

# The Ernest F. Fenollosa Manuscripts on Nō at the Princeton University Library

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## Prefatory Note

Fenollosa's studies of Nō in Japan have already been chronicled with reference to his and other unpublished manuscripts, as well as Ezra Pound's editions, in the pages of Volume LI (March, 1986) of this *Review*. The article had as an Appendix Fenollosa's rendition of *Nishikigi*, the three-level translation of the play, consisting of the transliteration of the original text, the word-for-word literal translation, and the final, full-sentence translation. Volume L, the fiftieth anniversary edition, had introduced the transcript of Fenollosa's slide lecture on Nō given in Washington D. C. in 1903 as the source for Pound's "Fenollosa on the Noh" (*The Classic Noh Theatre of Japan*,<sup>1</sup> pp. 58-75). These two articles, together with "The Ernest F. Fenollosa Manuscripts on *No* at the Beinecke Library, Yale University: A Preliminary Checklist", were subsequently included in *The Ernest F. Fenollosa Papers, The Houghton Library, Harvard University*, III (Literature) (Tokyo: Museum Press, 1987).

It is my pleasure to introduce an additional set of Fenollosa manuscripts on Nō acquired by the Department of Rare Books and Special Collections of another Ivy League university in the East. Prof. Earl Miner has given us "a

rough listing of the contents of seventeen files”, with his comments, of The Ezra Pound Collection on Japanese Drama at the Princeton University Library.<sup>2</sup> I owe not only my knowledge but also the copies of part of the collection to Professor Miner and dedicate my transcripts of the Fenollosa manuscripts on Nō with prefatory note to my benefactor. I would like to thank him also for his kind mediation in obtaining permission to publish these manuscripts together with five photographs in the Volume LXIX of the *Review*.

What interested me most in the seventeen files was No. 12: “Notebook approximately five by eight inches, with fifty-nine pages of closely written pencilled notes by Fenollosa, being translations of Nō. With some notes by Ezra Pound.” The size of the notebook corresponds to that of Fenollosa’s two Nō Notebooks, Nos. 1 and 2 at the Beinecke Library, Yale University.<sup>3</sup> The contents consist of the stage analyses of three Nō plays, “Awoi no Uye”, “Sakuragawa” and “Funabashi”, “Programme for May 20th 1900” performance at Umewaka’s, and the translations of the texts of two plays, “Yuya” and “*Yeboshi Ori*”, with comments on and illustrations of stage movements.

The performances of all except “Sakuragawa” can be dated from the programmes in this and other notebooks at the Yale Library and a reference in the notes on “Funabashi”. There are Fenollosa’s translations of two more plays, “Matsukaze” (the first quarter) and “Dojoji”, apparently removed or detached from another notebook, possibly “Rough Notes on *Nō*, Note Book No. III, begun 14 March, 1900” at Beinecke. These two can also be dated from “Programmes of the Spring Festival at Umewaka’s, 18, 21, and 25 March, 1900”.<sup>4</sup>

Thus we may rearrange these Fenollosa manuscripts on Nō at the

Princeton Library chronologically according to when he saw their performances:

Awoi no Uye	[seen on 30 October, 1898]
Sakuragawa	
Funabashi	[seen on 29 April, 1899]
(Matsukaze)	[seen on 18 March, 1900]
(Dojoji)	“ “ 25 “ “
Programme for May 20, 1900	
Yuya	[seen on 20 May, 1900]
<i>Yeboshi Ori</i>	“ “ “ “ “

Of the above plays, Fenollosa's outline and translation as well as notes taken by Mary Fenollosa (his wife who accompanied him to most performances) of "Awoi no Uye" and his brief introduction and part of the full translation of "Matsukaze" exist at Beinecke. Pound used the Fenollosas' notes in his introduction to "Awoi", but seems to have ignored the far more accurate analysis of the performance now at Princeton. Pound's confusing misunderstanding about "Awoi no Uye" may be partly due to the fact that it was one of the first Nō performances the Fenollosas had attended and that the notes Pound relied on were not so clear as Fenollosa's stage analysis.

Pound's synopsis of "Matsukaze" in Appendix I, however, quotes almost verbatim from the newly found translation at Princeton:

(Fenollosa MS. at Princeton)

(Pound's published version)

The waves seem to come even here,

They still seem to feel the waves washing over them.

Where we make even the shadows of the moon wet.

Even the shadows of the moon are wet.

In the autumn winds which have so many thoughts, **though** the sea is a little too far,

In this world where it seems very hard to pass, how **envious** is the moon to hang very clear there!

If it is the dew on the grass of fields, it will vanish in the Sun. But we are like the thrown away grass on the beach, decaying day by day —

O how beautiful the Evening of Suma, though it is familiar to me. The voices of fishermen are heard faintly.

We see the small fishing boats in the offing. The faint moon is the only friend. The singing of **chidori**, the winds field-sweeping, and salt winds, all these the autumn of such a place. O how sublime is the night!

The autumn wind is full, full of thoughts, **thoughts** of the sea.

They seem to wish to be back in their old hard life, and say the moon is '**envious**' of the ghost life,

that the dews are gathered up by the sun, but that they lie like old grass left to rot on the sea-beach.

How beautiful is the evening at Suma for all the many times we have seen it and might be tired with seeing it. How faint are the fishermen's voices.

We see the fisher boats in the offing. The faint moon is the only friend. **Children** sing under the field-sweeping wind; the wind is salt with autumn. O how sublime is this night.

(*The Classic Noh Theatre of Japan*, p. 146)

I have underlined the sections in which Pound seems to repeat or paraphrase Fenollosa's lines. There are some obvious misreadings of Fenollosa's hand writing, characteristic of the poet-editor, who was ignorant of Japanese ("children" for "*chidori* [plovers]") and rather a careless reader of

Fenollosa's hand.

There are other stray sheets which should fill the lacunae in Fenollosa's Washington lecture mentioned above;<sup>5</sup> six pages of music with transliterated text for "Hagoromo" perfectly supplement the missing last section (*Kuse* to the end) of the Yale counterpart. I am writing mainly from my editorial point of view on the Fenollosa papers, but I think that the complementary nature of the Princeton addition to the bulk of his manuscripts on Nō at Yale has been made clear.

The above list of new discoveries gives some new light on Fenollosa's studies of Nō. Such titles as "Sakuragawa", "Funabashi", "Yuya", and "*Yeboshi Ori*" are new to me; I did not know that Fenollosa saw or studied these plays.

The notes on stage taken during performance of "Awoi no Uye" and two other plays he saw within the first few months of his initial studies of Nō were a surprise to me in another way; I had assumed that the addition of 'on the spot' comments to the prepared translation, utilizing the blank versos of the notebook, was the method Fenollosa improvised at the May 29th performance in 1901. Five days after landing in Yokohama for his final sojourn in Japan, Fenollosa went to the monthly performance at Umewaka's. The programme included three pieces he had seen the previous year, so he added comments on stage actions on the blank versos facing the old translations on the rectos.<sup>6</sup>

Fenollosa's "No Notebook, No. 1" begun on 29 October, 1898, the day before the monthly performance at Umewaka's, records only a rudimentary guide and the outline translations of "Awoi" and five other pieces.<sup>7</sup> The newly found stage analysis shows Fenollosa's initial interest in music, props, mask and costume, dance and other movements on stage, i.e. a comprehen-

sive stagecraft of Nō; he also noticed such details as Minoru's double roles in supervising stage assistance and as leader of the chorus; Fenollosa was careful enough to note the striking transition from "strong" to "tone" chants and how "Cats" (musicians at the back) handled their respective drums of different size and nature. His musical interest is unsurprising, since his Spanish father was a professional musician.

In the world of literary studies, Fenollosa's pioneer scholarship on the Japanese lyric drama has tended to be overshadowed by the fame of his illustrious editor. The addition of his manuscripts on Nō at the Princeton Library should hopefully stimulate the re-evaluation of this forgotten forerunner in his own right in the centennial of his return to Japan for a new frontier of research on Far Eastern literature and performing arts.

The transcripts that follow below are given according to the actual order of the contents of the notebook with 'stray' pieces from File No. 15, "Matsukaze" and "Dojoji", at the end. My acknowledgement is due to the Department of Rare Books and Special Collections, Princeton University Library, for the permission to publish these Fenollosa manuscripts in the "Ezra Pound Collection on Japanese Drama" and to the Beinecke Rare Book & Manuscript Library, Yale University Library, for the permission to publish my transcript of Fenollosa's brief introduction to "Matsukaze" in the footnote to his partial translation of the play.

1. Ernest Fenollosa and Ezra Pound, *'Noh' or Accomplishment: A Study of the Classical Stage of Japan* (London: Macmillan, 1916); reprinted in 1959 by New Directions with the present title.
2. Earl Miner, "Pound and Fenollosa Papers Relating to Nō", *Princeton University Library Chronicle*, LIII, 1 (Autumn, 1991), pp. 12-16.
3. Akiko Murakata ed. *The Fenollosa Papers*, III. p. 297.

4. *Ibid.* Also see pp. 239-240.
5. Two 'stray' sheets (p. 226 and p. 227/111 1/2) in File No. 15 are to be inserted between Page 225/111 and Page 228, "Lecture V. *No.* Washington, March 12th 1903", Fenollosa Papers, Beinecke; Murakata, *Fenollosa Papers*, III, p. 280.  
Three stray sheets (pp. 255/136, 256/137, 257/138) are to be inserted between Page 252/133 and Page 258/139 (pp. 253/134 and 254/135 missing), "Lecture V. *No.* Washington, March 12th 1903", Fenollosa Papers, Beinecke; Murakata, *Fenollosa Papers*, III, p. 287.
6. Murakata, *Fenollosa Papers*, III, pp. 242-3.
7. *Op. cit.*, pp. 234-5.

## [Funabashi]

### General notes on *No* — (taken at play April 29th [1899<sup>1</sup>])

A considerable symphony of the 3 Cats (Cats, meaning musicians at back of stage)<sup>2</sup>, the 2 small drums & the flutes, often takes place just before the entrance of the *Shite*. Often interrupts the play for quite a while. Usually a subordinate has come in first.

Saw *Funabashi*,<sup>3</sup> without knowing text. Effect impressive. Tetsunojo<sup>4</sup> acted without mask.

Cats ("Cats")<sup>5</sup> sit on line of back of stage; bass drum a little back; chief "Cat" of larger hand drum sits almost in middle of back line.

The front line of chorus is exactly on side line.

2 figures, standing still, singing together quietly, have great uplifting spiritual effect. In *Funabashi*, the 2 hand-drum Cats & the flute accompanied lightly[?] the whole first long song of *Shite* and the young lady.

Tetsunojo nearly shut his eyes when acting. They are ordinarily very "occult". He seems like a great possessed elevated spirit, a great mysterious

crag of nature humanized.

The chorus, when not singing, all keep their (closed)<sup>6</sup> fans in front of them, lying on the stage, parallel to the line of their knees, and keep their hands in the pockets of their *hakama*.

The old man<sup>7</sup> sits in the back line of the chorus, which is the most aristocratic, sits in the middle of that line, and with keen eye criticising every motion and sound.

The transition of sound, in solos or duets, from the “strong voice”<sup>8</sup> to the “tone voice”<sup>9</sup> is very striking, like ones from minor to major.

2 young actor attendants sit at back of stage, near bridge, and bring in stage properties to rearrange robes. The chief “Cat” often has an attendant crouching behind him, who changes his drum at times (ask about this). The flutist also has an attendant sometimes, occasionally also the small drum.

Kanze Tetsunojo’s hair is still black. The *kamishimo* of the chorus and the “Cats”, on ceremonial occasion, is light silver gray, on ordinary, dark brown, gray, or blue, not in uniform. The *kamishimo* bears the crest, as does the sleeve of the kimono.

In Tetsunojo acting, speaking & singing, we feel the spirit of old Japan, more than in Manزابuro<sup>10</sup> & Rokuro<sup>11</sup>. T’s eyes seem looking inward, or at some spiritual presence behind him. He is very restrained, yet mighty, in his manner.

The music of *Funabashi* is very beautiful, the instincts keep going all through it, even the flute — all accompanying the chorus. The flute is very loud and excited through some of the chorus, especially during the dancing of *Shite*.

T’s profile is very noble.

He dances much all through this play.

After the first part of this play, *Shite* goes out. During this long wait, and generally during such, the two drum men take down their collapsing stools, and face each other sidewise, sitting on the floor. Their drums are at their right and left respectively, that is sidewise on the side of the audience. The flutist also faces sidewise toward the bridge, but his flute is on the floor on the off side — he has no stool to fold up. The two Cats have their drums resting not directly on the floor, but under their doings[?]. The bass drum man also faces sideways, but toward the chorus. He has his drum, still set on its low stand on the floor in front of him.

The front line of chorus remains. The principal actors who happen to be on the back line go out during the interval.

During this interval, a herald comes in. On the most uninteresting occasion, he does all the talking, standing & facing the front. But on others, as has in *Funabashi*, he half acts, comes in, sits in the middle, and interviews the *Waki*, doing, however, most of the talking. These speeches of the herald are not in the printed text. Must get a translation of one at least. He draws out his speaking as long as possible, so as to give as much time as possible, for the *Shite*, (and sometimes others also) to change their dress. This herald is generally one of the *kyogen* troupe. During this interval, the audience pays little attention. Much talking & laughing go on.

Is the ending of this interval fixed, or may it go on indefinitely if the actors are not ready, or is some sign given when the Cats shall resume their places?

In *Funabashi*, the “Cats” resume while the herald is still talking and the flute begins slow and plaintively as an accompaniment to the herald’s speech. This arrangement finely unifies the whole drama. The *Waki* speaks as little

all through this dialogue, from front right corner. The bass drum “Cat” only did not resume his place, until after the Kiogen had left.

Immediately after *Waki* begins singing the 2nd part.

While the bass drum “Cat” is quiescent, his sticks lie at diagonal on the frame under his drum.

After *Waki*'s introduction to Second part, there is a loud symphony of all 4 Cats, including the bass drum.

There is a great style about the bass drum “Cat”. His sticks are cylindrical with rounded ends, about a foot long and 1 inch thick. He holds them between thumb & forefinger, lightly, the mass of his fingers coming horizontally across below them, and at right angles to the sticks.

In *Funabashi* this violent symphony comes because the *Shite* now comes in as a washed spirit with long black hair.

It is not until after 2nd *Shite* is on the bridge, that the great ones of the back line of chorus come back, through the side door, at back of right.

The symphony of the 3 drums goes on during the first singing of *Shite*, but the flute does not join.

*Shite* dances on the bridge. Has a large old ivory white upper garment with large gold patterned *hakama* on green ground, with gold square & *tomoye* pattern. The little T-shaped wand is stuck at angle through the belt behind. The young lady who comes back with *Shite* has same costume as before: a single garment of faded orange with gold check and flower pattern embroidered in dull purple, brown, & green. *Waki* is apparently a *yamabushi*.

T. has gold & black fan. His ghost dancing is magnificent. During it the flute plays — but the bass drum stops and turns sideways again.

Chorus gets very agitated & fast. T. dances on bridge, head Cat goes wild.

Ghost leaps in air, turns round, and comes down in middle of stage.

Then takes out wand, almost 2 feet long, dances with it, brandishing, chorus accompanying, strikes something in air with it. Then drops it, and it is taken away by attendant. Resumes dancing with fan.

Then comes one short wild burst of flute at end, while last note of chorus holds on.

Bass drum came in only at beginning of 2nd part.

The main actors go out slowly in order. During this going out the Cats sit sideways as during the interval. After all the actors are gone, the Cats begin to go out in order, beginning with flute & ending with bass drum — they go by bridge. During their going, the chorus also goes, first the back line, then the front.

The story of *Funabashi* is of two lovers who used to meet at night on the bridge of boats in Sano, scene same as in *Hachi no ki*,<sup>12</sup> in Shimotsuke. The story is in *Manyōshū*. One night the boats split apart and they were drowned. The 2nd scene is their two ghosts. This ghost represents no special character, only the ghost of a man, feeling love.

Small performance of *Dengaku* still comes on 13th of July every year in Oji Gongen. There is another performance in Mito every 13th year, and a great one once in every 73 years. This information comes through Ko Nakamura<sup>13</sup> from the great scholar of Mito, Kurita Kan (lately died)<sup>14</sup>.

Yoshino Tokusaburo<sup>15</sup> is the “kaki”<sup>16</sup> man, takes principal part in *Karaude*.<sup>17</sup> Is an elaborate & strong actor, for very low comedy, but coarse.

1. Toward the end of these notes, Fenollosa refers to “the great scholar of Mito, Kurita Kan (lately died).” Kurita Hiroshi (1835-1899) who died on 25 January, 1899 was a famous Sinologist and historian who became Professor of National History, Imperial University in 1892.

2. Written on the margin by Mary McNeil Fenollosa (1865-1954), Ernest's widow who, before sending her husband's literary manuscripts to Ezra Pound, supplied notes and glosses to explain his meaning and help decipher his handwriting. Her other glosses, marked within parentheses, are to be footnoted hereafter as they appear in the text.
3. 'Fourth-category (love-crazed man)', 'dream-vision play' attributed to Zeami Motokiyo (1363-1443?), who is said to have revised a *Dengaku* version.
4. Kanze Kosetsu (1843-1911), or Tetsunojo V, the fifth master of the Tetsunojo branch of the Kanze School.
5. MF's gloss.
6. MF's gloss.
7. Umewaka Minoru (1828-1909), one of the Three Great Nō Masters of Meiji, was instrumental in maintaining and reviving the classic Nō theatre through the difficult years following the end of the Shogunate patronage and the rapid modernization after the Meiji Restoration. Minoru is a retired name of Ujizane, who succeeded to his adopted father, *Tsure* master of the Kanze troupe, in 1839 and assumed the professional name in 1859. He retired in 1872 and gave a few singing lessons to Edward S. Morse and Fenollosa in the winter and spring of 1883. On his return to Tokyo in October, 1898 Fenollosa resumed the lessons and began his serious studies of Nō.
8. *Tsuyo-gin*, strong, emphatic chant.
9. *Yowa-gin*, original Nō chant with a more articulate and delicate intonation.
10. (1868-1946), the eldest son of Umewaka Minoru and one of the first Nō masters to be elected to become members of the Japanese Academy of Fine Arts.
11. (1878-1959), Umewaka Minoru's younger son Takeyo, who gave singing lessons to Fenollosa. Rokuro was faithful to his father's performing style and became Minoru II in 1948.
12. 'Fourth-category' Nō some attribute to Zeami. The Fenollosas saw this play on 17 October, 1898 at Shiba Nō Theatre, one of the first performances they attended.
13. Konakamura Kiyonori, *Kabu Ongaku Ryakushi* (An Outline History of Music and Performing Arts) (1898). Konakamura (1821-95), Professor of National Classics, was Fenollosa's colleague at the Imperial University.
14. See n. 1.
15. (1872-1932), master of Izumi School.
16. *Kaki* (Persimmon) *Yamabushi* was the last kyogen performed on the 11 December, 1898 "Nokai" (Concluding Meeting) for the year.
17. Also *Soraude*.

## [Sakuragawa]

(*Sakuragawa* is the name of a Nōh.

These are evidently studies in the motions of different actors)<sup>1</sup>

In *Sakuragawa*<sup>2</sup>—

3 “Cats” come first — no bass, In order of sitting.

They sit first on floor (2 of them), then fix stools and sit on them.

The first *Tsure*<sup>3</sup> comes in in complete silence. Purple & white mottled dress.

While he is making opening speech at left side of stage, front line of chorus begins to come in.

He goes back to beginning of bridge, looks down bridge & speaks.

Then curtain rises at other end of bridge, and *Shite* slowly comes with mask. Dead silence on stage.

Hardly is *Shite* inside/outside of curtain, then she begins to chant *Kotoba*. Dialogue between *Tsure* & *Shite* goes on on bridge. Still Silence.

During this 2 attendants came in and sit by pines. 2nd line of chorus comes.

1st *Tsure* departs by chorus door.

*Shite* reads letter still on bridge near curtain. Chants it. All else silence. This silence is impressive.

Toward last of *Shite*'s reading, Cats begin to take drums off of knees, and prepare strings. Flutist holds flute on knees.

Chorus begins alone low — then 2 drum “Cats” begin to tap lightly. Then one cries. Then flute begins. Symphony (low) accompaniment to chorus.

During this chorus, *Shite* folds up letter, standing in same place, puts in neck of dress.

Chorus is often interrupted by pauses. Cats keep on. All very quiet.

Then *Shite* gradually begins to come down bridge, during chorus. *Shite* has on an embroidered kimono, brown ground, with flower *mon* spots in ivory, olive yellow, and pale bluish ground. The flower patterns are close interlacing waves of *kiku* (chrysanthemums).<sup>4</sup> *Shite* comes within corner of stage very slowly, raises hand, & weeps, then turns half back toward pillar, weeping, then very slowly goes back toward bridge & down bridge, to accompaniment of 2 "Cats" & out (no chorus) without saying a word. It is very impressive.

"Cats" keep on slow accompaniment, then stop.

Silence complete for one minute.

Then flute makes one shriek, "Cats" begin again, as if introducing a second scene.

Together they, and occasionally the flute, keep up a symphony of taps & calls, for some time.

Then comes down bridge silently, *Kogata*, the boy in orange kimono, and 2 priests<sup>5</sup> in pointed caps. *Waki* in green overdress, ivory-ribbed *hakama* (skirt<sup>6</sup>), and blue cap with long tail behind.

*Waki* sings in strong voice with 2 Cat accompaniment.

*Kogata* stands front right — *Waki* front left — latter talks — no Cats.

Then "Cats" begin again excited — and after a short symphony, *Waki* begins, singing "full bloom" with strong voice.

*Waki* moves about a little. Other priest stands behind boy — he is in coarse brown.

2nd *Tsure* comes — but same *mon* & costume as before, the villager. He comes by bridge. *Waki* & the 3 go off right. Dialogue between *Waki* & *Tsure*, with no music.

*Tsure* calls out, then goes over to right back in front of flute & sits.

Then flute shrieks — & “Cats” begin as if for a 3rd scene — Symphony — flute joins, about 2 minutes.

Then curtain rises at end of bridge (where actors enter)<sup>7</sup>, and *Shite* comes down bridge rapidly. Now *Shite* has on a large loose gray dress, over a robe white, but shot with gold. *Shite* stops near head of stage & chants.

During her chanting the head men of back chorus line come in, Minoru, T. & Rokuro.

*Shite* sings, coming up to pillar, she has dark-blue underskirt with gold flowers. Carries a red lacquered net about 15 inches long[?].

Comes forward on left side of stage — All this time “Cats” & flute, but no chorus.

Crosses front of stage, & dances a little without speaking — 3 “Cats” rapid — then puts net stick over her shoulder, and still dances. This dancing silent but for Cats goes on 3 minutes.

Then *Shite* sings strong — and chorus begins, a full chorus of 12. Then *Shite* & chorus have dialogue, *Shite* dancing all the while — Cats.

Then *Shite* begins long singing (narrates) about Tsukushi etc., standing near back left pillar, low Cats — pathetic.

Then long chorus slowly begins,

“Taking the Snow”, “Cats” & flutes.

*Shite* stands a long time during this — advances a few steps — retreats — holding net forward — as if *Shite* were thinking of what the chorus is saying:

All is mental — very slow motion & turns. The pure *Man* of thinking, so to speak, is the impressive thing.

Still same chorus. *Shite* comes slowly to front left, passes across front to middle, then back to left back pillar.

Music stops —

*Waki* rises to his knees & speaks,

“It seems that this mad woman”,

then starts & continues.

*Shite* answers, facing him,

dialogue across middle of stage.

No music during this dialogue.

*Shite*'s speech, “yes” etc. is very pathetic

at end of it breaks into beautiful singing.

Still no accompaniment.

While *Waki* speaks, “Interesting!” Cats begin again slowly.

Dialogue continues Singing — with accompaniment.

At length *W.* comes to chorus, “In the Spring”, Cats & flute. During it, *Shite* begins to dance. *Waki* sits again right. This is a strong fast chorus — loud — major. *Shite* waves net in air, while dancing. After dancing, *Shite* goes a little down the bridge & waits.

Then comes dialogue between *Tsure* & *Waki* in words — unaccompanied. Both kneeling & facing each other at right. Here chief Cat's attendant comes in with change drum.

*Shite* answers *Tsure* from bridge.

*Tsure* sits & *Waki* stands.

*Shite* comes slowly back to stage, carrying on singing dialogue, monotonous, with *Waki*, & Cats begin to accompany.

Then chorus takes up dialogue with *Shite*, but all in singing, Cats. *Waki* first stands, then sits again R.

*Shite* dances slightly through the chorus, having now given up her net to an attendant.

Then dancing to Cats & flute alone. This for two minutes.

Then *Shite* sings strongly & finely middle[?] — “The water flows” — & chorus takes it up again — flute — Singing dialogue.

Long chorus begins, “And in this S.”

during first part of this *Shite* turns & looks at *Waki* who faces her. Singing of chorus is very low —

Chorus continues stronger.

*Shite* faces middle, then left, then middle — chorus fades away.

Chorus begins again. *Shite* comes forward, and dances slowly — All this dancing with fan, not net.

Weeps behind her hand during dance.

Symphony of 2 Cats alone, while weeping. Chorus continues. Dance resumes. *Shite* stands left front, and gazes, then dances in circles, forward middle — all this time chorus and at last flute also. Now noise of all combined is strong, and dancing becomes more rapid.

*Shite's* fan is panels of gold on blue ground.

Chorus continues, “And coming from far” — dancing, Cats & flute loud. *Shite* uses the fan much in dancing here. Suspends fan flat in front above her head. Stamps.

Then at last *Shite* resumes net from attendants — dialogue singing between *Shite* & chorus, dancing with net.

*Shite*'s voice very loud. Dip net as if fishing, touches floor with it. This is during long chorus, "If we dip". This is very strong & emotional. *Shite* dances rapidly, holds up flowers in net, lashes at them, touches them, then casts net away, dances backward alone, kneels, sits by back left pillar, and weeps with both hands.

Symphony only, for a moment.

She looks up during chorus *rongi*.

Answers, still seated.

When chorus answers Sakurako, *Waki* goes to *Kogata*, raises him, and takes him toward centre — before *Shite*.

*Shite* still sits, faces *Kogata* wh. stands. *Waki* stands behind *Kogata*.

*Shite* rises with loud intense voice, takes out fan, waves it and advances with outstretched arms to *Kogata*, takes his shoulder in one hand, gazes in eyes, weeps behind fan-hand. Then slowly moves *Kogata* away in front of her, across stage, & toward bridge. *Kogata* goes down bridge, but *Shite* dances joyously near back pillar, during final chorus. Flute comes in, *Shite* stamps, shriek of flute — end.

(All very emotional, & chorus fine)

1. Mary Fenollosa's gloss.
2. 'Fourth-category (mad woman) play' some attribute to Zeami.
3. Slave dealer.
4. MF's gloss.
5. *Waki* and *Waki-zure*.
6. MF's gloss.
7. MF's gloss.

## Awoi no Uye<sup>1</sup>

Analysis during performance of "Awoi no Uye"<sup>2</sup>

(The critic of "Yomiuri Shimbun"<sup>3</sup> says if he sees 2 pieces of *No* very carefully, he gets quite exhausted.)

4 "cats" come in silently — with 2 "cat" attendants.

Then an attendant spreads an orange embroidered robe to front centre of stage.

Then a female comes down the bridge under robe of blue, white & red flowers over green, outer robe thin white. This is probably *Miko*. She crosses stage obliquely, and takes seat by front right pillar.

Then silently comes in *daijin*, tall black lacquer hat, white *hakama*, blue dress with large gold *mon* pattern.

He begins to speak, left back — thus breaking silence. Nothing of cats yet.

As he begins to speak, the front rank of the chorus comes in.

The flutist has an attendant.

The cats begin to get drums ready.

Having finished, *daijin* goes across stage at back in front of "cats", and kneels in front of flute. Speaks a word and sits.

Small drum "cat" begins tapping & calling — flute follows.

And at same time *Miko* begins to chant prayer. Flute & small drum continue as accompaniment.

But now larger hand drum begins, still during chant.

The bass drum man has his drum now without any stand, setting it up by him on its black side.

Symphony of 2 drums & loud "cat" calls, after first shriek of flute: lasts 3 minutes.

Flute joins in symphony sweetly. This main "cat", a young man, has a hoarse sound of voice, as if something scratched along the loose parchment of a drum.

Curtain rises, but it takes *Shite* a long time to appear at entrance. It is a finely formed slender girl (Rokuro), gorgeous red, green & gold embroidered dress, large white undergarment, showing over bust, is white with triangle checks of gold.

Comes slowly down bridge, to full symphony, takes 3 minutes to come down bridge. Stops near end.

The mask face is very small, contracted, and sour in expression. The upper lip is raised, mouth slightly twisted to right, chin short, eye lowered & small.

*Shite* begins to sing at nearer end of bridge, red dress is very much pulled aside and open above the waist.

The forehead of the mask is rather high & narrow.

Pointed brows very high up, eyes, nose & mouth near together.

*Shite* weeps. Symphony continues. *Shite* comes to stage. Has black satin skirt with embroidered brownish medallion of flowers in bright colors. The red of the dress is strawberry, the green almost a tea color of same value as red, the gold is in fine lines.

*Shite* comes to corner pillar, turns half back toward Cats & continues singing. Symphony continues, but mostly without flute. The singing is all very low.

The *three* (3) chorus singers only, who have so far come in, make a short

preliminary chorus, very low, sounding like distant thunder rumble.

*Shite* continues singing, facing audience, but still near pillar, singing very low, & pathetic, as if sung to itself. Several minutes thus — no motion.

(The old man (Minoru)<sup>4</sup> comes to attendants at back, and comes forward to fix Rokuro's skirt.) (He saw it sway from chorus doorway.)

Turns a little to right that is L. left of stage, still singing.

*Miko* now sings, front extreme right. Symphony.

Dialogue with *Miko*, position unchanged. *Miko* turns, still seated, toward standing *Shite*, who weeps.

*Daijin* now kneels up at back and talks to *Shite*.

(2 more chorus men, back line, now come in.)

*Shite* walks, amid dead silence to middle of stage, then slowly forward, looking at ground. Very impressive. Kneels and sings alone, "In this world" — It is really sung not 6 feet behind the bed of the sick one in front.

Weeps. — Keeps on singing long.

(Fillet of *Shite*'s mask is red, white, green & blue in triangles)

During all this long last singing — no Cats — no sound but *Shite*'s voice — very impressive.

Old man, Minoru,<sup>5</sup> now comes in to complete a chorus of 6.

Chorus "Do you not know" now begins, & cats also.

During it, *Shite* weeps, still kneeling (The unused bass drum man has turned sideways since Minoru (M. U.<sup>6</sup>) came in.

The gazing of the steady mask of *Shite* upon the bed, downward, is most intense.

Half jerks to rise — pauses, gazing — weeps again & sinks down.

Then comes dialogue of *Shite* & *Miko*.

*Miko* speaks excitedly — & fast.

*Shite* almost convulsed with sobs & passion.

Stands!

Comes to bed & strikes with fan.

Scorn in voice.

Goes back — Stamps!

Chorus, "O hateful heart!", rapid & strong

During this, *Shite* dances.

(Opens fan, *botan* pink, on gold with red & blue clouds)

*Shite* stamps — ducks head like a snake, & rushes past bed toward *Miko*, rushes back past bed — taking sight of sick with raised fan suddenly under red dress, and stooping, throws it over head. Covering head — comes forward — then turns & goes to back of stage.

Now a herald comes in, and talks on lip. Bass drum "Cat" loudly tightens up his drum. Attendants at back are fixing on *hannia* mask probably.

The herald goes down bridge to call *Waki*; a Yamabushi who has just come through curtain. There is no break in the action. The change in *Shite* goes on at back of stage with 4 attendants, and behind raised garment.

"Cats" are still, but do not get down.

Herald comes back, announces *Daijin*, & goes out. Chorus down.

*Waki* enters on left. Smoke brown dress, blue & gray Scotch plaid folded over breast.

Now "Cats" & flute begin.

*Waki* comes down centre to bed, looks at sick from end to end, as if studying the case.

(Old man has fixed, went.)

Kneels down before sick & sings.

Cats are excited.

*Shite* now turns, & comes forward under robe — with *hannia* mask — creeps up behind *Waki*, & kneels, puts head over on floor.

*Waki* rubs beads. *W.* turns & sees *hannia*, rubs beads at *hannia*.

*Hannia* bows to floor again. “*Cats*” *wild*.

*Hannia* rises to kneel & throws off robe, takes out from behind *hannia* wand.

*Waki* rubs —

*Hannia* rises, holding robe in hands, folds over legs, raises wand, goes left.

*Waki* follows, rubbing beads.

*Hannia* turns & glares at *Waki*.

*S.* half lowers head.

*S.* raises wand & drives *Waki* back to *R.*,<sup>7</sup> stands in front of bed and glares, with raised stick.

*Waki* makes her lower stick, & turns to go toward back pillar, in fact to beginning of bridge — stops, then goes down bridge, turns near curtain. *Waki* follows — *S.* shakes head — looks down at *juzu*, then gathering strength, drives *Waki* rapidly back to stage, hangs over railing, threatening about pillar.

While *Waki* kneels, rubbing, by pillar, until *S.* retreats half again, then drives *Waki* to centre of stage.

Turns to left — turns to *R.*, faces *Waki*, again drives her *R.* across stage.

Comes to bed — strikes — *Waki* strikes down before her.

*Shite* leaps, turns short and aims with a cry.

So far, during action, no singing — no chorus, no words — only *wild*

*Cats & flute.*

Now wild singing of *Shite* & *Waki*, kneeling on floor by bed at each other.

Exciting chorus begins.

*Shite* — singing loud & fierce.

Dance of *Waki* & *Shite* recommences, chorus breaking in, *Shite* breaking in. Drives *Waki* all around stage — chorus accompaniment. *Waki* finally drives her back to back pillar — where she falls, sits, drops wand — puts both hands to temples & apparently yields.

When *Waki* goes back R., *hannia* rises with fan (during chorus), dances with fan, flute, then stands at pillar & faces to L.<sup>8</sup>

Chorus says, she has become Buddha.

*Shite* has been dancing all the last 10 minutes without the red robe, only in white, gold, & black.

The head Cat — big hand drum, sometimes has his attendant fix his chair for him, and hand him his drum. The bass drum Cat has an attendant to sit behind him. He balances his drum from rolling — by two sticks.

In *Genjo*<sup>9</sup> — the Cats begin with a long symphony — before any one comes on the stage at all — any one except three front chorus men.

In the interval between the 1st & 2nd parts of *Genjo*, the head Cat's attendant came in and strung up, i. e. tuned up his drum for him.

1. The title is written in the hand of Mary Fenollosa.
2. 'Fourth-category (obsessive attachment) play' attributed to Zeami. Zeami probably revised a version by Doami, actor-playwright of some Omi-*sarugaku* troupe. The Fenollosas saw the play on 30 October, 1898. See "Prefatory Note", p. 40
3. The review of the Nō performance at Umewaka's on 16 October, 1898 is signed "Imobei" (*The Yomiuri Shimbun*, 20 Oct., 1898). It refers to "a graceful Western

couple among the audience, who sit 'flat' in the front seat on the floor like the Japanese and watch the stage all day, appreciating all, from the beginning till the end, laughing where they should laugh and impressed where they should be impressed just as we Japanese do."

4. Mary Fenollosa notes in the margin: (Minoru Umewaka)
5. *Ibid.*
6. M[inoru] U[mewaka]. MF's hand.
7. Right.
8. Left.
9. 'Fifth-category (noble) play', of which Fenollosa's translation exists at Beinecke (Pound's version, *The Classic Noh Theatre of Japan*, pp. 135-142).

明治三十三年五月廿日 午前十時

別會  
能樂組

梅若万三郎  
梅若六郎

忠  
梅若六郎  
氏家重三郎

川等利吉  
三須正司  
寺井三四郎

熊  
梅若万三郎  
村雨笛  
錦木洋胤

植田淳彦  
大倉利三郎  
一橋要三郎

志重  
梅若六郎  
花吹雪

津村文彦  
三須清吉  
梅見仙三郎  
森田祐太郎

百  
觀世鉄之丞  
赤極五江  
法樂一舞

高家慶史  
大倉六郎  
梅見仙三郎  
一橋要三郎

烏帽子折  
梅若六郎  
野高吉郎

高家卷三  
幸義三郎  
梅若六郎  
一橋米次郎

附祝言  
舞

遊人  
静柳  
花  
静  
鳥  
虎  
龍

觀世鉄之丞  
梅若万三郎  
梅若六郎  
梅若六郎  
觀世鐵之推  
梅若六郎  
梅若六郎

水掛  
清水  
子盗人  
狂言

山本東  
山本東次郎  
山本東

Programme for May 20th 1900, at Umewaka's (Japanese playbill)  
The Ezra Pound Collection on Japanese Drama, Manuscript Division  
Department of Rare Books and Special Collections  
Princeton University Library

**Programme for May 20th 1900- 9 am<sup>1</sup>]**

<i>Tadanori</i> — these exchanged parts	{ by Rokuro * by Manzaburo *
<i>Yuya</i> — So Takeyo <sup>2</sup> was Yuya	
<i>Koi no Omoni</i> <sup>3</sup>	by Minoru *
<i>Hyakuman</i>	by Tetsunojo *
<i>Yeboshi Ori</i>	by U. Minoru *
dancing	
<i>Yugio Yanagi</i> <sup>4</sup>	by Tetsunojo *
<i>Futari Shidzuka</i>	by Manzaburo & Rokuro *
<i>Hanagatami</i> <sup>5</sup>	by Minoru *
<i>Yashima</i>	by Kanze Oriwo * <sup>6</sup>
<i>Riuko</i>	by U. Toyosaku & U. Shintaro *
Kiogen	
<i>Midzukake Muko</i>	by Yam. Adzuma * <sup>7</sup>
("splashing water" bridegroom)	
<i>Kiyomidzu</i>	by Yam. Tojiro * <sup>8</sup>
<i>Konusubito</i> (child-thief)	by Yam. Adzuma *

\* All these marked names are of real actors in the Umewaka Minoru troupe.<sup>9</sup>

1. The translation of a Japanese playbill written on the verso of the first page of the translation of "Yuya". The original Japanese playbill is in the folder No. 15.
2. The youthful name of Umewaka Rokuro, to succeed to his father as Minoru II in 1948.
3. An outline of the play exists at Beinecke.
4. "Something about *Yugio Yanagi*" (comments on stage) is at Beinecke.

Programm für May 20<sup>th</sup> 1900 - 9am.

Tadanori - <sup>then speaking part</sup> } by Rokuro.\*  
 Chuya - <sup>5. Takaya in 4th</sup> } by Mangaburo.\*  
 Koi no Omoni - } by Minoru.\*  
 Hiakumen } by Tetsunajo.\*  
 Geboshi Ori } <sup>u.</sup> by Minoru.\*

dancing

Gugio Carapi } by Tetsunajo.\*  
 Futari Shidzuka } by Mangaburo & Rokuro.\*  
 Hanagatami } by Minoru.\*  
 Uashima } by Kanga Oriwo.\*  
 Rieko. } by U. Toyozaki + U. Shintaro.\*

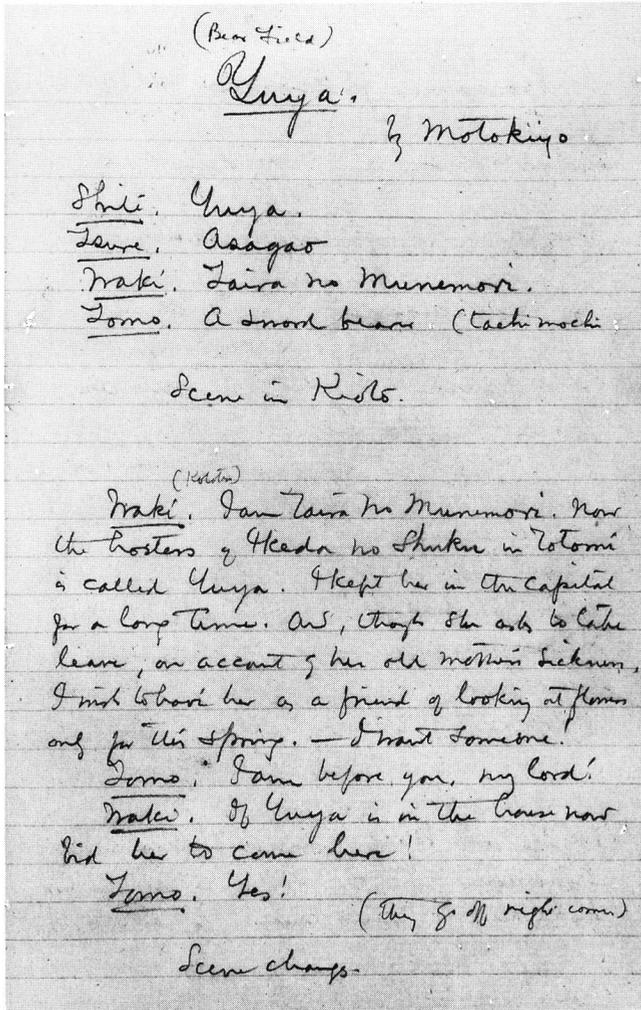
Kogen

Midzokake Meko <sup>of flashing water</sup> <sup>bridge</sup> } by Yam. Adzuma.\*  
 Kiyomidzu } by Yam. Tojiro.\*  
 Kone-subito "child-thief" } by Yam. Adzuma.\*

\* all these marked names are of real actors  
 in the Umewaka Minoru Troupe

Programme for May 20th 1900, at Umewaka's

Fenollosa's Nō Notebook  
 The Ezra Pound Collection on Japanese Drama  
 Manuscript Division  
 Department of Rare Books and Special Collections  
 Princeton University Library



### The First Page from "Yuya"

Fenollosa's Nō Notebook  
The Ezra Pound Collection on Japanese Drama  
Manuscript Division  
Department of Rare Books and Special Collections  
Princeton University Library

5. An outline of the play exists at Beinecke.
6. Kasetsu (1884-1959), the eldest son of Kosetsu (Tetsunojo), to succeed to his father as Tetsunojo VI in 1910 and collaborate with the Umewaka brothers, his in-laws, to establish the independent Umewaka School in 1921. He returned to Kanze School in 1929.
7. Yamamoto Adzuma (1836-1902), retired head of the Yamamoto branch of Okura School and the greatest Kyogen master of Meiji period. Adzuma is the retired name of Tojiro I.
8. Tojiro II (1864-1935), the eldest son of Adzuma, who succeeded to his father in 1895.
9. Mary Fenollosa's gloss.

**Yuya** (Bear Field)<sup>1</sup>  
by Motokiyo<sup>2</sup>

*Shite.* Yuya

*Tsure.* Asagao

*Waki.* Taira no Munemori

*Tomo.* A sword bearer (*tachi mochi*)

Scene in Kioto

*Waki.* (*Kotoba*) I am Taira no Munemori. Now the hostess of Ikeda no Shuku in Totomi is called Yuya. I kept her in the Capital for a long time. And, though she asks to take leave, on account of her old mother's sickness, I wish to have her as a friend of looking at flowers only for this spring. — I want someone.

*Tomo.* I am before you, my lord!

*Waki.* If Yuya is in the house now, bid her to come here!

*Tomo.* Yes! (They go off right corner)

Scene changes.

(After long symphony, *Tsure* comes down left.) (Toward back)

*Tsure* (*Shidai*) It is a time of spring, when even the moment is precious to lose. I will seek the flowers when they bloom. (Chorus has low mumble here.)

(*Sashi*) (facing). I am a maid named Asagao who serves to *choja* (village head) of Ikeda no Shuku in Totomi.

(*Kotoba*) Yuya was in the Capital for so long a time, and though we sent for her, for the old mother's sickness, so often, she will not come down at all. But this time Asagao is going to the Capital, to take her home.

(*Michiyuki*) (Standing still left.) The travelling days were added (multiplied). How many times did I lodge in the evenings? We passed the dreams, and soon arrived at the Capital.

(*Kotoba*) As I made haste, I have arrived at the Capital. This seems to be the house in which Yuya lives. I will call her. (Goes past down bridge.) (Calls.) Say that Asagao came from Ikeda no Shuku (town).

(Returns to stage & kneels at back, back R[ight])

(Symphony. After some time *Shite* comes.)

*Shite*. (*Sashi*) Even the grass & trees (plants) are nursed by dews and rain. They are the parents of flowers. It is all the more so with the parents of human beings. O I feel very sad! How is my mother now?

(During this speech, Asagao advances down bridge to meet her.)

*Tsure*. (*Kotoba*) Asagao came from Ikeda-no-Shuku.

*Shite*. What! You say 'Asagao'? *Medzurashi!* (Rare, i. e. I have not seen you for a long time, lit. strange to the eyes.) How is my mother now?

*Tsure*. O she is so ill! See! Here is the letter for you! (All this is done far down bridge. Takeyo's voice is wonderfully pathetic.)

*Shite*. O I am very glad! I will look at the letter first. — (long wait of silence) — O pity! The letter tells that it can't be so much relied upon (This is, lit.

means, she can't have life.)

*Tsure.* Just so!

*Shite.* Then I will take this letter and Asagao with me, and I'll ask leave of my lord! Please come with me. — (Action here very slow — comes slowly toward stage — impressive) Is there any one?

*Tomo.* Who are you? Ya! (Surprise) Ah, you came now, Yuya!

*Shite.* Please tell my lord that I came here.

*Tomo.* Oh yes! (Turns to lord.) I tell my lord you have just come here.

*Waki.* Please tell her to come here.

*Tomo.* Yes! (Turns back.) Please come here!

(Both advance to *Waki* & kneel.)

*Shite.* I say to my lord, as my old mother is so ill, this Asagao was sent this time. Though it is very rude of me, I took her with me, thus.

*Waki.* What? You say a letter came from home? I don't need to look at it. You read it to me aloud, there!

*Shite.* (Turns to front; speaks[?] tremblingly.) "The dream of a spring evening in Kansenden will be the cause of sorrow. The moon of the autumn evening in Rizankiu will lose its light sometimes. (Kansenden is the name of a palace where Ri fujin, the mistress of Kan no Butei, Rizankiu is the palace where Yokihi lived.) (Probably quoted from Chinese poem.)<sup>3</sup> (Magnificent singing)

Even the great Buddha who came to this degenerate world for his life cannot be freed from the Law of Death. As I wrote to you, in the time of the past 2nd month, this spring seems somewhat to me, the long-aged decayed cherry-tree, the last that I shall bear bloom. And I feel that even I can (may) not wait till that time (of bloom). So, like an old nightingale, I weep in tears, not knowing when to meet you. Please tell your lord to let you take leave only

for a short time, and come to see me once more. The love of parent and child is said to continue only for this one world. So, if you do not care for me even in this same world, you will lack your duty as a child to me. (magnificent) I wish earnestly to see you once again, while I am alive. And now I close my letter, recollecting with tears that old poem, "As I am so old, I fear there may be an unexpected parting, so I wish to see you the more I think of this?"

*Chorus.* (3 rows of chorus) Now this poem was sung by the old mother of Ariwara no Narihira, who lived in Nagaoka, as Narihira did not visit her for a long time, being very busy in the Court Service. Then Narihira sang, "I wish that you will not have such an unexpected parting. For me, the child who wishes you will live for a thousand generations (you will not so part)." How sweet and pitiful it is!

*Shite.* (Very low tones) As it is like this letter now, I wish you would give me leave to go down to Adzuma.

*Waki.* It is quite reasonable that you should wish to go for your old mother's sickness. But I believe that you would not leave me here alone, for the flower time of this spring.

*Shite.* Though it is very rude of me not to obey you, yet the flower will not be limited to this time only, if there is spring. But this, I fear, will be a long parting. Please let me take leave!

*Waki.* No! No! You are (your heart is) too weak. I will not let you do as you wish. But I will console you, by taking you to the flowers. — And so he was still going to take her in the same carriage —

*Chorus.* O *Ushikai* ! (= *betto* of *ushi*) Bring the carriage here (Carriage is brought in, light frames). And they asked the lord to go out soon. But her heart was not easy to go on. And so she went quite dispirited. (She gets into the carriage.) (left front)

*Shite.* (No break in time) On going along the water where the name itself is clean (Kiyomidzu).

*Chorus.* The waves of the river sound, and the cherry flowers of Mt. Otowa are reflected in it.

*Shite.* (Passionately) Oh Higashiyama! Adzuma ji (the way to Adzuma) will be in the East, too. So how loving it seems to me, that Higashiyama!

*Chorus.* There are rains before the spring. The flowers bloom quickly. There was no frost after the autumn. And the dead leaves fell slowly. There are many paths in the roads and the roads are inexhaustible.

*Shite.* The mountains are green. The mts. are white. The clouds come and go.

*Chorus.* Men are delighted. Men are sorrowful. All these are the scenes of the world. Who said that the Color of the Spring comes from the East? O that calm and loving Higashiyama! (She weeps.)

The 4 figures still stand. (Fig. 1)

*Chorus.* On the bridge of Shijo and Gojo the young and old, men and women, the rich and poor, the people of the city and of the country, with their flowery clothes, go (pass along), sleeve after sleeve. It seems like a cloud. O the scene of spring of the famous capital!

(*Waki* waves fan.)

*Chorus.* (*Rongi*) Passing along K(w)awara omote (River-field-front), we soon came to Kuruma Oji (wheel Great Lord[sic]<sup>4</sup>) and passing before Jizodo of Rokuhara, we bow before the temple.

*Shite.* Here Kuanon is in the same seat. I hear that she saves even the great wicked disbelievers. O that she would watch over my mother now!

*Chorus.* Thus she earnestly prayed for the future of her mother. And now she passes before the temple Otagi (love peak) and comes to Rokudo no *Tsuji*

(Corner where 6 roads cross) (Such a kind of road is in hell, also in Kioto.)

*Shite.* How terrible! This road leads to Hell (*Jigoku*), and O Toribeyama (place where dead bodies are buried outside Kiyoto)

*Chorus.* The smoke of it is lost in the mists.

*Shite.* Like the cloudless star in the Northern sky, where lies the travelling wild goose, —

*Chorus.* That flower of the cloudless Law we hear to open, (flower is apposite to/modifies *Kiogakudo*)

*Shite.* & this is *Kiogakudo* (Scripture Writing Hall where Shotoku Taishi Copied *Hokekio*) of which we have heard? (Last three speeches read backward)

*Chorus.* In passing along the *Koyasu no To* (Pagoda of Child Safety/Saving), who seeks her own parent (modifies *Ko*)

*Shite.* Hastening on the spring day —

*Chorus.* We came soon to —

*Shite.* *Kuruma Yadori* (Carriage lodging place where one should get out of carriage, but later a *name*)

*Chorus.* *Uma Todome!* (Horses must stop, now become a name) (She backs out of carriage) From here they alighted from the flower carriage, and walking, they arrived at *Kiyomidzu*. And now she bows before the Buddha, and prays for her mother. Position (Fig. 2)

*Waki.* Is there any one? (No break in time)

(Carriage taken off stage)

*Tomo.* I am before you.

*Waki.* Where is *Yuya*?

*Tomo.* She is in the temple still.

*Waki.* Why is she so tardy? Please tell her to come here soon.

*Tomo.* Yes! — (Says to Asagao) I say to Asagao, the feast under the flowers has now begun. My lord wishes to have her soon: Please tell it to her!

*Tsure.* O Yes! I say — (Fig. 3) as the feast under the flowers has already begun, the lord asks you to come soon.

*Shite.* (As if dreaming) What! The feast has begun?

*Tsure.* Yes!

*Shite.* Then I will be there! (Slow symphony. *Shite* goes.)

*Shite.* (*Kotoba*) No! (Fig. 4) No! You all please come here! What interesting flowers these are here! They are now in full bloom! Why do you not compose some songs on the spot now? (*Toza*= to improvise) (Fig. 5)

(*Kuri*) Indeed! If any thought is in the // heart // inside, then the color appears on the outside — ([*Shite*] kneels middle.)

*Chorus.* Though I don't care now how harsh is the way of this life, it is more than to be lamented for.

*Shite.* (*Sashi*) The butterflies fly before the flowers; and they scatter like snow.

*Chorus.* On the willow trees the nightingales fly. And the pieces of gold seem to fly (nightingales are compared to gold pieces). The flower follows the flowing water, and the smell comes quickly. The bell is beyond the cold cloud, and the sound comes slowly.

(*Kuse*) The sound of the bell of Seisuiji (Kiyomidzudera) just like that of Giwon Shoja, will tell us of mortality. (Giwon Shoja is a temple of India with a very famous bell that sounds mortality.) (Fig. 6) All through the long chorus

The color of flowers in Jishu Gongen shows that all living things (life) are mortal, like the tree of Sara Soju (Bo tree of India — tree changed to white when Buddha died). (*Jishu*= land-owner: *Gongen* is a shrine in Kiyomidzu)

All the scenes here teach some special truth, indeed. Washi no Oyama is

hid half in the clouds. The temple of Katsurabashi stands on the bridge. (*Shite* rises, advances, lifts fan.) (Begins to dance, looking from side to side.) Going out and looking on we see those places of Gion *Bayashi* (forest) and Shimo Gawara (Lower River Field)

*Shite*. On looking to the South —

*Chorus*. A light mist with which Kuanon is said to guard the world, reflects the Shadow of Yuya Gongen. (Yuya Gongen is one of temples in Kiyomidzu after which shrine was probably named.) Imagumano which as the same name (Gumano — bear field — = Yuya) and the light colored maple leaves of Inariyama, are green still. They will be flowers in autumn, too. But now the spring of flowers is in Kiyomidzu. There is a thousand blooms. (Strong rich excited chorus. *Shite* dances, slowly.)

*Shite*. Now the wind came! Which sounds just like the name of the Mt. (Otowa — sound-wing!) and the flowers fall in snow. (*Waki* watches her keenly.) (Fig. 7)

*Chorus*. Who will know my deep heart?

*Shite*. (*Kotoba*). I will go to you to pour it (*sake*) for you. (dips *sake* with fan) (Fig. 8)

*Waki*. O Yuya! Please favor me with a dance. (She is shocked at his heartlessness.) (She cries & retires to bridge fast.) (Fig. 9)

*Chorus*. Who will know my deep heart?

*Shite*. No! No! (O! O!) (Then comes slowly back.) (Fig. 10)

What is this sudden shower and scattering of flowers. (Slow dance) (long) (Only symphony) (10 minutes)

*Waki*. Indeed, Indeed! The shower comes, and scatters the flowers.

*Shite*. O what a heartless shower! (wonderfully pathetic)

*Chorus.* Are the spring rains tears? Who will not regret the scattering of the cherry flowers? (Wait. Symphony — *Shite* writes.)

*Waki.* It seems that her words have some deep meaning. (She has written some *uta*). So he took them up (her poems) — (*uta* quoted) “What shall we do? Though the spring of the Capital is too precious to part with (magnificent acting — pathetic)

*Shite.* (Continuing poem) Yet I fear the flower of that familiar Adzuma will be scattered at this time.”

*Waki.* Indeed! How pitiful! Quite reasonable to go! Please take leave soon, and go to Adzuma. (Excitedly)

*Shite.* What! You allow me to go! (Fig. 11)

*Waki.* Yes! Yes! Go down quick!

*Shite.* O how thankful, and how precious! These are the blessings of Kuanon. O how happy!

*Chorus.* O how happy! But if I follow him to the palace in the Capital, then I fear his heart will be changed again. I will take leave here, soon. So saying, she went to the Way of Adzuma, and rested at Osaka no Seki (a barrier). And it dawned — And now the travelling wild geese, who leave the flowers, are seen in the sky. They may probably go to Koshiji (Northwestern part of Japan). But for me, I return to Adzuma! (During this, she looks at him, turns, & goes off down bridge, dancing farewell on bridge)

(Last dance on bridge wonderfully hesitates, looking about, is fully thought)

This special kind of dancing in this is called on programme “*Murasame no Tome*” (“The Stopping of the Shower”).

1. The 'third-category (woman) play' the Fenollosas saw on 20 May, 1900 at Umewaka's monthly performance. The two Chinese characters for the heroine's name stand for 'Bear-Field'. Pound, understandably, misread the translated title as "The bean field" (The thirteen-page typescript, [p. 1], File No. 1).

Pound's gloss at the end of another 2-page TS. in the same file outlines the plot as follows:

Luya [*sic*]'s mother ill;  
 wishes to go ——  
 dragged to flower festival ——  
 old poem of Narihira  
 selfless of Asagao (Luya, gloomy fancy)  
 finally moved by the couplet of Narihira

2. It is regarded as a work not of the famous Zeami Motokiyo, but of unknown authorship.
3. Based on a passage from *Heike Monogatari* ('The Tale of the Taira', 13th-14th c.), X.
4. Road.

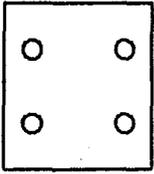


Fig. 1

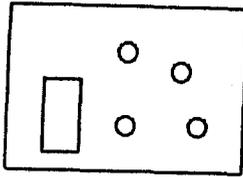


Fig. 2

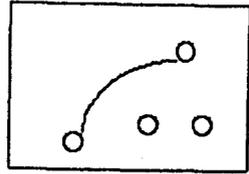


Fig. 3

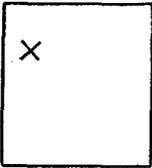


Fig. 4

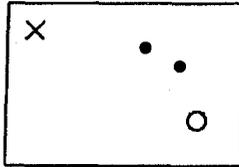


Fig. 5

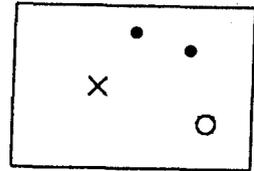


Fig. 6

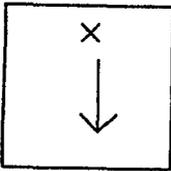


Fig. 7

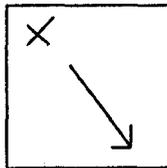


Fig. 8

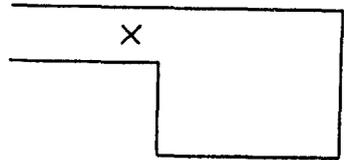


Fig. 9

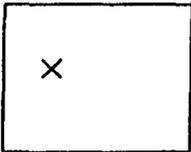


Fig. 10

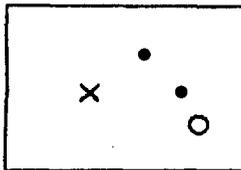


Fig. 11

hat maker

***Yeboshi Ori***<sup>1</sup>by Miyamasu<sup>2</sup>*(Wakishi — not a taiyu)*1st *Shite*. The host (keeper) of *Yeboshi ya**Tsure*. Hostess of the *yeboshiya*.*Kogata*. Ushiwaka Maru*Waki*. Sanjo no Kitsuji.*Tsure*. His younger brother, Kichiroku.2nd *Shite*. Kumasaka Chohan.*Tsure*. His many followers.

Scene in Omi — at first

in Mino — afterward

*Waki*. I shall hasten to Adzuma.*(Kotoba)* I am Sanjo no Kitsuji Nobutaka. This time I collected many treasures. I am now going to Adzuma with my younger brother, Kichiroku.*(To K.)* We will collect the baggage, and go to Adzuma.*Kichiroku*. Certainly. We shall start bye and bye.

× × × ×

— *(Calls from the Green room)**Ushiwaka. (Kotoba)* No! No! The travellers there! If you are going down to Oku, please accompany me.*Waki*. It's quite an easy thing. But in looking at you, you seem to be one who fled from your master. So I will not take you.*Ushiwaka*. No! I have no father, and no mother. I was banished by my master.

Please take me!

*Waki.* Then he did not deny it, and offered this hat.

*Ushiwaka.* Ushiwaka, taking this hat, was on the weary journey for the first time now.

*Chorus.* Passing Awataguchi Matsuzaka, Shinomiyagawara, and the gate of Osaka, how sorrowful for him to have become the servant to the merchants! Recollecting those days in the lonely cottage, he passed by Awadzu no Hara (refers to Semimaro). Crossing the long bridge of Seta, and passing down the Moriyama, they had arrived at the village of Kagami, when the sun had set, and the evening moon appeared in the sky.

*Waki.* As I made haste, I came to the village of Kagami. Please take rest here! (A herald comes in and talks) (He is trying to arrest U.)

*Ushiwaka.* I hear now a messenger calling. It seems he calls me. This will not do! This will not do! I will cut my hair quickly, and will have *yeboshi*, and will be disguised as an *Adzuma Otoko* (= a country man) (Calls at a *yeboshi* house) (not miller)

I wish some one will show me within!

*Shite.* Who are you?

*Ushiwaka.* I wish to have some *yeboshi*.

*Shite.* You ask for *yeboshi*. As it is night here now, please come again tomorrow morning.

*Ushiwaka.* As I am in a hasty journey, please make one for me this evening.

*Shite.* Then I will make one for you now. Please come in! What is the number of your *yeboshi*? *Nanban* (this is literal)

*Ushiwaka.* Please make *hidari ori* of No. 3. (Genji was left, & Heike right).

*Shite.* Though you ask it, it was in the time of Genji that *hidari ori* was used. Now Heike governs the world. So it is quite out of custom (dangerous for you)

to use *Hidari ori*.

*Ushiwaka*. You are right. But as I have some thoughts, please only make one of that kind.

*Shite*. As you are very young, I will make one of that kind for you. Now I have a very interesting story about this *yeboshi* of *hidari ori*. I will tell you now.

*Ushiwaka*. Then please tell it to me.

*Shite*. Now my ancestor is said to have lived in Sanjo Karasumaru. At that time Hachimantaro Yoshiie defended Abe no Sadato and Muneto, and came back to the Capital. Then he ordered my ancestor to make *yeboshi* of *hidari ori* for him. When Yoshiie went to the palace, the emperor admired his merits greatly, and gave him Oku and Mutsu as his reward. As I am the *yeboshi* maker of such a lucky kind of *yeboshi*, please take this *yeboshi*, and soon —

*Chorus*. Appearing in the world, be a Dewa no Kami or a Mutsu no Kami! At that time, please call me! As I am the maker of such a lucky *yeboshi*, and give me many presents for that. O, it has now become the old days! When that kind of *yeboshi* was in glory, the two families, Gen pei, were just like the plum and the cherry tree; if we compare them to flowers. And spring and autumn, if we compare them to seasons. But they quarrelled, just like the moon and snow; and in a little while, after Hogen, Heike came to govern the whole world. It is a pity for us. But if we have some lucky chance, when the world changes, and the time comes, please wait for the season, when the flower of *yeboshi zakura* will bloom.

*Shite*. Thus blessing him —

*Chorus*. He soon finished the *yeboshi*, and taking the strings, then colored, (white, red & green) and putting the hat on him, and tying it under his chin, he

retired from him a few steps. What a noble figure he has! He is quite worthy to be called the general of bows and arrows (= Knighthood) (*yumiya*) *Shite*. The *yeboshi* suits you *Nippon ichi* — (first class in Japan) *Ushiwaka*. Then I will give you this sword for that. (Sword is worth much more.)

*Shite*. No! No! The price of *yeboshi* is settled. You will not do this.

*Ushiwaka*. Please take only.

*Shite*. Then I will receive. How happy will my wife be at seeing this! (Goes bridge) Where is she?

*Tsure*. What is the matter?

*Shite*. As a young boy asked me to make an *yeboshi*, I made one for him, then he gave me this sword for that. What a splendid price this is! Look (at it) carefully! (She weeps) Strange! Strange! You do not know. All this is the deed of Heaven! Why do you weep so much?

*Tsure*. I am ashamed to speak. Though I try to speak, the tears gush forth before the words. I will not conceal now. I am the younger sister of Kamada Hioye Masakiyo who died in Noma no Utsumi. When Ushiwaka, the third son of Tokiwa, was born, the Lord (Yoshitomo) gave this very sword to her (Tokiwa) as *Mamori gatana* (Safeguard Sword)(revered almost like *mamori honzon*, status of god). At that time, I went as a messenger. O pitiful! If the world is the world, then we will not see such sorrows. O how shameful! (Wretched!)

(All this dialogue is far down the bridge.)

*Shite*. What! You say that you are the younger sister of Kamada Hioyei Masakiyo.

*Tsure*. Yes.

*Shite*. Indeed. Though we were living together for these years, I hear it for

the first time. Do you remember the Sword exactly?

*Tsure.* It is a sword called Konnendo (only in *Kana*, not sure of meaning; some say "Old year" guard).

*Shite.* Indeed! This is the exact sword of which I hear. Then was he Ushiwaka who was in the temple of Kurama? I will run after him, and return this sword to him. (Coming back to stage) — Ya! Ya! You are still here! This woman says that she knows this sword. Please take it back!

*Ushiwaka.* Strange! Such unknown country people are so kind to me!

*Futari (Ninin).* Excuse us, if we make mistake! But we think that you are Ushiwaka of Kurama.

*Ushiwaka.* Indeed, I recollect now. Are you not a relation of Masakiyo?

*Tsure.* How keen is your eye! I am the younger sister of Kamada.

*Ushiwaka.* Named Akoya no Mai.

*Tsure.* Yes.

*Ushiwaka.* It is quite reasonable that you know. I —

*Chorus.* Am Ushiwaka Maru — Being in such a wretched condition, it is very strange that we are really lord and servants.

(*Rongi*) As the Eastern sky has dawned, they started from the village of Kagami (mirror) where the dim shadow of the moon reflects.

*Together.* How pitiful! Being a highborn youth, now accompanied with the merchants walking on bare feet, it is too much to look upon.

*Ushiwaka.* It is the custom of the world that we should change. I will envy nothing.

*Shite.* As the presents for Adzuma, please take it!

*Chorus.* So he forced him to take the sword again, and he received it, saying, "If I come into the world, then you will know something from me." And dragging his wretched feet, accompanying the merchants, he arrived at the

village of Akasaka in Mino.

*Shite* and *Tsure* go out.

(No break here — goes right on)

*Waki*. As we made haste, we came to the village of Akasaka. How! Kichiroku! Let us lodge here.

*Kichiroku*. Yes!

(Here is where a herald comes, and has a short violent talk with Kichiroku.)

*Waki*. What is the matter? (Then the herald talks on his own acct.)

*Kichiroku*. I don't know how this came.

*Ushiwaka*. What are you speaking now?

*Waki*. Yes, the villains of this place, hearing that we lodge here this night, are intending to attack us this evening.

*Ushiwaka*. Though they came in great force, if I kill 50 of them coming from the front, then they will retire.

*Waki*. You speak bravely. We will rely on you.

*Ushiwaka*. Please arm yourselves! And wait in the house! I will face them.

*Chorus*. Thus saying, wishing to show his long trained skill in fencing in Kuramayama, he opened the door, and waited for the men who came rushing as the white waves. (There is a comic scene here of 3 heralds, or *Tsure*, who come with sticks) Comic business of feeling about in the dark: (like opera) (U. Kills one of the 3) (Rather wounds in back.)

(A long incident not in the text) (torch throwing, very funny)

(A complete Shakespearean farce in the play) (All this farce takes up 15 minutes producing & explaining after conversation.)

*Tsure*. (Follower) (*Issei*) Rushing! rushing! And like the white waves, breaking, they made a great noise. \* (This is where the farce comes in, I think.)

*Shite.* How, young men?

*Tsure.* We are before you.

*Shite.* It seems that the doors were opened. Is the wind inside swift?  
(In robber's language this means; the inside enemy strong)

*Tsure.* (Man, alone, speaks.) Yes! The wind in the inside was very quick. And it said that some were killed and some were wounded severely.

*Shite.* Strange! In the inside only the brothers Kichiji are. Then who is there?

*Tsure.* On looking by the torches, a young boy about 12 or 13 years of age, like a butterfly or a bird runs and kills with his small sword.

*Shite.* The brothers (of) Suri Haritaro —

*Tsure.* They as the head of *Hiburi* (torch sweepers) went first into the door. Then that small boy came and struck the slender heads of the brothers with a swift blow.

*Shite.* Yei! Yei! What! What! The brothers are stronger than 50 or 100 of the others. He killed them? He must be a *Kuse-mono* (villain) (but here "one that can't be easily managed") (splendid strong speaking, excited)

*Tsure.* Takase no Shiro, seeing this, retreated with his 70 men —

*Shite.* It is not the first time that he is a coward. Now how is the omen (*urade*) of the torch (they try fortune by throwing the torch) [?]

*Tsure.* The first torch, he cut it off. The second torch, he rubbed it with his feet. The third torch, he took it, and threw it back against us. But all three were extinguished.

*Shite.* That's a great thing! The first torch shows the war god. The second torch shows Fortune. The third one shows our lives. If all three were extinguished, then the attack of this night seems doubtful.

*Tsure.* As you say, even the spirits and gods can't oppose (him). Only retreat

and return!

*Shite*. Indeed! Indeed! We can't rob, if we have no lives. Then let us return!

*Tsure*. It is quite right.

*Shite*. No! No! Where can Kumasaka no Chohan turn his face? If he be defeated this evening. March! March, and attack, young men! He cried out with a great voice. (They fill up bridge)

*Chorus*. Then they all rushed with great shouts.

*Chorus*. O how noisy you are! You know my hand already. Are you rushing still? O Hachiman! Look on us! I will not save even one man!

So saying, he stood at the door. (No Chorus, only symphony)

(During Chorus & symphony, dance of U. & fight — first one by one — last — sword — spear. Then 2 & 3 — get mixed — fight each other.)

New Chorus begins & Minoru coming on.

Minoru has sword — long sword —

Kills at far down bridge.

U. comes back to corner.

\* Kumasaka no Chohan, sixty-three years old, to make the last attack this evening, taking off his iron sandals (*ashida*), unsheathing a long sword of 5 *shaku* & 3 *sun*, walked with great steps. It seems that the *Temma*, the evil spirits of Heaven and the *Kijin* (devils) can't face him.

O how noisy you robbers are! Tho' you make such a wretched attack, you will be beaten by me.

So he killed and killed them. As Kumasaka, too, was a great master of the long sword, he used many arts, "10 sides killing", "8 sides sweeping," and "Lion wheel" and "Hanyu returning", and "Violent gust", "Sword raining", and "Lion teeth biting", "Maple folding", & "Flower folding", he used all these; and a light came from the point of his sword; but all these secret arts were

beaten by the small sword of Ushiwaka. And he seemed to be in a position of *Uketachi* (defence against Sword).

O I can't fight with him by the sword. I will wrestle with him.

So saying, he threw away his sword. And he stretched his great hands and jumped at Ushiwaka. Then Ushiwaka cut off his two feet, and he fell down. He tried to rise up, and then Ushiwaka cut his head and face in two. So Kumasaka Chohan who seemed to be one, now different as two. (The structure of this play is quite different from others.) (& *Shite* different)

Robbers were

Minoru unmasked

Takeyo & Manzaburo

& a lot of other best actors.

This explains why chorus has been only 6 — so far.

Greatest Sword dance in fight and creation? (No chorus during it, only symphony) (about 20 minutes before chief comes) (Fall over backward, sometimes double — are wonderful.)

1. Another name for 'The Present *Kumasaka*' to be paired with the '(Ghost) *Kusamaka*', featuring the villain-hero, respectively alive and dead. This 'fourth-category play' has as its unifying theme Yoshitsune's tragic flight to the East. The Fenollosas saw it on 20 May, 1900 at Umewaka's.
2. Though the play is attributed to the legendary playwright, active in late fifteenth century, very little is actually known about Miyamasu's life and work. Identified sometimes with a capable *waki* master (*tayu*) or a musician, he seems to represent a leading family / group of actor-directors of some Yamato-*sarugaku* troupes.



read

~~\_\_\_\_\_~~ (book)

Matsukaze.

Journal called "Matsukaze Murasami"  
by Kiyotsugu -

Shite. Matsukaze  
Tame. Murasami - "a show  
like rain"  
Naki. A priest

Scene in Suma -

(Matsukaze & Murasami or names of fishy  
girls there.)  
It's said Uryu a Matsukaze  
an like rice" in old proverb.

Naki. I am a travelling priest. As I  
do not see yet the Western Country, I  
have a mind to go to make a tour there  
where happy! As I made haste, I  
came to the head of Suma in Tan no Kuni.  
As I looked at the ~~beach~~ shore I found  
a pine tree which seem to have formerly

### The First Page of "Matsukaze"

The Ezra Pound Collection on Japanese Drama  
Manuscript Division  
Department of Rare Books and Special Collections  
Princeton University Library

**Matsukaze**<sup>1</sup>

formerly called "Matsukaze Murasame"

by Kiyotsugu<sup>2</sup>*Shite.* Matsukaze*Tsure.* Murasame — a shower. "village rain"*Waki.* A priest

Scene in Suma

(Matsukaze &amp; Murasame are names of fishing girls there.)

It is said, "Yuya and Matsukaze are like rice" in old proverb.

*Waki.* I am a travelling priest. As I do not see yet the Western Country, I have a mind to go to make a tour there. O how happy! As I made haste, I came to the beach of Suma in Tsu no Kuni. As I looked at this shore I saw a pine tree which seems to have something of meaning in it. Surely this pine must have some story. I wish to ask the people here. (A gap here — he met some villagers and asked.)

*Waki.* Well, then, this pine is the place for the two fishing girls, Matsukaze and Murasame lived in the old time. Though their bodies were buried under the ground, their names remain forever. And here a pine tree of unchanging color tells the days of old.

(Speaks) As it is autumn, it becomes evening early — As I prayed for them — as it is too far to the village of Yamamoto, I wish to drop in this fisher's Cottage, and pass an evening there.

*Shite & Tsure.* The carriage which carries the salt dipping tubs (play of words) the wheels rolling, O how wretched that we are here in this world! (Comparing life with the salt accretion)

*Tsure.* The waves seem to come even here, O Sumano ura! (famous line from Genji M.[onogatari]) (strong awe of lonely ocean)

*Together.* O our sleeves! Where we make even the shadows of the moon wet. (also fr. Genji — three, weeping, here with salt maker)

*Shite.* In the autumn winds which have so many thoughts, though the sea is a little too far, that Yukihiro no Chunagon

*Together.* The shore where the wind even passes beyond the Seki (Mt. Barrier) the waves there night by night resound very near to the fisher's cot. The pathway which is very far from the village, there is no friend but the moon —

(Yukihiro's poem was — "The sleeves of the traveller have become cold. Perhaps the shore winds of Suma passed beyond the mt.")

*Shite.* Tho' it is the wake of this harsh world, being such a wretched fisher —

*Together.* In this world of dream, where we cannot cross in the small vessel of the fishers, how can we say that we live? (play of words) And we, with the sleeves of fisher folk, have no time to dry our hearts.

*Chorus.* In this world where it seems very hard to pass, how envious is the moon to hang very clear there! O we will dip the new tide. O how shameful are our figures! And drawing our shameful carriages like the pool to when it will be clear? If it is the dew on the grass of fields, it will vanish in the Sun. But we are like the thrown away grass on the beach, decaying day by day — our sleeves go.

*Shite.* O how beautiful the Evening of Suma, though it is familiar to me! The voices of the fishermen are heard faintly.

*Together.* We see the small fishing boats in the offing. The faint moon is the only friend. The singing of *chidori*, the winds field-sweeping, and

salt winds, all these tell the autumn of such a place. O how sublime is the night!

*Shite*. I will dip the salt — and go to the shore where the tide is full.

*Tsure*. We hang the sleeves on our shoulders.

*Shite*. Tho' it is for dipping salt —

*Tsure*. The lady-carriage

*Chorus*. The waves rushing to the shore, the stork among the reed swings — The storm on every side joins — How shall we pass this cold night? The moon is clear in the dead of night — that which we deep [dip?] is her shadow. O wind the burning smoke of salt (don't let it drive the moon). The autumn of the fisherman is not always weary. To dip the shadow of the moon in Matsushima & Ojima is very poetical —

1. "Pining Wind", a 'third-category (woman)' play, the Fenollosas saw on 18 March, 1900 at Umewaka's.

Fenollosa's introduction at the Beinecke Library is as follows:

*Matsukaze* is based on story of Yukihiro, who is from 817 to 893, died 5th yr. Kampei. Consists of the ghosts of two fisher girls. M. & M. who lament him. The reason why Yuk. who was grandson of Emperor, and son of Abo Shinno, elder brother of Narihira, why he was banished, is not known. There are 3 stories; one that he cultivated a very rare flower, wh. his senseless servant destroyed, and he was so enraged as to condemn slave to death. Emperor punished him.

Another is that he was ordered by Emperor Koko Temmu 2nd Ninwa, to follow the imperial hunt in Serikawa, but he being already out of favor, an old man, yet Emperor ordered him to be keeper of the great falcon — much work for him. A present Fujiwara bears name of falcon holder, an honor. But Y. did not like it, wrote a poem on his hunting robe (a robe made to tie up sleeves), saying that it is last day he shall wear it, and that storks in field may cry that it is his last day. Emperor mad.

3rd — and best — Ariwara family (his) was supporter of the Prince

Koretaka, destined to throne, but machination made Koreto the Emperor, known as the Engi Emperor. So Ariwara fell into disfavor. Prince became priest. The reason of Narihira's wandering is this.

His going to Suma was in his mid career. He was banished — lasted 3 years. This was a cause of discussion in court circles. A literary man, wrote to friends, made impression in next generation that Murasaki in her story bases her Genji going to Suma upon Yukihiro, and makes allusions. This is evidently true.

There is no record of Yu. falling in love with any *Ama*-girls. The one thing recorded is of his meeting an *ama* girl and asking her where her home was. She said "On the waves." No other. Yukihiro struck with it.

Later men have tried to find the place where girls were born, said in Sanuki, where pretty girls come from. No foundation. Grave of two girls is shown in Suma, it is said.

There is poem of Y. on the two friends of the place. Pine wind & Shower. A poetical creation. Not sure that such poem exists now, but everybody has that impression.

2. Long held to be Zeami's revision of a version by Kan'ami Kiyotsugu (1333-84), his father, most of it is to be attributed to Zeami. It should have derived some background ideas, however, from the now lost *Shiokumi* ('Gathering Brine').

**Dojoji** (Also played in theatre)<sup>1</sup>  
by Kiyotsugu / died 13th Oyei<sup>2</sup>

1st <i>Shite</i> .	A <i>Shirabioshi</i>
2 <i>Shite</i> .	A dragon
<i>Waki</i> .	A priest of Dojoji
<i>Tsure</i> .	The other priests
<i>Kiogen</i> .	<i>Noriki</i> (a kind of coolie)

Scene in Kii

*Waki*. I am a priest of Dojoji in Kishu. As in this temple the bell disappeared, owing to some cause, for a long time, we made a new one this time; and it was finished. As it is very lucky day today, we wish to make a service for the bell. O *Noriki*! Is the bell already in the belfry?

*Kiogen*. Yes. It is in the belfry.

*Waki*. We are going to make a service for the bell today. According to some reason, women are not admitted here today. Take care not to admit even one of them.

*Kiogen*. Oh yes.

*Shite*. My sins will vanish. I'll make haste to the service of the bell. I am a *Shirabioshi* who lives 'round here.

(*Kotoba*) As there is a service in a temple called Dojoji, I wish to be there now.

(*Uta*) Oh the small pine-tree fields, where it is misty all over! The tide breaking in on the Shore! I made haste; it is not yet twilight. I have just arrived at the temple in Hidaka. (Sun (is)—high) (name of a River, in its district.)

(*Kotoba*) As I made haste, I have arrived at the temple of Hidaka. I will go and

see the service there.

*Kiogen.* Yes, O yes, you may!

*Shite.* I am a *shirabioshi* who lives around here. I'll perform a dance secretly for the service of the bell. So will you be kind enough to let me see the service?

*Kiogen.* Yes, yes!

*Shite.* O', I am glad of that. I will do my best in the dancing. How happy will I be to begin to dance! So saying, she took the *yeboshi* which was there, and was going to dance at once.

(*Uta*) (*Shidai*) Besides the flowers, here are only the pine trees. In the twilight how the bell will ring! Michinari, the Lord, ordered by the Emperor, first built this temple. As it was a temple built by Tachibana no Michinari, it was called Dojoji. (*Do* = *Michi*; *Jo* = *nari* = to accomplish) (It is not now known who Michinari was)

*Chorus.* In the temple of the mountain —

*Shite.* I came to see the twilight of the spring.

*Chorus.* The flowers fall to the sounds of the bell of twilight,

(scattering of petals)

*Shite.* The many bells of the temples, then, —

*Chorus.* (*Tsuki ochi*) have rung.

$\left( \begin{array}{l} \text{ring} \\ \text{moon} \end{array} \right\} \text{set} \right)$  rang, as the moon sets; the cock has crowed, the frost and snow have filled the sky. The tide-field comes high, and falls to Spring-ebb. In the temple of Hidaka (high-ebb) (*hiru* = ebb = also sun) the fishing torches on the seashore village contrast with the sad sleep of men.

[Preceding passage an allusion to a Chinese poem, famous, in "*Toshisen*" collection. "The moon has set. The crows caw, and the frost fills the sky, and

the fishing torches of the shore village contrast with the sad sleep of men.” (A scene of dawn)]

(Students like this, and sing it in the street in Tokio.)

They are sleeping. It is a good chance. Then she, pretending to dance, tried to go to the bell and ring it, saying, “How hateful this bell is”. She seized the dragon handle of the bell, (where it is hung) and seemed to jump up. But suddenly, she disappeared in the bell.

(The priests were sleeping.)

*Kiogen* comes in and confesses that he let a woman see the bell, and so the bell fell down.

2d part

*Waki*. O how horrid! (Incredibly bad) As I feared this, I had forbidden to admit any woman. You are to be punished, o priests, come here! Do you know why no woman should be admitted to the service of this bell?

*Tsure*. We know nothing of the matter.

*Waki*. Then I will tell the story.

*Tsure*. Please tell it in detail.

*Waki*. Once in this place there was one called Manago no Shoji (“Child-loving” = *manago*). He had a daughter. At that time there was a *yamabushi* who was going to Kumano to pray, often. He made the house of Shoji his usual lodging. Now this Shoji said to his daughter that the priest will be her husband, simply in joke. But the daughter thought it true in her childish heart. Many years passed. And when this priest came again to the house of Shoji, she went to his chamber in the dead of night, and said to the priest, “Why do you leave me so long here? Please take me to you soon.” The priest was surprised in his heart, but he behaved very calmly, and in the night he

went out secretly from the house and came to this temple and he wished to be hidden in any kind of a place. And as there was no place to hide him, the bell was made to fall and hide him inside of it. Now the girl ran after him, not to lose him. Then the river of Hidaka was so much in flood, she ran up and down the shore, but her devotion made her a dragon. And she crossed the river, swimming very easily, and searched every place, here and there, for the young priest. As the bell had fallen, she thought that he must be inside; she bit the top of the bell, and twisted herself about the bell seven times, and threw out the flame from her mouth, and beat the bell with her tail. Then the bell melted into hot water (liquid?), and took the life of the *yamabushi* at last. What a terrible story this is!

*Tsure.* O horrible! There is no such story as this anywhere else.

*Waki.* The earnest heart of the girl seems to remain (in the world) still and make some interruption to this bell. This is the time for us to show our true merit. We must make our best to pray, and must have this bell again.

*Tsure.* O we must! We must!

*Waki.* The waters retiring, though the pebbles on the river bed of Hidaka may be enumerated, the merits of prayer will not be enumerable.

*Tsure.* O the priests joining their voices!

*Waki.* O! Go San Sei Mioo on the East!

*Tsure.* O! Gundari Yasha Mioo on the South!

*Waki.* O! Dai Ittoku Mioo on the West!

*Tsure.* O! Kongo Yasha Mioo on the North!

*Waki.* O Dainichi Daisho Fudo in the middle!

*Chorus.* *Namaku Samanda Basaranan Senda Makaroshana Sohataya Wuntarata Kamman! Choga Sessha Tokudai Chiye, Chiga Sinja Sokushin jobutsu* [(“Those who hear my teaching will get great wisdom. Those who know my person

will become a Bodhisattwa soon”)]

As we are praying for the person of a dragon, —

*Waki.* What hate have we for her? The moon of the dawn is in the sky.

*Chorus.* The bell seems to move a little. O pray! pray! O pray the Darani! O pray the word of the tender Saving of Fudo! And thus they prayed putting out a black smoke of the flames of Mioo. (*goma?*) They prayed, and prayed, the bell rang itself, without being touched; Though it is not drawn, it seemed to move (ascend?) And it was soon hung in the belfry. See, the Dragon has appeared! “*Kinzei Tobo Seiriu Shoji! Kinzei Saiho Biakutai Biakuriu! Kinzei Chuwo Ootai Ooriu!*” [Reverently pray on the East for the blue dragon, chaste, R. P. on the West for the white-bodied white dragon, R. P. in the middle to the golden bodied golden dragon!]

All the dragon Kings of the river *Go* of the great 3000 worlds, receive our prayers, and thus prayed and prayed. The dragon appearing there seemed to fall down. But suddenly picking herself up, and her breath against the bell, made a terrible fire. And she jumped down into the depths of the river of *Hidaka*. And thus fulfilled, the priests returned to their temple. (There is a *Nagauta* from this.)

1. A ‘fourth-category (*hannya*/prayer)’ play the Fenollosas saw on 25 March, 1900 at Umewaka’s. By “theatre”, Fenollosa probably refers to a Kabuki version.
2. *Kanemaki* (Entwining the Bell), the original version of *Dojoji* is attributed to Kanze Kojiro Nobumitsu (1435-1516). The year of death, 13th Oyei (1406), is irrelevant both for Kan’ami Kiyotsugu and Nobumitsu.