu

Hardly had he called out thus before three hundred
 horsemen,

⁴⁹Lines 172--173. *tabi-gokoro U* (traveler's feeling sad) --> Uji. *Ukiyo* (sad world), Uji and *uchi-watari* (to cross): Alliterations of *u* sound.

⁵⁰*Seki-ji no koma* (highway horses) is a *makura-kotoba* (pillow word) to *hima mo naku* (incessant). "*Hima*" (interval; narrow opening in a wall etc.) and "*koma*" (horse) are related to a proverb, "*Hima yuku koma*" (narrow opening passing horse = a horse passing seen through a narrow opening), alluding to the swiftness of time.

Koko zo ukiyo no tabi-gokoro⁴⁹
 Uji no kawa-hashhi uchi-watari
 Yamato-ji sashite isogishi ni

Tera to Uji tonno aida nite 175

Seki-ji no koma no hima mo naku⁵⁰
 Miya wa roku-do made go-rakuba nite
 Wazurawase-tamaikeri.
 Kore wa saki no yo
 Gyoshin narazaru yue nari tote 180

Byo-odo-o-in nishite
 Shibaraku go-za o kamae-tsutsu
 Uji-bashi no naka no ma hiki-hanashi
 Shita wa kawa-nami ue ni tatsu mo
 Tomo ni shira-hata o nabikashite⁵¹ 185
 Yosuru kataki o machi-itari.

Saruhodoni Gen-pei no tsuwamono
 Uji-gawa no nanboku no kishi ni uchi-nozomi

Toki no koe yasakebi no oto
 Nami ni taguete obitatashi 190
 Hashi no yukigeta o hedatete tatakō.

Mikata niwa Tsutsui no Jo-omyo-o⁵²
 Ichirai Hosshi
 Kataki mikata no me o odorokasu.
 Kakute Heike no ōzei 195
 Hashi wa hi-itari mizu wa takashi
 Sasuga nanjo no daiga nareha
 Sō nō watasu-beki yō mo nakasshi tokoro ni
 Tawara no Matataro-oTadatsuna to nanotte

Uji-gawa no senjin ware nari to 200

Nanori mo aezu sanbyaku-yo-ki

⁵¹*shira-hata* (white flag): Genji flags were white and Heike flags were red.

⁵²Lines 192--193. Tsutsui no Jōmyō, Ichirai Hosshi: They were among the monks of Mii Temple who joined the Prince's warriors. See the Introduction.

*Shura-nori**JI*

Their horses' bits all in a line, into the water,
 Showing no hesitation,
 Like a flock of numerous birds,
 Their wings side by side in lines,
 Making loud whirring sound, into the white waves⁵³
 Splashing water, they plunged and
 Now floating, now sinking, began to cross the river.

SHITE

Tadatsuna to the warriors
 Called out his instructions,

JI

"At the spots where the water is rolling back,
 Beware of hidden shoals beneath.
 Let the weaker horses go in the current's lee,
 Make the stronger ones break the coursing water.
 If a man is being swept away, let him seize your bow.
 Unite yourselves as one to help each other,"
 Thus he commanded, and led by but one man,
 Though it was a mighty river,
 Not a horseman lost, on this side of the stream
 With loud outcries they landed. At this, our men,
 Woe to them, unable to hold their ground,
 In spite of themselves fell back some hundred paces, then
 Their swords thrust in one line,
 Determined there to give up their lives, they fought.

*Shite stands up
 and makes
 fighting
 gestures.*

Hira-nori

Now men of both sides in a *melée*,
 Vied one another, fighting desperately.

SHITE

Yorimasa's hope and strength,

JI

His elder and younger sons, were slain with the rest.⁵⁴

SHITE

Now what is left for me to look forward to?

JI

No other thought but this had the aged warrior.

SHITE

This is the end, thinking thus,

⁵³*kaku ya to shira-* ("So," thus we knew) = "It was like a flock of birds flying up all at once," thus we felt. --> *shira-nami* (white waves).

Kutsubami o soroe kawa-mizu ni Sukoshi mo tamerawazu Mure-iru mura-tori no Tsubasa o naraburu Ha-oto mo kaku ya to shira-nami ni ⁵³ Zazzatto uchi-irete Ukinu shizuminu watashikeri.	205
Tadatsuna tsuwamono o Geji shite iwaku	210
Mizu no sakamaku tokoro oba Iwa ari to shiru-beshi. Yowaki nma oba shitade ni tatete Tsuyoki ni mizu o fusegase yo. Nagaren musha niwa yuhazu o torase Tagai ni chikara o awasu-beshi to Tada ichi-nin no geji ni yotte Sabakari no daiga naredomo Ikki mo nagarezu konata no kishi ni Omeite agareba mikata no sei wa Warenagara fumi mo tamezu Hanchō-o bakari oboezu shisatte Kissaki o soroete Koko o saigo to tatako-otari.	215
Saruhodoni irimidare Ware mo ware mo to tatakaeba	220
Yorimasa ga tanomitsuru	225
Kyo-odai no mono mo utarekereba ⁵⁴	
Ima wa nani oka gosu-beki to	
Tada hitosuji ni ro-o-musha no Kore made to omoite	230

⁵⁴Minamoto Nakatsuna and Kanetsuna. See the Introduction.

JI

*Shite kneels at
center left and
makes gesture
of suicide.*

This is the end, thinking thus,
In the garden of Byo-odo-o-in,
Here on this patch of turf,
Having spread out his fan,
He cast off his armor. Then seated on the fan,
And drawing out his dagger,
A man worthy of his fame, he recited thus:

Awazu

SHITE

I, a fossil wood,
From coming into blossom forever estranged,
And this is the final fruit,⁵⁵
Ah, the bitter taste of it!

Au

JI

*Shite, rising,
throws his fan
down, kneels,
then exits*

Please say prayers for my soul, you holy man.
A casual encounter though this be,⁵⁶
A seed from former lives' karma has drawn us⁵⁷
To the Turf of Fan. Into the shadowy grass
I return. With these words the form faded,
With these words the form faded out of sight.

⁵⁵Lines 241--242. The words are slightly different from the original poem in *Heike Monogatari*, but the meaning is practically the same. See the Introduction.

⁵⁶In *Karisome* (casual), *kari* (to cut, reap) is an *en-go* (associate word) of *kusa* (grass) and *Shiba* (turf) in 246.

Kore made to omoite
 Byo-odo-o-in no niwa no omo
 Kore naru shiba no ue ni
 O-ogi o uchi-shiki 235
 Yoroï nugisute za o kumite
 Katana o nuki-nagara
 Sasuga na o eshi sono mi tote

Nmoregi no
 Hana saku koto no nakarishini 240
 Mi no naru hate wa⁵⁵
 Aware narikeri.

Ato toi-tamae on-so-o yo
 Karisomenagara kore tote mo⁵⁶
 Tasho-o no tane no en ni ima⁵⁷ 245
 O-ogi no Shiba no kusa no kage ni
 Kaeru tote usenikeri
 Tachi-kaeru tote usenikeri.

⁵⁷Lines 245--246. *tane* (seed) is *en-go* of *hana* (flower) and *mi* (fruit) in the above poem. *en ni ima o-o* (through the karma now encountered --> *O-ogi* (fan). *Shiba no kusa* (turf grass) --> *kusa no kage* (grass's shade), the realm of the dead.