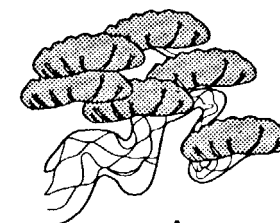


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## Atsumori

### Introduction

*Atsumori* is a warrior, or shura, piece, which belongs to Group II of No plays. It occupies a place between the god-play and the wig-piece in the No program of five plays. Compared with the former, there are some structural changes in the *shura* piece, but it demonstrates the formal elements of the god-play more than those of the wig-piece. Also, the *shura* piece lacks the poetic richness of the *yūgen* quality that dominates the wig-piece. Zeami is aware of this, as he states in the “Shura” section of his essay entitled “Kadensho”: “This [*shura* piece] is also one type. Though we perform it well, interesting points are rare.” The reason for this problem is that “the *shura* madness is apt to assume a demon’s action. It should not be performed often.” Consequently, he advises the playwright as follows: “If the No is well done by combining the beauties of nature with the theme of those who are famous among the Genpei, it is also interesting.”

True to this insight, Zeami chose the excellent theme of the story of the young warrior-aristocrat Taira no Atsumori, told in the ninth chapter of the Tale of *the Heike* and in the thirty-eighth chapter of the *Rise and Fall of the Genpei*. In this story, Kumagae no Jirō Naozane beheaded Atsumori, who carried the famous bamboo flute, Little Branch, in the brocade bag at his hip and played it the night before he was slain. This sense of courtly elegance in the midst of the battleground made the gallant Genji warriors from the Eastern Land shed tears.\* Atsumori was then only seventeen, with his teeth dyed black, as was customary for the aristocratic class of the time.

In this play, the candidate whom Zeami selects for the *waki* is not the usual Buddhist priest who travels from province to province. Zeami introduces him to the audience in the *nanori* passage as follows: “I am Kumagae Jirō Naozane, a native of the province of Musashi. I have renounced this world and become a Buddhist priest, calling myself Rensei. Since Atsumori was slain by my hand, the sorrow I felt led me to a form such as this.”



The karmic relation between the *waki* and the *shite* sets the touching tone of the play as it opens. In addition, Zeami uses the sound of the bamboo flute so subtly that it serves as a prelude to the coming of the *shite*. The flute and music appear then throughout the play to unify this warrior-piece.

The grass cutters (*tsure*) are ushered in by the following powerful line from a poem by Kakinomoto no Hitomaro, one of the great *Man'yōshū* poets: "There upon the hill / stands the man who cuts the grass," a line that had also impressed Yeats with its image. Among the three grass cutters, Zeami cast the *shite* as a young man without a mask, which is exceptional, as Condo Yoshikazu observes.<sup>1</sup> This innovation is, indeed, refreshing and appropriately satisfying, and it unfolds the character of the *shite* effortlessly. The dialogue between the *waki* and the *shite* also subtly foreshadows the elegant, artistic side of Atsumori, who never directly reveals his identity, as the chorus sings in his behalf:

though I have not said  
my name should be apparent  
day and night you say  
the Buddhist holy prayers  
before the altar  
for that one whose name is mine.

After the Interlude, Part II opens with the usual "waiting song" (*machiutai*), and the *nochi-jite* appears with the *issei* music as a young noble warrior, elegantly costumed with a mask called *juroku*. When he stands at the *shite* seat, as Sakamoto Setchō observed of the *nochi-jite* as played by Kanze Sakon (1895–1939), "He appears, though warrior-like, somehow sorrowful, and with a loneliness akin to a phantom in a dream, which shows very deep charm."<sup>4</sup> Then "a confession"<sup>5</sup> serves as a turning point to unfold the "original source" of the story, and there ensue the *kuri-sashi-kuse* passages, where the *nochi-jite* tells of the fall of the Heike and of the life at the First Ravine (*Ichii no Tani*). This section is followed by the gay scene of music and singing that Atsumori enjoyed with his father, Lord Tsunemori, which culminates in the *chic no mai*, instead of in the quick *kakeri* dance that appears in seven plays of Group If, while the other seven are classified as *quasi-kakeri* pieces.<sup>6</sup> "In this piece the *chū no mai* is perhaps used for the first time," says Condo Yoshikazu.<sup>7</sup> Nogami also states the following in regard to the *chū no mai*:

The *chū no mai* is extraordinary for a *shura* piece; the *shura* piece is expressed as though it were a wig-piece. In *Atsumori* the play is divided into two parts and structured after the typical *shura* piece, but following the *kuse* in the second part, the *chū no mai* danced by the *nochi-jite* is exceptional. Atsumori is a young noble warrior, and is the same age as Tomoakira and Tomonaga.<sup>8</sup> The pitiable fact that the lovely youth is beheaded by the mighty valor of the Eastern Land made the playwright, I believe, construct the play with the *yūgen*-centered *chū no mai*.<sup>9</sup>

Here I feel the *chū no mai* is most appropriate, but not for the reasons that Nogami gives. For Zeami it is illogical to use the standard *kakeri* dance, because it generally expresses the warrior's agony in the Ashura World,<sup>10</sup> and here, Atsumori's unsettled spirit has found peace for the most part. This state is due to the devoted prayers offered "every day and every night" by Rensei, and it is for this reason that Zeami's use of the *chū no mai* is significant. This is why a description of Atsumori's endless sufferings in the Ashura World is absent here, revealing the

playwright's deep insight into the play. Consequently, for Zeami, the heart of this play is to reveal the soul of the artistic side of Atsumori, who loves music and his treasured bamboo flute, which he could not bear to leave behind in the enemy's hands. It is not only most appropriate, then, but also natural that the *chū no mai* follows the gay scene of music.

The *kakeai* between the *shite* and the chorus leads to the combat scene on the shore. Then, in a blind moment of attachment, Atsumori tries to settle old scores, as the concluding passage shows. The chorus sings for the *shite* in *tsuyogin* style:

and at last,  
slain and vanquished,  
on the Wheel of Fate  
that ever turns,  
he returns to meet with you.  
"My enemy is here," he shouts  
as he's about to strike him

but here his warring spirit is calmed by the grace of the holy prayers. The chorus continues:

"Evil I'll repay with good"  
for the prayers  
you have said for me,  
calling on Amida's name.

At the end of the play, as he makes the *tome* stamp, he asks Rensei for the last prayer for his final rest and eternal peace:

oh, say the holy prayers  
for my memory.

The figure of this young noble, Atsumori, in the concluding section is most memorable; the expression of the Nō mask lingers vividly even after he has made an exit.

ATSUMORI

By ZEAMI

Persons: **WAKI:** Priest Rensei  
**SHITE (PART I):** Ghost of Atsumori (appears as a grasscutter)  
**TSUKE:** The fellow grasscutters (three)  
**NOCHI-JITE (PART II):** Ghost of Taira no Atsumori (appears as himself)  
**KYÖGEN:** A man of the place

Classification: Primary, Group II  
 Place: Ichi no Tani in the land of Settsu  
 Time: August  
 Kogaki: 4

PART I

[Following introductory music called shidai, the waki, Priest Rensei, wearing a pointed hood (kaku-bōshi), a less-formal heavy silk kimono (noshime), a broad-sleeved robe (mizugoromo), a waistband (koshiobi), a fan (ōgi), and a rosary (juzu), comes out to the name-saying pillar and, facing the musicians' seats, sings the following shidai verse.]

WAKI

[1] (Shidai: au, yowagin)

Yume no yo nareba	As the world is but a dream,
odorokite,	so surprised by this
yume no yo nareba	that the world is but a dream,
odorokite	so surprised by this;
sutsuru ya utsutsu	then renouncing of this world
naruran.	is truly real?

(The chorus sings the jidori, repeating the above verse, except the third and fourth lines, in a lower key.)

CHORUS

(Jidori: au, yowagin)

Yume no yo nareba	As the world is but a dream,
odorokite	so surprised by this;
sutsuru ya utsutsu	then renouncing of this world
naruran.	is truly real?

[After the jidori, the waki intones the following prose passage, called nanori, introducing himself to the audience in free-rhythm recitative style.]

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WAKI

(Nanori: awazu, kotoba)

Kore wa Musashi no Kuni no jūnin Kumagae no Jirō Naozane<sup>11</sup> shukke shi, Rensei to mōsuhōshi nite sōrō. Sate mo Atsumori<sup>12</sup> o te ni kakr mōshishī koto amari ni onnitawashiku sōrō hodo ni kayō no sugata to narite sōrō. Mata kore yori Ichi no Tani<sup>13</sup> ni kudari Atsumori no go-bodai o tomurai mōsabaya to omoi sōrō.

I am Kumagae Jirō Naozane, a native of the Province of Musashi. I have renounced this world and become a Buddhist priest, calling myself Rensei. Since Atsumori was slain by my hand, the sorrow I felt has led me to a form such as this. From here I think I will go westward to the First Ravine and there I will perform a holy Buddhist service for Atsumori's memory.

[After the nanori, the waki, still facing stage front, sings the following verse ageuta passage, called michiyuki, "travel song."]

WAKI

(Michiyuki: au, yowagin)

Kokonoe no	From the ninefold clouds
kumoi <sup>14</sup> o idete	girding round the capital,
yuku tsuki no,	now the moon departs,
kumoi o idete	from the cloud-girt capital
yuku tsuki no	like the moon we part
minami ni meguru	rolling on the southward round
oguruma <sup>15</sup> no	as the little wheel
Yodo <sup>16</sup> Yamazaki <sup>17</sup> o	turns at Pool and Mountain Point
uchisugite	we pass and journey
Koya no Ike <sup>18</sup> mizu	across Koya's lake water
Ikutagawa <sup>19</sup>	and the ikuta;

[The waki faces to his right, goes forward two or three steps, and then returns to his former position, indicating that he has traveled; he finishes the rest of the lines.]

nami koko moto ya <sup>20</sup>	then here where the waves rise up
Suma no Ura <sup>21</sup>	at the Suma Bay
Ichi no Tani nimo	where the First Ravine lies deep
tsukinikeri	I have also come,
Ichi no Tani nimo	where the First Ravine lies deep
tsukinikeri	I have also come.

[After the michiyuki, the waki faces stage front and intones in free-rhythm style the following prose passage, called tsukizerifu.]

(Tsukizerifu: awazu, kotoba)

Isogi sōrō hodo ni Tsu no Kuni Ichi no Tani ni tsukite sōrō. Makoto ni mukashi no arisama ima no yō ni omoi iderarete sōrō. Mata ano Ueno<sup>22</sup> ni atatte fue no ne no kikoe sōrō. Kono hito o aimachi

I have traveled so fast that here I am already at the First Ravine in the Province of Tsu. Truly I still recall that scene of long ago as though it were today. [Facing to his right.] Besides, over in the direction

kono atari no kotodomo kuwashiku ta- of High Meadow I can hear the music of  
zunebaya to omoi sōrō. a flute. I will wait for that person. [*Facing  
stage front again.*] Among other things, I  
would like to ask him about the stories  
of this place. [*The waki goes to the waki seat  
and sits down.*]

[*Following the shidai music, the shite, the grass cutter, enters the stage wearing a Nō mask, a collar  
in pale blue (eri asagi), a striped, less-formal silk kimono (dan noshime), an "inferior silk" broad-  
sleeved robe (shike mizugoromo), a waistband (koshiobi), and a fan (ōgi). He is followed by his  
fellow grass cutters, similarly dressed; all holding sprays of flowers and facing one another, they sing  
the following shidai verse together.*]

#### SHITE AND TSURE

[2] (*Shidai: au, yowagin*)

Kusakaribue no	For the flute grass cutters play,
koe soete	the breeze comes blowing.
kusakaribue no	for the flute grass cutters play,
koe soete	the breeze comes blowing,
fuku koso nokaze	to accompany its voice
narikere.	across the field.

[*The chorus sings the jidori, repeating the above verse, except the third and fourth lines, in a lower  
key.*]

#### CHORUS

(*Jidori: au, yowagin*)

Kusakaribue no	For the flute grass cutters play,
koe soete	the breeze comes blowing,
fuku koso nokaze	to accompany its voice
narikere.	across the field.

[*After the jidori, the shite faces stage front and sings the following verse, called sashi.*]

#### SHITE

(*Sashi: awazu, yowagin*)

Kano okani <sup>23</sup>	There upon the hill
kusakaru onoko	stands the man who cuts the grass,
no o wakete	and across the field
kaerusa ni naru	he will be returning home
yūmagure.	as the twilight falls.

#### SHITE AND TSURE [*Facing one another.*]

Ieji mo sazona	His way home may lead him, too,
suma no umi	near the Suma Sea;
sukoshi ga hodo no	short may be the path he takes
kayoiji ni	on his daily rounds
yama ni iri	deep into the hills

ura ni izuru	down toward the inlet,
uki mi no waza koso	still the work of man's sad life
monoukere.	is too wearisome.

[*The shite and the tsure sing the following low-pitched song, called sageuta, in strict-rhythm yowa-  
gin style*]

#### SHITE AND TSURE

(*Sageuta: au yowagin*)

Towaba koso	Should one ask of you
hitori wabu tomo	if I live alone and sad,
kotaemashi. <sup>24</sup>	let you then reply:

[*They continue to sing the following high-pitched song, called ageuta.*]

(*Ageuta: au, yowagin*)

Suma no Ura	by the Suma Bay
moshio tare tomo <sup>25</sup>	dipping seaweed brine I live;
shirarenaba,	if someone knows me,
moshio tare tomo	dipping seaweed brine I live,
shirarnaba	if someone knows me,
ware ni mo tomo no	then there ought to be a friend
arubeki ni	that I too might find,
amari ni nareba <sup>26</sup>	but this fisher's life I lead
wabibito no	as a wretched man,
shitashiki danimo <sup>27</sup>	those who are so dear to me
utoku shite	keep their distance now.

[*The shite goes to the shite seat, and the tsure to the front of the chorus. All stand and sing*]

sumeba to bakari	Hoping only to survive,
omou ni zo	I resign myself
uki ni makasete	as I yield the rest to fate
sugosu nari,	living out my days,
uki ni makasete	as I yield the rest to fate
sugosu nari.	living out my days.

[*At about the time the singing comes to an end, the waki rises. Then, during the following prose  
dialogue, called mondai, the waki stands at the waki seat and the shite at the shite seat, and they  
respond to each other.*]

#### WAKI

[3] (*Mondai: awazu, kotoba*)

Ika ni kōre naru kusakaritachi ni tazune	Ho, there. Grass cutters. I have some-
mōsubeki koto no sōrō.	thing that I must ask you.

#### SHITE

Konata no koto nite sōrō ka. Nanigoto	Are you speaking to me? What can I do
nite sōrō zo.	for you?

WAKI

Tadaima no fue wa katagata no naka ni About the flute I have just heard, is it  
fukitamaite sōrō ka. played among you?

SHITE

San zōrō. Warera ga naka ni fukite sōrō. Yes. The flute is played among us.

WAKI

Ara yasashi ya. Sono mi ni mo ozenu How elegant! The performance is unbecoming for folks like you, but it is very,  
waza. Kaesugaesu mo yasashu koso very elegant indeed, I should say.  
sōrae.

SHITE

Sono mi ni mo ozenu waza to uketama- Though I hear you say the performance  
waredomo sore masaru o mo<sup>28</sup> uraya- is unbecoming for folks like us, there is  
mazare. Otoru o mo iyashimu na to a saying: "Do not envy those who ex-  
koso miete sōrae. Sono ue shōka boku- cel you. Do not despise those who fall  
teki<sup>29</sup> tote, short of you." Besides, in the case of  
the "woodsman's song" and the "herds-  
man's flute,"

[The shite and the tsure face one another and sing the following verse passage.]

SHITE AND TSURE

(Awazu, yowagin)

kusakari no fue	for the flutes grass cutters play,
kikori no uta wa	and the songs the woodsmen sing
kajin no ei ni mo	are recorded in the verses
tsukuriokarete	written by the poets too;
yo ni kikoetaru	how well known throughout the land
fuetake no	and superb they are

[Facing toward the waki they make a tsumeashi gesture.]

fushin na <sup>30</sup> nasase-	made of bamboo out of joint
tamai so to yo.	you ought not find us so.

[They remain standing in the Same positions. There follows the kakeai, in free-rhythm yowagin style.]

WAKI

(Kakeai: awazu, yowagin)

Geni geni kore wa	Yes, indeed, what you have said
kotowari nari.	appears reasonable;
Sate sate shōka	what you've said of woodsmen's songs
bokuteki to wa	and of flutes for shepherds;

SHITE

kusakari no fue they're grass cutters' bamboo flutes,

WAKI

kikori no uta no and woodcutters' songs for all

SHITE

ukiyo o wataru help them through the fleeting world  
hito fushi o with the melody,

WAKI

utō mo as they sing them,

SHITE

mō mo dance the rounds,

WAKI

fuku mo blow the tunes,

SHITE

asobu mo and play as well

[The shite makes a tsumeashi gesture toward the waki. During the following ageuta passage sung by the chorus, the kyōgen comes out quietly through the half-lifted curtain, goes to the kyōgen seat, and sits down. As the chorus starts to sing, the shite makes a hiraki gesture toward stage front.]

CHORUS

(Ageuta: au. yowagin)

mi no waza no	as they work, which seems
sukeru kokoro ni	pleasing to their hearts, they find
yoritake <sup>31</sup> no,	drifted bamboo-joints,

[The waki sits down at the waki seat.]

sukeru kokoro ni	pleasing to their hearts they make
yoritake no	drifted bamboo-joints
Saeda <sup>32</sup> Semiore <sup>33</sup>	into various types of flutes
samazama ni	such as Little Branch,

[The shite goes out slightly toward stage front and makes a hiraki gesture.]

fue no na wa	Broken Cicada,
okeredomo	as the names are many
kusakari no	for those famous flutes.
fuku fue naraba	So the name we gave, "Green Leaf,"
kore mo na wa	should be considered
Aoba no Fue to	suitable for the flute
oboshimese.	grass cutters play.

[As the chorus sings the following passage, the shite goes out to the eye-fixing pillar and, turning around to his left, goes to the shite seat, while the tsure make an exit across the bridge.]

Sumiyoshi no	Were we at the shore
migiwa naraba	of Sumiyoshi,
Komabue <sup>34</sup> ni ya	the flute of Koguryū
arubeki.	should suit us well.
Kore wa Suma no	Since at Suma inlet
shioki no	the name "Burnt End" left

[The shite, at the shite seat, faces toward the waki.]

ama no Takisashi <sup>35</sup> to	from fishermen's salt-making woods
oboshimese,	should be considered,
ama no Takisashi to	from fishermen's salt-making woods
oboshimese.	should be considered.

[The following dialogue, called kakeai, is exchanged between the shite and the waki.]

#### WAKI

[4] (Kakeai: awazu, youagin)

Fushigi ya na. Yo no kusakaritachi wa	How strange! The other grass cutters
mina mina kaeritamō ni on-mi ichinin	have all gone home, but you are still
todomaritamō koto nani no yue nite	here by yourself. I wonder why.
aruyaran.	

#### SHITE

Nani no yue to ka yūnami no <sup>36</sup> koe o	Why do you ask? Guided by the voices
chikara ni kitaritari, jūnen <sup>37</sup> sazuke owa-	calling across the evening waves I have
shimase.	come. Please repeat for me the Holy
	Name ten times.

#### WAKI

Yasuki koto jūnen oba sazukemōsube-	I shall be glad to repeat the Holy Name
shi. Sore ni tsuketemo okoto wa ta so.	ten times. Though I shall do so, I still
	must ask you who you are.

#### SHITE

Makoto wa ware wa	To relate to you the truth,
Atsumori no	I am really one
yukari no mono nite	who was once in close connection
soro nari.	with Lord Atsumori.

#### WAKI

Yukari to kikeba	I hear you are connected;
natsukashi ya to	you are so dear, he says,

[With the rosary, the waki folds his hand in prayer.]

tanagokoro o	and clasping tight his hands
awasete	together, prays:
namuamidabu	holy Amida Buddha!

[The shite, too, folds his hands in prayer as he kneels on one knee; both chant the following lines from the sutra.]

#### SHITE AND WAKI

Nyakuga jōbutsu <sup>38</sup>	Should I gain enlightenment,
jippō sekai	through this ten-sphered world, let all
nenbutsu shujō	those who call my name be saved
sesshu fusha.	from abandonment.

[As the chorus starts to sing for the shite, the shite looks at the waki and lowers his hands from the prayer position.]

#### CHORUS

(Au, youagin)

Sutesasetamo na yo	"Oh, do not abandon me," I ask,
hitokoe <sup>39</sup> dani mo	though one call alone would be
tarinubeki ni	good enough to save us,
mainichi	truly daily,
maiya no	ever nightly
o-tomurai	you have said a prayer

[Lowering his face, the shite rises and starts to go toward the shite seat.]

Ara arigata ya	and I am so grateful too,
waga na oba	though I have not said
mosazu tote mo	my name should be apparent
ake kure ni	day and night you say

[Returning to his former position, the shite gazes at the waki and moves slightly forward.]

mukaite ekō	the Buddhist holy prayers
shitamaeru	before the altar
sono na wa ware to	for that one whose name is mine.

[Turning to his right, the shite goes to the shite seat.]

ii sutete	With these words he left;
sugata mo miezu	there his figure, too, is lost
usenikeri,	and is seen no more,

[At the shite seat, the shite makes hiraki toward stage front as if he were vanishing]

sugata mo miezu	there his figure, too, is lost
usenikeri.	and is seen no more.

[The shite makes an exit quietly behind the curtain.]



Nakairi (Interlude)

[The *kyōgen*, wearing a striped, less-formal heavy silk kimono (dan noshime), the *kyōgen* two-piece (kyōgen kamishimo), and a waistband (koshiobi), and carrying a fan (ōgi) in his hand, comes out to the name-saying pillar and intones the following prose passage.]

KYŌGEN

(Mondai: awazu, kotoba)

Kayo ni sōrō mono wa Suma no Ura ni sumai suru mono nite soro. Kyō wa makariide fune no kayoi o nagame, kokoro o nagusamebaya to zonzuru. Iya kore ni minare mōsanu o-sō no goza sōrō ga, izukata yori o-ide nasare sōrō zo.

I am a person living by the Bay of Suma. Today I will go out to watch the boats sailing by and amuse myself. [Noticing the waki.] Well, I see an unfamiliar Buddhist priest here. Where did you come from?

WAKI

Kore wa miyakogata yori idetaru so nite sōrō. On-mi wa kono atari no hito nite watari sōrō ka.

I come from the capital and I am a Buddhist priest. Do you live around this vicinity?

KYŌGEN

Nakanaka kono atari no mono nite sōrō.

Yes, I come from this neighborhood.

WAKI

Sayō nite sbrawaba mazu chikō onniri sōrae. Tazunetaki koto no sorb.

If that's so, please come closer. I have something I would like to ask you.

KYŌGEN

Kashikomatte sorb. Sate on-tazune nasaretaki to wa ikayō naru go-yō nite sorb zo.

Yes, holy priest. (Goes to the center of the stage and sits down.) Well, you would like to ask me something. What sort of business do you have in mind?

WAKI

Omoi mo yoranu moshigoto nite sdraedomo kono tokoro wa Genpei ryōke no kassen no chimata to uketamawari oyobite sōrōchū ni mo, Heike no kindachi Atsumori no hatetamaitaru yōtei gononji ni oite wa katatte on-kikase sdrae.

Indeed, this is something you may not expect from me, but I hear that, among other things, this place was the very battlefield where the two houses of the Taira and of the Minamoto had fought. Please tell me the story if you know about the death of Atsumori, a noble of the Heike clan.

KYŌGEN

Kore wa omoi mo yoranu koto o uketamawarisōrō mono kana. Warera mo kono atari ni wa sumai tsukamatsuri

How strange that you should ask me about such things. Though we live in this neighborhood, I don't know too

sdraedomo sayō no koto kuwashiku wa zonzezu sōrō, sarinagara hajimete o-me ni kakari o-tazune nasare sōrō mono o, nan tomo zonzenu to mōsu mo ika nite sōraeba oyoso uketamawarioyobitaru tōri on-monogatari mōsōzuru nite sōrō.

WAKI

Chikagoro nite sōrō.

I would be most grateful.

KYŌGEN

Saru hodo ni Heike wa Juei ninen aki no koro Kiso Yoshinaka ni Miyako o otosare, kono tokoro e utsuritamd ga, Genji wa Heike o horobosan to rokuman'yoki o futate ni wake sayū no uchi-yaburi go-ichimon wa chirijiri ni ochitamō. Naka ni mo Shuri no Tayū Tsunemori no on-ko Mukan no Tayū Atsumori wa gozabune ni noran tote nagisa no kata e onnide arishi ni Koeda to mōsu go-hizo no fue o honjin ni wasuretamō ga, ato nite teki ni toraren koto o kuchioshiku oboshimeshi, mata honjin ni o-kaeri arite fue o tori nagisa e onnide arishi ni gozabune o hajime hyōsen domo kotogotoku oki e idemōshi soro aida, uma wa tsuyoshi oyogasen tote uma o umi e uchiiretamo tokoro ni Musashi no Kuni no Jūnin Kumagae Jirō Naozane ōgi o hiraki manekikereba Atsumori yagate totte kaeshi, namiuchi-giwa nite muzu to kumi ryōba ga aida ni do to ochiru. Kumagae wa daigō no mono nareba sono mama tote osae kubi o kakan to shite uchikabuto o mireba, jūgoroku bakari to miete keshō shite kane kuro-guro to tsuketamō aida, appare yoki musha kana. Tasukebaya to ushiro o mireba, Dohi Kajiwara 40 jikki bakari tszukitari. Kumagae mōsu yō wa tasukemoshitaku soraedomo goran no gotoku mikata ōzei tszukitari. Kumagae ga te ni kake onnato nengoro ni tomuraimōsan tote on-kubi kakiotoshi on-shigai o mitatemasureba koshi no nishiki no fukuro ni fue no goza sōrō aida, sunawachi taishō no kenzan ni ire-

Well. It was about autumn of the second year of the Juei era that the Heike were defeated at the capital by Kiso Yoshinaka and the Heike moved to this place. The Genji, however, determined to destroy them. Dividing their gallant warriors six hundred thousand strong into two forces, the Genji crushed the Heike right and left, and as the Heike fell, they scattered and dispersed. Among them the son of Lord Tsunemori, the vice-minister of the Service Bureau, was Atsumori, who held no office. He went out to the shore to board the royal ship, but as he forgot his treasured bamboo flute called Little Branch in the main camp, he was vexed at the thought that Later it might fall into the enemy's hands. So he went back to the main camp and recovered it. When he came out to the shore again, the royal ship and those of the soldiers were all out at sea. His steed was strong. He tried to make him swim but as he spurred him, Kumagae Jirō Naozane, who came from the Province of Musashi, opened his fan and beckoned him back with it. Soon Atsumori returned ashore. They grasped each other and down they fell between the horses by the shore. Huge heroic man that Kumagae was, he held Atsumori accordingly and pressed him down, but, looking under the helmet as he was about to behead him, he saw that Atsumori seemed fifteen or sixteen years old, with his face powdered and his teeth dyed deep black. He seemed



shi ni makoto ni kakaru orifushī fue o mochtamad koto wa, kindachi no naka nite mo yasashiki on-kata nari tote, minamina yoroi no sode o nurashitaru to mōsu. Sono nochi on-na o tazunuru ni Tsunemori no on-ko Mukan no Tayū Atsumori nite goza aritaru to mōsu. Makoto ya hito no mōsu wa Kumagae wa shukke shite Atsumori no go-bodai 0 tomurō to mōsu ga, sayō no mono naraba sono toki tasukemōsōzuru ni, tasukenu mono naraba kore wa itsuwari nite sorobeshi. Sono Kumagae ga kono tokoro e kitarekashi. Uchikoroshite Atsumori no kyōyō ni itashitaku to no mōshigoto nite sōrō. Mazu warera no uke-tamawariyobitaru wa kaku no gotoku nite goza sōrō ga, nanto oboshimeshi otazune nasare sōrō zo. Chikagoro fushin ni zonji sōrō.

splendid and gallant. Kumagae wanted to spare him, but as he glanced back there came galloping Dohi and Kajiwara, followed by some ten other braves. "I would like to spare you," he said, "but many on my side are coming, as you see. By my hand you must fall. I shall pray most earnestly for you." So saying, Kumagae beheaded him. As he looked at the corpse, there was a bamboo flute in a brocade bag worn by his hip. Thereupon it was presented to the general for inspection. Certainly in a situation such as this, anyone who still carried his bamboo flute; even among the nobles, was most elegant, they said, and all wet their armor's sleeves with tears. Later when they investigated who he was, it was Atsumori who held no office, the son of Lord Tsunemori. According to what people say, Kumagae renounced this world to pray for Atsumori's memory; however, if he were such a man, he should have saved Atsumori at that time. Since he did not, he must be a hypocrite. Let that Kumagae come to this place, and he would be struck down to be offered as a prayer for Atsumori's memory. So they say. Well, this is what we've heard. Please tell me why you ask me about this. Lately I have felt something strange around here.

WAKI

Nengoro ni on-monogatari sōrō mono kana. Ima wa nani o ka tsutsumimōsukebi. Kore wa Kumagae no Jird Naozane shukke shi Rensei to mōsu hōshi nite sbrō. Atsumori no go-bodai o tomurai-mōsan tame kore made mairite sōrō yo.

How kind of you to tell me all about the story. Now why should I conceal anything about myself from you? I am Kumagae Jirō Naozane who renounced this world and is now called Rensei. I have come to this place in order to perform a holy service for Atsumori's memory.

KYŌGEN

Sate wa sono toki no Kumagae-dono nite sōrō ka. Sayō no koto to mo zonzezu yaji naru monogatari mōshite sōrō.

Well. So you're the Kumagae of that time. Without meaning to, I'm afraid I've told Atsumori's story. Please forgive

Comen sōrae. Sate zen ni tsuyoki wa aku nimo tsuyoshi to mōsu ga katagata no koto ni sōrōbeshi. Yaya Atsumori no onnato on-tomurai arekashi to zonji sōrō.

me. Well, as the saying goes, "He who is strong for good deeds is strong for bad ones." That is the warrior. I hope you say some holy Buddha's prayers for Atsumori.

WAKI

Iya iya kurushikarazu sōrō. Kono tokoro e kitari sōrō mo Atsumori no onnato tomuraimdsan tame nite sōrō aida, shibaraku tōryū mōshi yaya arigataki on-kyō o dokuju shi kano on-nato o nengoro ni tomuraimōsōzuru nite sōrō.

No, no. I am not offended I do not mind all this. The reason I came to this place is that I wanted most earnestly to say some holy prayers for Atsumori's memory. I will stay here for a while and with the recitation of sutra, I would like to hold a holy service.

KYŌGEN

Sayō nite sōrawaba o-yado o mōsōzuru nite sōrō.

If that is so, may I offer you lodgings

WAKI

Tanomi sōrōbeshi.

That is kind of you. Thank you.

KYŌGEN

Kokoroe mōshitesōrō.

Not at all, good priest

PART II

[After the Interlude, at the waki seat, the waki sings the following ageuta verse, called machiutai, "waiting song."]

WAKI

[5] (Machiutai: au; yowagin)

Kore ni tsuketemo tomurai no, kore ni tsuketemo tomurai no hōji o nashite yomosugara nenbutsu mōshi Atsumori no bodai o nao mo tomurawan, bodai o nao mo tomurawan.

For this connection let me say a holy prayer, for this connection let me say a holy prayer and the Buddhist service too let me hold nightlong calling out Amida's name for Atsumori that his soul may find true rest as I pray still more, that his soul may find true rest as I pray still more.





[Following the issei music, the nochi-jite, Taira no Atsumori, wearing the Atsumori mask; a flowing black wig (kuro tare); a tall black cap (nashiuchi eboshi); a "long silk. " loose, unlined, broad-sleeved outer robe (chōken); a white headband (shiro hachimaki); a collar in white and red (eri shiro aka); a "thick board" heavy silk kimono (atsuita); a white broad divided skirt (shiro ōguchi); a waistband (koshiobi); a fan (ōgi); and a long sword (tachi), enters the stage and stands at the shite seat, where, facing stage front, he sings the following verse.]

SHITE

[6] (Au, yowagin)

Awajigata <sup>41</sup>	On Awaji-bar
kayō chidori no	I hear the plovers' voices
koe kikeba	passing back and forth.
nezame mo Suma no <sup>42</sup>	Wakeful, too, from sleep nightlong
sekimori wa ta so.	who is he like Suma's guard?

[During the following exchange between the waki and the shite, called the kakeai, the shite stands at the shite seat, while the waki sits at the waki seat. The shite, facing the waki, finishes the rest of the verse.]

(Kakeai: awazu, yowagin)

Ika ni Renaei	Listen now, Rensei,
Atsumori koso	here is Atsumori
mairite sōrae.	who has come before you now.

WAKI

Fushigi ya na	Oh, how strange this seems!
fushō o narashi	As I tap the gong I hold
hōji o nashite	a holy Buddhist service
madoromu hima mo	when I have no time to spare
naki tokoro ni	for a moment's dozing,
Atsumori no	Atsumori came,
kitaritamō zo ya.	or it so appeared and surely
Sate wa yume nite	this, I thought, was but a dream.
aruyaran.	Am I dreaming still?

SHITE

Nani shi ni yume nite arubeki zo. Utsu- tsu no inga o harasan tame ni kore made araware kitaritari.	Why must it be a dream? It is to atone for the sins of my life that I come here before you in a visible form.
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WAKI

Utate na ya.	What a foolish thing to say!
Ichinen Midabutsu <sup>43</sup>	With one clear call of Mida's name
sokumetsu muryō no	at once the guilt of all your sins,
zaisho o harasan	countless though they be, is cleansed away;
shōmō no	ceaselessly I hold
hōji o taesezu	in the Holy Name the service,

tumurō kuriki ni	and with grace so given by it
nani no inga wa	what karma can still remain
arisoumi <sup>44</sup> no	crag-bound like the ocean

SHITE

fukaki <sup>45</sup> tsumi o mo	fathomless my sins may be
toiukame	should I still be saved?

WAKI

mi wa jōbutsu no	Yes, by prayer I hope it serves
tokudatsu no en.	for my own salvation too,

SHITE

Kore matatashō no	as this is Dharma's power
kuriki nareba	on our next existence

WAKI

higoro wa kataki	so the long-time enemy
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SHITE

ima wa mata	of the past shall now
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WAKI

makoto ni nori no	once again become a friend
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SHITE

tomo narikeri.	by Amida's mercy.
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[The shite makes a tsumeashi gesture toward the waki.]

CHORUS

(Au, yowagin)

Kore ka ya	In the saying
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[The shite makes a hiraki gesture toward stage front.]

akunin no tomo o	that "one should leave his friend
furisutete	if he's evil;

[With his left hand the shite points to the waki and, while moving forward and flipping his left sleeve, looks at the waki.]

zennin no	if the foes are good,
kataki o	bid them welcome,"
maneke to wa,	you're indeed the proof
on-mi no koto ka	of the very words just said!
arigata ya.	How truly grateful!
Arigatashi,	I am so grateful,

[*Changing his mood, the shite goes around to his left toward the shite seat*]

arigatashi. I am so grateful.  
Totemo sange no Now I wish I could relate  
monogatari all of my story  
yosugara iza ya to you in this confession  
mōsan, throughout the night,  
yosugara iza ya to you in this confession  
m&an. throughout the night.

[*At the shite seat, the shite faces toward the waki. Then, from in front of the musicians, the shite goes out toward center stage and sits on the stool provided by the stage attendant as the chorus sings the following passage, called kuri.*]

[7] (*Kuri: awazu, yowagin*)

Sore haru no hana<sup>46</sup> no All the flowers in the springtime  
jutō ni noboru wa rising toward the treetops higher  
jōgu bodai no lift us and inspire us all  
ki o susume to true salvation,  
aki no tsuki no and the moon at autumn  
suitei ni shizumu wa shines across the water on its bed  
geke shujō no to reveal its form to save  
katachi o misu. all the lowly beings,

[*While all sit, the shite sings the following sashi passage in free-rhythm yowagin style.*]

#### SHITE

(*Sashi: awazu, yowagin*)

Shikaru ni ichimon yet in spite of this the Heike  
kado o narabe lined their mansions' gateways,  
ruiyō eda o flourished like a mighty tree  
tsuraneshi yosooi intertwines its leafy branches.

#### CHORUS

makoto ni kinka As the morning glory blooms  
ichijitsu<sup>47</sup> no only for a day  
ei ni onaji, with its glowing splendor,  
yoki o susumuru so the law that glorified  
oshie ni wa good and teaches men  
ō koto kataki<sup>48</sup> did not realize its goal  
ishi no hi no for a moment brief  
hikari no ma zo to like flintstone's spark  
omowazarishi for we were all thoughtless,  
mi no narawashi koso hampered by accustomed habits  
hakanakere. in this fleeting world.

#### SHITE

Kami ni atte wa From on high, the mighty look  
shimo o nayamashi on the low whom they oppress,

#### CHORUS

tonde wa ogori o As they prosper, rich and haughty  
shirazaru nari. they grow and know no end.

[*The shite rises from the stool and dances, periodically making appropriate gestures, during the following kuse passages sung by the chorus in strict-rhythm yowagin style.*]

(*Kuse: au, yowagin*)

Shikaru ni Heike On the other hand, Indeed,  
yo o totte here the Heike  
nijuyonen ruled this world for twenty  
makoto ni years and longer,  
hitomukashi<sup>49</sup> no but a generation  
suguruwa yume no passes only like a span  
uchinare ya. of a dream we dream.

[*The shite advances slightly forward toward stage front*]

Juei no In Juei  
aki no ha no as the autumn leaves  
yomo no arashi ni are all tossed before the storm,

[*Pointing the fan around, the shite looks to his right.*]

sasoware raging fiercely  
chirijiri ni naru scattering and scattering  
ichiyd no like a single leaf  
fune ni uki floating in a boat

[*The shite makes a sayū gesture, indicating a stop.*]

nami ni fushite upon the waves we slept  
yume ni dani mo dreaming, never turning  
kaerazu. even homeward,

[*The shite goes out toward the eye-fixing pillar.*]

Rōchō no<sup>50</sup> like the caged birds  
kumo o koi, longing for the clouds  
kigan tsura o and returning columned geese  
midaru naru, left astray behind

[*Looking at the sky, the shite turns in a large arc to his left.*]

sora sadamenaki in the skies unsettled still  
tabigoromo dressed in traveling robes  
hi mo<sup>51</sup> kasanarite days that piled on days we found  
toshitsuki no months turned into years,  
tachikaeru ending to return  
haru no koro with the spring again

[*From the front of the chorus the shite goes forward toward center stage.*]

kono lchi no Tani ni in the First Ravine we sheltered  
komori te in seclusion



[The shite makes a sayū gesture, indicating a stop.]

shibashi wa koko ni for a little while and lived  
Suma<sup>52</sup> no Ura. by the Suma Bay.

[The shite opens the fan, makes an ageōgi gesture, and sings the following verse, called ageha.]

#### SHITE

(Ageha)

Ushiro no Roaring downward  
yamakaze from behind us  
fukiochite comes the mountain blast,

[With an ōzavū gesture, the shite goes out toward stage front as the chorus sings the rest of the kuse passage.]

#### CHORUS

(Kuse: au, yowagin)

no mo saekaeru till the fields turned frosty too  
umigiwa ni by the ocean shore  
funo no where our boats  
yoru to naku<sup>53</sup> were afloat at hand,  
hiru to naki day and night throughout  
chidori no koe mo came the plovers' crying too

[At stage front the shite flips up his left sleeve, and, using it for a pillow, he sits down.]

waga sode mo dampened with sea spray,  
nami ni shioruru like the beach we slept upon,  
isomakura, are our sleeves with tears.  
ama no In the huts

[The shite rises and goes out toward the eye-fixing pillar; then, turning to his left, he goes to the shite seat.]

tomaya ni of the fishers,  
tomone shite close with them we slept  
Sumabito<sup>54</sup> ni nomi and were used to Suma folks,

[Raising the fan up, the shite goes out toward stage front from the chorus front, holds the fan up horizontally, and folds it.]

sonarematsumo no wind-embraced like shore-pines  
tatsuru ya twisting upward  
yūkemuri rose the evening smoke,  
shiba to yū<sup>55</sup> mono fed by what they called brushwood  
orishikite which we broke and lay,  
omoi o Suma no thinking of this Suma-life

[Pointing upward with his fan, he looks above to his right.]

yamazato no at the village-town  
kakarutokoro ni in a mountain such as this  
sumai shite we endured our days,

[Going around in a large arc to his left, the shite proceeds toward chorus front.]

Sumabito ni and became at last  
narihatsuru like those Suma folks;

[In front of the chorus the shite makes a sayū gesture and finishes the dancelike movement, as the chorus concludes the kuse passage.]

ichimon no hate zo thus our clan has faced its ending  
kanashiki. lamentably.

[During the following passage exchanged between the shite and the waki, called kakeai, the shite stands in front of the hand-drum players, and the waki, at the waki seat. The prose passage is intoned by the shite.]

#### SHITE

[8] (Kakeai: awazu, tsuyogin)

Sate mo Kisaragi muika no yo ni mo Then it was around the sixth day of the  
narishikaba, oya nite sōrō Tsunemori second month. My father, Tsunemori,  
warera o atsume imayō o utai maiasobi- called us all together. And we sang mod-  
shi ni. ern ballads as we danced and played.

#### WAKI

Sate wa sono yo no That was how it happened then  
onnasobi narikeri. in the night you held your feast,  
Jō no uchi ni safe within your stronghold;  
sa mo omoshiroki notes of joyous lyric songs  
fue no ne no of the flute were heard  
yosete no jin made even at the camped position  
kikoeshi wa of your enemy.

#### SHITE

Sore koso sashimo Atsumori ga saigo Yes, indeed, that was until the final mo-  
made mochishi fuetake no ment htsumori kept the bamboo flute,

#### WAKI

ne mo hitofushi o playing such a melody,  
utaiasobu singing, too, enjoying

#### SHITE

imayō<sup>56</sup> rōei modern ballads, chanting verses

#### WAKI

koegoe ni line by line aloud



[Turning to his right, the shite goes toward the shite seat and starts dancing as the chorus sings the following issei verse.]

CHORUS

(Issei: awazu, tsuyogin)

hyōshi o soroe keeping time in unison  
koe o age we raised our voices.

[The shite dances to the hayashi music. This dance should be performed invigoratingly in four or five movements.]

Chū no mai

[After the dance, the shite makes an ageōgi gesture and sings the following lines.]

SHITE

[9] (Awazu, tsuyogin)

saru hodo ni Sometime afterward,  
mi-fune o hajimete first the royal barge was launched

[The shite stamps the floor as the chorus sings the following passage.]

CHORUS

(Noriji: ōnori, tsuyogin)

ichimon minamina and as all the mighty clansmen

[Pointing outward with his fan and turning to his right, the shite goes out toward stage front from the shite seat.]

fune ni ukameba had put out their boats to sea,  
noriokureji to shouting loud, “We will not be  
migiwa ni uchiyoreba left behind,” and Atsumori rushed  
gozabune mo hyōsen mo to the shore, but all the soldiers’ boats

[At stage front, the shite makes a kumo no Ogi gesture and looks into the distance.]

haruka ni nobitamb. and royal barge had fled far out to sea.

[The shite sings the following in free-rhythm tsuyogin style as he retreats to the shite seat.]

SHITE

(Awazu, tsuyogin)

Senkata nami ni<sup>57</sup> Left so helplessly behind  
koma o hikae against the surging waves

[The shite makes a yūken gesture with his fan, indicating his feeling.]

akirehatetaru Atsumori held his steed,  
arisama nari. overwhelmed completely

[The shite goes out toward waki front; the chorus sings the following verse]

CHORUS

(Chūnori, tsuyogin)

Kakarikeru in a circumstance  
tokoro ni like this. Meanwhile,

[The shite looks back toward the curtain and goes forward to the shite seat, as if to welcome his foe, as the chorus sings the following lines.]

ushiro yori from behind there came  
Kumagae no brave Kumagae  
Jirō Naozane Jirō Naozane,  
nogasaji to bent on his capture,  
oikakrtari. chasing after him.

[Turning to his left as if to pull on the reins, the shite goes to the shite seat.]

Atsumori mo Atsumori, too  
uma hikikaeshi wheeled his steed and turned ashore  
nami no through the waves

[Drawing his sword, the shite goes out toward stage front and strikes his foe.]

uchimono<sup>58</sup> nuite that came pounding back and forth  
futauchi he drew his sword  
miuchi wa and twice or thrice  
utsu zo to mieshi ga he seemed to strike the enemy,

[While the waki and the shite are locked in combat, the shite, turning back to his left, kneels on one knee.]

uma no ue nite and on their steeds they grappled,  
hikkunde one another, then  
namiuchigiwa ni falling by the surf-rushed shore  
ochikasanatte dropped atop each other hard,  
tsui ni and at last,  
utarete slain and vanquished,  
useshi mi no on the Wheel of Fate

[Looking over at the waki, the shite rises.]

inga wa that ever turns  
meguriaitari<sup>59</sup> he returns to meet with you.

[Lifting up the sword, the shite goes in front of the waki.]

kataki wa kore zo to “My enemy is here,” he shouts  
utan to suru ni as he’s about to strike him:

[Retreats to position in front of the hand-drum players.]

ada oba on nite “Evil I’ll repay with good,”  
hōji<sup>60</sup> no for the prayers

[Kneeling, the shite turns around and faces stage front.]

nenbutsu shi you have said for me  
tomurawarureba calling on Amida’s name,



[Looking at the waki.]

tsu ni wa tomo ni so at last we surely **Too**  
mumnrubeki shall be born again  
onaji hachisu no on the same sweet lotus seat.

[As the shite rises, he goes out toward the eye-fixing pillar, and, turning to his right, he goes to the shite seat ]

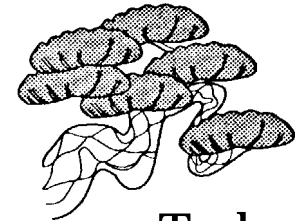
Kensei hōshi<sup>61</sup> Rensei, truly named  
kataki nite wa you are no mortal foe  
nakarikeri anymore, oh, priest,

[Throwing down his sword, the shite clasps his hands in prayer.]

ato tomuraite who says the holy prayers  
tabitamae, for my memory,

[Turning toward waki front, the shite makes a tome stamp]

ato tomuraite oh, say the holy prayers  
tabitamae. for my memory.



## Tadanori

### Introduction

One of the most attractive figures among the Genpei warriors for No playwrights is, indeed, Tadanori, as Zeami selected him for this *shura* piece, which belongs to Group II of Nō plays. There are, among other factors, two good reasons for Zeami to do so: namely, Tadanori was a noted poet and equally renowned for his valor as a great general of the Heike clan. The fact that the Heike were defeated in war adds to the story an acute sense of sadness, tinged with an air of mutability. Moreover, the famous ninth chapter of The *Tale* of the Heike<sup>1</sup> is highly praised for its literary excellence, which Zeami used as if providing the very proof for his conviction, which he stated in his essay entitled “On Nō Composition”: “The image of the warrior. If, for instance, your source is about a famous captain of the Genji or the Heike, take special care to write as it is told in the *Tale* of the Heike.”<sup>2</sup> As a playwright, he seems to have had great confidence in this piece, for he dictated in the “Sarugakudangi”: “*Michimori, Tadanori, Yoshitsune*, these three numbers are good Nō for the *shura* style.” This opinion is reiterated by Zenchiku (1405–72) in his “Kabuzuinoki”: “*Satsuma no Kami Tadanori* has the Deeply Hidden Style and the *Yūgen* Style.” He also considered it as the representative piece among the Group II plays.

Since Tadanori excelled in the arts of both poetry and arms, Zeami emphasizes his ties to poetry in this play rather than the agonies he suffered in the Ashura World. Among the attachments that continue to bind him to the temporal world, the strongest is the fate of his poem “On the Flowers at my Native Place”:

Though the capital  
at rippte-lapping Shiga  
lies in ruined waste,  
the mountain cherry blossoms  
are the same as long ago.

