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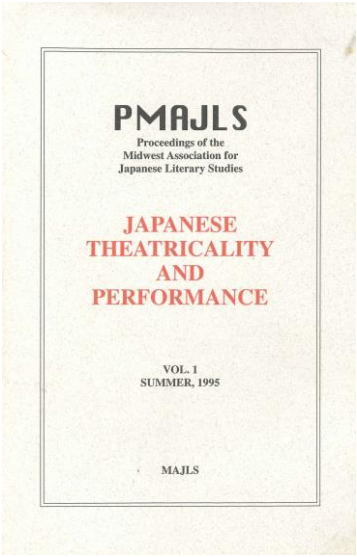

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KAWATAKE MOKUAMI AS LYRICIST

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Commenting on the musical plays that dominated the late seventeenth-century English stage, the music critic Roger North (1653-1734) lamented the fact that "they consisted of half Musick, and half Drama," insisting that the "error of mixing 2 capitall enterteinements could not stand long. For some that would come to the play, hated the musick, and others that were very desirous of the musick, would not bear the interruption that so much rehearsall [i.e., recitation] gave, so that it is best to have either by itself intire."[1] His pronouncement proved in part to be prophetic in the West, for in Europe in the centuries that followed, serious stage productions tended largely to follow the separate routes of musical opera and non-musical drama.

It is interesting to imagine what Mr. North's reaction would have been to a *Gesamtkunst* like kabuki, and how he might have accounted for its enduring popularity. The Edo theater made no attempt to separate the "2 capitall enterteinements"; in many respects, as I shall attempt to demonstrate here, word and music remained as tightly enmeshed as ever in the Bakumatsu period. Indeed, "the essential aspect of Edo drama" has been characterized as "its

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[1] Roger North, *Roger North on Music: Being a Selection from his Essays Written during the Years c. 1695-1728*, ed. John Wilson (London: Novello, 1959) 353-4.

constant combining, in various forms, of fragments of parallel and preceding performing arts," a tendency which persisted even in Meiji kabuki.[2] This is particularly evident in Kawatake Mokuami's (1816-1893) works, both in the use of song and chant in his dramas (*sewamono* and *jidaimono*) and in the dialogs interspersed throughout his musical dance pieces (*shosagoto*).

The vast corpus of Mokuami's work is a formidable object of study, not only because of its sheer volume, but also because its unusual diversity of form and content calls on analytical skills which few individuals possess. His dramaturgy drew on sources as diverse as noh plays and popular *rakugo*, and resulted in a rich variety of works including *jōruri* dance pieces and numerous song texts, often combining several types--*jidai-mono*, *sewa-mono*, dance dramas, and songs--in a single work.[3] It was not an empty encomium when Tsubouchi Shōyō (1859-1935) said of Mokuami that "He was indeed the great wholesaler of Edo theater, the Roman Empire of Tokugawa popular literature, his works constituting a great metropolis spanning several centuries."[4] In the present study, I shall undertake to explore only one small corner of that vast empire and consider Mokuami's role as lyricist. This discussion will also necessarily touch on some of the conventions of the music accompanying those lyrics, and will be examined in part from the perspective of the two traditions

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[2] Inoura Yoshinobu, "Kinsei engeki to kayō: shu to shite futatsu no geki no gawa kara," *Kanshō Nihon koten bungaku: dai 15-kan, kayō II*, eds. Shinma Shin'ichi and Shida Nobuyoshi (Tokyo: Kadokawa Shoten, 1977) 397.

[3] For a comprehensive treatment of Mokuami's use of materials from contemporary *rakugo* and storytelling, see Kawatake Toshio et al., *Sewa kōdan: Mokuami-mono no tenkai* (Tokyo: San'ichi Shobō, 1982).

[4] Tsubouchi Shōyō, "`Kawatake Mokuami den' jo," *Kawatake Mokuami shū*, Meiji bungaku zenshū 9 (Tokyo: Chikuma Shobō, 1966) 372.

in Japanese vocal music of narrative recitation (*katarimono*) and lyrical song (*utaimono*).[5]

"Kataru" versus "Utau"

Both the singing of poetic texts (*inbun*) and the chanting of prose texts (*sanbun*) may of course be found to coexist in many musical cultures, but it is characteristic of the tradition of Japanese vocal music that the latter occupies a large portion of the total repertoire, and that it has been accorded such high artistic status. Whether *The Tale of the Heike*, medieval sermons, or *The Tale of Princess Jōruri*, the recitation of prose texts was set to musical accompaniment and elevated to a considerable degree of refinement. Though the traditions of *katarimono* and *utaimono* have been mutually influential in many ways over time, their respective, **relative** tendencies may be summarized as follows:

Katarimono	Utaimono
1. Freer rhythm	1. Rhythmic patterns more fixed
2. Non-melodic	2. Melodic
3. Greater freedom of tempo	3. Tempo more fixed
4. Text usually unmetered prose	4. Text usually metered poetry
5. Narrative (*joji-teki*)	5. Lyrical (*jojō-teki*, sometimes descriptive (*jokei-teki*)
6. Strong correspondence between sense of text	6. Less immediate correspondence between

[5] The following discussion of the *katarimono* and *utaimono* traditions is partly indebted to Kikkawa Eishi, *Nihon ongaku no bi-teki kenkyū* (Tokyo: Ongaku no Tomo Sha, 1984) 147-9.

and qualities of music; music often serves for "embellishment" (*shūshoku ongaku*) or "effect" (*kōka ongaku*)	sense of text and conventions of accompanying music; music is "accompaniment" (*bansō ongaku*)
7. Less adherence to *jo-ha-kyū* structure (Examples: *heikyoku, sekkyō-bushi, jōruri*, etc.)	7. Jo-*ha-kyū* structure often apparent (Examples: *jiuta, sōkyoku, nagauta, zokkyoku, meriyasu*, etc.)

These distinctions remained clear through the first half of the Edo period, but grew less rigid in the second half. By the time Mokuami wrote his song texts, there was already considerable crossing-over; later forms of *jōruri* drew heavily on the conventions of *nagauta*, while songs--particularly those used in the theater--often displayed narrative, "recitativo" qualities. Yet even of these later, song-style *jōruri*, one says that they are "chanted" (e.g., "Kiyomoto o kataru") while *nagauta* are always "sung" ("nagauta o utau"), and this linguistic usage demonstrates the persistence of these two mediaeval categories through the nineteenth century.[6] Mokuami's lyrics themselves paralleled the increasing approximation between these two types, and made the most of this development. It is significant in this regard that, over the course of his long career, Mokuami shifted from the more narrative Takemoto and Tokiwazu styles of *jōruri* to an almost exclusive use of the highly lyrical, "sung" Kiyomoto both in his dance pieces and in incidental interludes in his plays.[7]

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[6] Eta Harich-Schneider, *A History of Japanese Music* (London: Oxford UP, 1973) 527.

[7] Kawatake Shigetoshi, *Zōtei kaihan Kawatake Mokuami*, Mokuami zenshū shukan (Tokyo: Shun'yōdō, 1925) 114.

Beginning from about the time of Namiki Gohei's (1789-1855) move from Kansai to Edo, the music employed in the kabuki theater there gradually became more diverse. As styles of *jōruri* were transplanted from use in the puppet theater of Western Japan to the kabuki of the East, they assumed many qualities formerly associated with *utaimono*; from the Bungo-bushi that had been transplanted to Edo sometime around 1730 developed Tokiwazu and Tomimoto, and in the eighth year of Bunka (1811) the first Kiyomoto Enju broke from the Tomimoto tradition to form the style that would enjoy increasing popularity in Bakumatsu theater.[8]

Each stage in these developments represented a step away from narrative chant toward greater lyricism. The increased mixing of the two modes of contemporary vocal music found optimal expression through Mokuami's ability to create combinations of the quotidian and the sublime, the classical past and the everyday present. These combinations may be seen on every level: his mixing of a *jidaimono* and a *sewamono* in a single work, his fusion of classical diction and street slang in actors' lines (particularly dramatic monologues), and in his compounding of the narrative and lyrical in song texts. His *sewamono* are noted for their frequent and effective use of *yosogoto jōruri*, or *jōruri* pieces employed not as dance accompaniment, but rather as a device to create an atmosphere, one whose lyrics complement the action in subtle rather than direct ways.[9] This bringing together of different worlds is an important aspect of Mokuami's dramaturgy, and

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[8] Kageyama Masataka, *Kabuki ongaku no kenkyū: kokubungaku no shiten*, Shintensha kenkyū sōsho 48 (Tokyo: Shintensha, 1992) 30-2.

[9] Mokuami is especially noted for his use of *yosogoto jōruri*. See Kageyama Masataka, "Kabuki ongaku gaisetsu: josetsu ni kaete," *Kabuki ongaku*, ed. Tōyō Ongaku Gakkai, Tōyō ongaku sensho 12 (Tokyo: Ongaku no Tomo Sha, 1980) 36-7.

his song lyrics demonstrate many of these same qualities, like microcosms of his plays. In considering how actors' lines, song lyrics, and accompanying music are mutually complementary, I should like to begin by characterizing some of the qualities of Mokuami's use of language.

"Musicality" and Language

A number of critics have referred to the essential "musicality" of Mokuami's language.[10] This quality appears throughout his plays, both in lines that are sung and in those that apparently were never intended to be set to music. His language often demonstrates a rhythmical cadence that becomes more pronounced as the dramatic intensity of a scene increases. Such lines move on a spectrum between simple binary division of phrases with a caesura and fully "metered" (5-7) lines in classical language. This tendency is most pronounced in actors' monologues, which are often delivered in a rhythmical chanting redolent of *Gidayū* Nearly any of his plays could supply abundant examples. In one of his most perennially popular domestic dramas, *Aoto zōshi hana no nishikie*--more commonly known as *Benten Kozō*--this is particularly evident in lines where the characters announce themselves. The wandering priest whom Benten encounters in the second act reveals his identity and strikes a pose:

"Omote wa kari ni / hotoke	"Outwardly I may appear to
no sugata, / kokoro wa /	be a priest, but inwardly

10 See Konishi Jin'ichi, *Nihon bungeishi V* (Tokyo: Kōdansha, 1992) 295-6; Kawatake Shigetoshi, *Zōtei* 337; Kawatake Toshio, *A History of Japanese Theater II: Bunraku and Kabuki* (Tokyo: Kokusai Bunka Shinkokai, 1971) 70.

oni no / yowatari ni, /
kikyā dassanu / jigoku-
mimi, / mugen dokoro ka /
muzan ni mo / seken-
shirazu no / futokorogo,
hime o tsuridashi /
Kotarō ni / natta
temee ga / bake no
kawa, / haide kakaseta /
sono tōri, / ōmu-gaeshi
ni / ima koko de / bōzu
to miseta / shōtai o,/
akashite iyā / ore mo
nusutto, / ima Tōkaidō
ni / kakure no nee/
Nippon Daemon to /
iu wa , ore ga
koto da."[11]

I go through life as a demon
with sharp ears that miss ,
nothing that are not only
boundless but cruel as well.
You, though, are a pampered /
child ignorant of the
world. Just as you lured
Lady [Senju] here and
unmasked yourself as
having pretended to be
Kotarō, even so shall I repeat
to you the true character
of the one here posing as
a priest: to tell the truth, I
too am a thief, one now
notorious throughout the
Eastern Seaboard, the one
known as Nippon Daemon."

Benten likewise answers with a stylized, semi-metered declamation, after which he also strikes a pose.[12] In the third act, Benten slips into a clothing shop in the guise of a woman. His masculine identity is betrayed by his tattoo, however, whereupon he strikes a pose and again announces himself defensively in rhythmic lines.[13]

Though such stylized rhythm is most pronounced in dramatic self-introductions (*tsurane*) or on other monologues, lines casually mixing classical diction and imagery with rough

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11 Kawatake Mokuami, *Benten Kozō, Hato no Heiemon*, ed. Kawatake Shigetoshi (Tokyo: Iwanami Shoten, 1928) 58.
12 Kawatake, *Benten* 59.
13 Kawatake, *Benten* 101-2.

street slang (*beranmee-chō*) often fall into a musical cadence even in less intense scenes. According to some of his close associates, Mokuami would often chant lines as he composed, and the musical rhythms with which he endowed his words proved infectious; not only did actors easily memorize them, but theater-goers also learned them by heart, and lines from his plays could often be heard chanted on the streets of the theater district.[14]

"Counterpoint": Narration and Lyric

It has been asserted that Mokuami's style and conventions saw few significant changes throughout his long career.[15] To be sure, his fascination with the underworld was a constant, and to the very end he never tired of the theme of "honest man driven to crime." One aspect of his plays that showed a definite pattern of development, however, was his use of music and song, and the interplay and mutual complementarity between song, chant, and actors' lines. This relationship moved over the course of his career toward greater complexity and subtlety. Yamaguchi Osamu has described three possible relationships between music and speech: juxtapositional (parallel), interdependent (complementary), and contradistinctive (discriminatory).[16] In Mokuami's earlier works--particularly in his early use of *yosogoto jōruri*--a juxtapositional mode predominates, while his later works often shift freely between juxtapositional and interdependent.

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[14] Kawatake, *Zōtei* 337.

[15] Yamamoto Jirō, *Mokuami*, Iwanami kōza Nihon bungakushi 10 (Tokyo: Iwanami Shoten, 1959) 22.

[16] Yamaguchi Osamu, "Music and Its Transformations in Direct and Indirect Contexts," *The Oral and the Literate in Music*, ed. Tokumaru Yoshihiko and Yamaguchi Osamu (Tokyo: Academia Music, 1986) 32.

In considering the musical effects in Mokuami's plays one must, as has been demonstrated, go beyond the use of *jōruri*, *nagauta*, and off-stage background music (*geza ongaku*), and examine the actors' lines themselves and how these are integrated with song and accompaniment. Whether in a musical dance drama or in a more conventional play, song and speech are never far apart from one another; Mokuami shifts easily and naturally from one to the other. Sections of *jōruri* appear throughout his plays, but the singing/chanting is constantly overlapped with the actor's lines in an almost "contrapuntal" relationship.

In Mokuami's plays, this "counterpoint" between song and script, between lyric and narrative, is not fugal; rather, the song both complements the actors' emotions with corresponding narration and balances the spoken story line (narrative) with lyricism. An early example is seen in the Ansei 6 (1859) play *Kosode Soga azami no ironui*--commonly known as *Izayoi Seishin*--in the scene in the second act where Izayoi escapes from the pleasure quarters and makes her way to the river, where she hopes to meet Seishin. The off-stage Kiyomoto chanter begins:

Oboroyo ni	Even the shining of stars
hoshi no kage sae	on a misty moonlit night:
futatsu mitsu,	two, three ...
yotsu ka itsutsu ka[17]	or is it four or five
kane no ne mo,	nightwatch bells.
moshi ya waga mi no	"Perhaps that is the sound
otte ka to,	of my pursuers"
mune no toki utsu	thinks Izayoi, having
omoi nite,	escaped the quarters,
kuruwa o nukeshi	her heart pounding with
Izayoi ga	each strike of the bell,

[17] Note the shift from counting stars to counting bells.

(interlude; she appears on the *hanamichi*)

ochite yukue[18] mo
shirauo[19] no,
fune no kagari ni
ami yori mo,
hitome itōe
atosaki ni,
kokoro oku[20] shimo
kawabata o,
kaze ni owarete
kitarikeru

she flees, her destination
uncertain, having
a greater dread of men's eyes
than the white fish has
of the nets and bonfires
of fishing boats--
with the wind at her back
she arrives
at the frosty riverbank,
anxious at heart.

Izayoi: Ureshiya ima
no / hitokoe wa, otte
de wa nakatta sō na.
Toto-san hajime /
watashi made,
ni narishi / Seishin-
sama, kyō go-tsuihō
to / kiita yue,
nushi ni aitaku /
kuruwa o nuke, koko
made kuru wa /
kitaredomo, yukusaki
shirenu / yoru no
michi. Dōzo o-me ni
kakararereba yoi ga.

I'm relieved that the voice I
just heard doesn't seem
to be that of my pursuers.
My father and I are both
indebted to
Seishin. I heard that
he was being released
[from prison] today, and
slipped away from
the quarter hoping to
meet him. I've come this far,
but I don't know my
way in the dark. .
I hope I can meet him

Shibashi tatazumu
uwate nari,
umemi kaeri ka
fune no uta
.....[21].

She pauses for a moment--
upstream
a boat, perhaps returning
from viewing plum blossoms
.....

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18 *Ochite yuku* (run away) is pivoted here with *yukue* (destination).

19 *Yukue mo shira(nu)* (not even knowing the destination) is pivoted here with *shirauo* (whitefish).

20 *Kokoro oku* (to be anxious) is pivoted with *oku shimo* (frost that forms).

21 *Kabuki kyakuhon shū, ge*, eds. Urayama Masao, Matsuzaki Hitoshi, Nihon koten bungaku taikei 54 (Tokyo: Iwanami Shoten, 1961) 319.

It is significant that this is one of Mokuami's earliest uses of Kiyomoto for *yosogoto jōruri*. The close parallelism between song and actor's lines seen in this example from *Izayoi Seishin* is fairly simple: it is readily apparent how both parts move in the same narrative direction; though the chanting employs some of the conventionalized allusions and pivot words of the lyrical tradition, its function here is one of augmenting the story line. The music employed here also moves the song and monologue in the same direction in a juxtapositional relationship.

The relationship between Kiyomoto *jōruri* and Mokuami's plays was one of mutual influence. Mokuami first collaborated with the fourth Kiyomoto Enju the same year he wrote *Izayoi Seishin* (1859), and from that time until the playwright's retirement, Enju wrote the music for over a hundred of his plays. This close, working relationship between the two artists is also recognized as a chief factor in shaping the development of Kiyomoto music.[22] Likewise, the expressive potential of Kiyomoto *jōruri* exerted a marked influence on many of Mokuami's plays.

A more subtle interplay between music and script may already be observed in plays written only a few years thereafter. One example is his play of Keiō 2 (1866), *Fune e uchikomu hashima no shiranami*--also known as *Fuji to mimasu suehiro Soga* or simply as *Ikake Matsu*. Matsugorō the tinker looks down from the Ryōgoku Bridge at the festivities on a pleasure boat moored below and happens to see his mistress, O-saki, consorting with one Bunzō. Matsugorō throws all of his tinker's wares into the river and resolves to spend the rest of his days as a thief. In a later scene, Sōjirō, the

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[22] Kawatake Shigetoshi, *Kawatake Mokuami*, Jinbutsu sōsho 78 (Tokyo: Yoshikawa Kōbunkan, 1961) 116.

son of Matsugorō's benefactor, is meeting with his mistress, the geisha O-kumi, when the blinds are raised in the second story of the house next door, revealing a Kiyomoto ensemble:

Uki koto o wasururu hana mo kinō kyō chiriyuku kaze ni amake-zuki, sora sae momete toyakaku to omoi ni kururu kane no koe,	Forgetting sadness, yesterday and today the blossoms-- the wind that scatters them portends the coming rain, even the sky looks uneasy- as if in complaint, darkness gathers and, the vesper bell--
Sōjirō: O-kumi, ano jōruri wa doko da.	Sōirō: O-kumi, where is that *jōruri* being performed?
O-kumi: Are wa tonari no O-take-san no tokoro ...	O-kumi: At O-take's house next door ...

[They continue to discuss the performance. O-kumi notices that something is troubling Sōjirō, and begs him to tell her what is on his mind. He relates how he had given away the 50 *ryō* of offering money with which he had been entrusted by his master. The money had to be returned the next day and, upon concluding that it would be impossible to raise such a sum in a single night, Sōjirō and O-kumi determine to die together.]

O-kumi: Tonari de kataru / Kiyomoto ya, Sōjirō : kado ni kikoyuru / Shinnai no, O-kumi: monku ni tsuzurare / asu kara wa, Sōjirō : hito ni utaware / katararete, O-kumi: ukiyo no uwasa ni / naru mi no ue,	O-kumi: Whether the Kiyomoto chanted next door, Sōjirō : or the Shinnai heard by the gate, O-kumi: from tomorrow forth we shall appear in their lyrics, Sōjirō : to be sung or chanted-- O-kumi: our fate, to become the gossip of the floating world

Sōjirō : omoeba hakanai	Sōjirō : To think about it,
Ryōnin: koto ja naa.	Both: a vain thing indeed!
Haru mo kureyuku wakaregiwa, nagori no samusa mi ni shimite hada ni oboyuru yoru no kaze ... [23]	At the parting of the passing spring the lingering chill penetrates the flesh-- the sensation of the night wind on one's skin ...

Here, the Kiyomoto performance is not mere background music; both the musicians and the performance are part of the play itself, and assume roles like actors. The singers and their music interact with the script in an interdependent (complementary) relationship. Though it had already become a common practice to have *jōruri* musicians seated on the stage (*yuka jōruri* or *chobo yuka*, usually to the audience's far right), such an active role as seen here is peculiar to Mokuami's *sewamono*. They are not seated behind the actors--which would create a psychological sequence of audience-actor-musician, as in *matsubame* dance pieces--but are rather seated in a position similar to that of the actors, to whom they become psychological equals.[24]

A similar effect is produced in the second act of the 1885 play *Suitengū megumi no Fukagawa*--also known as *Fudeuri Kōbee*--where the impoverished former samurai Kōb ee, now turned writing brush salesman, has lost everything including his child's kimono to Ogiwara the money lender and, to the accompaniment of a Kiyomoto performance at the wealthy household next door, becomes mad. In this famous scene also,

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[23] *Mokuami zenshū*, ed. Kawatake Shigetoshi, vol. 5 (Tokyo: Shun'yōdō, 1924) 837-44.

[24] On psychological sequence in kabuki, see Earle Ernst, *The Kabuki Theatre* (Honolulu: University Press of Hawaii, 1974) 124.

a Kiyomoto ensemble plays an active role on stage, their presence acknowledged and commented on by the actors. As Kōbee's daughters prepare for family suicide, the Kiyomoto musicians chant the *nenbutsu* (invocation of Buddha's name.)[25] The effect of blending the bright tones of Kiyomoto *jōruri* with the heaviness of the dramatic situation here is described by the playwright and drama critic Ihara Seiseien (1870-1941) in the following words:

> " ... through the background narrative chanting of Gidayū there is [a mood of] lamentation, and just when [the actors] dissolve into tears, suddenly the Kiyomoto shamisen begins playing a Tsukuda [instrumental interlude]. At this moment I felt an indescribably pleasant feeling. Then the Gidayū and Kiyomoto are always entering in turns, weaving together a contradiction (*mujun*) of dolefulness and cheer. It is in the power of the music to bring about such an effect on the stage that the value of this work lies ... finally, in having the Kiyomoto chant the Buddhist invocation (*nenbutsu*), a feeling of wretchedness is brought to harmony, leaving one with a good feeling."[26]

This feeling of which he speaks derives from the interplay between the drama of the action and the effects of the music.

While most theater music can be expected to support or somehow complement the drama, in many of Mokuami's plays it would seem to be used in a manner to soften the intensity of what is happening on stage. Mokuami's dramaturgy does not permit sustained deepening of any one mode. Protracted lyricism, lengthy descriptive passages,

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[25] *Kawatake Mokuami shū*, Kawatake Toshio ed., Meiji bungaku zenshū 9 (Tokyo: Chikuma Shobō, 1966) 159-61.

[26] From the journal *Kabuki*, as quoted in Kawatake, *Zōtei* 248. The Tsukuda style of instrumental interlude is highly melodic, and is usually associated with *nagauta*.

uninterrupted pure narrative ... such things are indeed rare in Mokuami's works, where frequent shifting back and forth are the rule rather than the exception.

A Two-Tiered Love Story: Karigane

Anyone who has attended many solo performances of Kiyomoto *jōruri* has no doubt heard the popular piece *Karigane*, whose lyrics were written by Mokuami. Its highly allusive words do not immediately suggest any sort of story line, and though classed as *katari*, it is nevertheless in the spirit of *utai*, and is one of the most moving examples of sustained lyricism in the Kiyomoto repertoire. This would seem to be most uncharacteristic of Mokuami until one considers the original setting of the piece. It is incorporated into the third act of *Shimachidori tsuki no shiranami*, a play Mokuami wrote in 1881 as his swan song before going into retirement (though he continued to write in spite of his announcement). Here also the Kiyomoto performance appears on stage as part of the action. In this case, however, it is not a counter-balance to intense tragedy, but rather a lyrical "obligato" complementing one of the most famous love scenes in all of kabuki repertoire. What, specifically, do the lyricism of the singing and the narrative development of the actors' lines have to do with each other?

The opening lines lines of this *yosogoto jōruri* (Appendix, lines 1-11) do not suggest any kind of relationship between the lyrics and the dialogue occurring at the same time; though the central image evoked (a mosquito net suspended from knots resembling flying cranes) is not at all conventional, the sentiments are typical of most Kiyomoto lyrics, and at this point the *jōruri* would seem to be none other than background

music, for which virtually any Kiyomoto piece could be substituted. O-teru objectifies the performance, speaking of it as something her present cares and worries prevent her from enjoying fully, and this underscores the distance between her monologue and the song text.

It is in the second section (lines 12-25) that dialogue and musical text begin to move closer. Here it becomes apparent that the "morning-after" reflections within the mosquito net are those of a woman who, like O-teru, is married. O-teru is drawn into a mood of reflectiveness and is finally moved to tears just as the song lyrics speak of "tears spill[ing] over, like drops on dew-laden bush clover" (lines 16-17) and the two loci of action on the stage are thus drawn closer.

In the third section (lines 26-43), the identity of the lyrics with O-teru's ruminations becomes obvious: husband and wife recall their meeting at Shirakawa earlier that year just before the *jōruri* chanter alludes to that place (line 29); both were travelers then (she an itinerant geisha) who sought lodging away from the crowd (lines 31-33). Just as O-teru and Akira recall the ecstasy of their first night together, the Kiyomoto lyrics also recount a first meeting.

The fourth section (lines 44-53) shifts to a *hauta* style of music.[27] This practice of slipping in segments of popular songs is in some respects a musical equivalent of the convention in kabuki of actors alluding to a currently controversial name or event, and has the same effect of heightening audience rapport. O-teru and Akira comment on the performance, which is again "objectified," and song and dialogue once more enter into separate spheres. The early

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27 The frequent appearance of currently popular *hauta* pieces was characteristic of Bakumatsu kabuki. See Kageyama Masataka, "Kabuki ongaku gaisetsu" 36. Mokuami continued this practice to the end of his career.

winter storms and winds of the fifth section (lines 54-61) ominously herald Senta's arrival and his disruption of the idyllic scene painted by the preceding lines, and just as the *jōruri* chanter in the final section (lines 62-67) has sought out the white chrysanthemum whose provenance remains unknown, Senta has sought out O-teru, whose background is suddenly called into question.

It is obvious, then, that the *jōruri* chanting is much more than mere background music here; it moves back and forth in relation to the dialogue in its level of engagement, filling a narrative function in the third section by suggesting details of O-teru's and Akira's first meeting, and elsewhere complementing the storyline with appropriate lyrical imagery and allusions. Indeed, it is not an exaggeration to say that the Kiyomoto functions as a third "actor" in this dialogue.

Narrative and Lyric: Shigure Saigyō

The examples of song lyrics we have examined to this point have all been *jōruri*, and most of them have exhibited a high degree of lyricism in spite of their *katarimono* pedigree. Do Mokuami's song lyrics for *utaimono* genres exhibit any peculiarities?

Mokuami authored the libretti of a number of *nagauta* pieces, several of which are still often performed. Some of these were written specifically for use in plays, while others were written as independent pieces, either as *o-zashiki nagauta* or as *shosagoto*. Perhaps the best known of these--a work which is familiar both to aficionados of Japanese and music and to connoisseurs of dance--is the 1864 piece *Shigure*

Saigyō, for which the second Kineya Katsusaburō (1820-1896) composed the music.[28]

Commentators have noted the essentially "narrative" (*monogatari-teki*) qualities of this work, pointing out that, for *nagauta*, it incorporates much that is characteristic of the *katarimono* tradition.[29] Its storyline is to a degree allusive to the noh play *Eguchi*, but unlike most *nō-jitate* dance pieces, only a few lines (Appendix, lines 25-28 and 140-146) are indebted to the mediaeval play and audience familiarity with the noh--or for that matter with the legend behind it--is not at all presumed. Most *nagauta* dance pieces based on noh or *kyōgen* (*matsubame-mono*) had followed either the stylistic precedent set by *Kanjinchō* (1840)--prefacing and admixing a good deal of lines, without which the song would not be intelligible--or that of the perennially popular *Fujimusume* (1826)--which has no dialogue exterior to the lyrics but which was highly allusive and presupposed audience knowledge of the tale itself. *Shigure Saigyō* follows neither precedent; the song lyrics by themselves develop the story sufficiently, making it a self-contained drama.

It is difficult to determine what Mokuami had in mind for this work at the time of its composition. It was originally performed as a concert piece (*su-uta*), and was not choreographed until several years later. The text lends itself so well to choreography and dramatization that it is difficult to

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[28] Mokuami had collaborated with the second Kineya Katsusaburō on one previous work, the 1861 piece *Katsusaburō Renjishi*, whose lyrics were adapted in part from the noh play *Shakkyō*. Katsusaburō was noted as an extremely versatile composer, able to adapt his music to the sense of a variety of texts. See Yamakawa Naoharu, *Hōgaku no sekai* (Tokyo: Kōdansha, 1991) 128.

[29] Asakawa Gyokuto, *Nagauta meikyoku yōsetsu* (Tokyo: Nihon Ongakusha, 1983) 353-5; Sugi Masao, *Dentō geinō shiriizu 6: hōgaku* (Tokyo: Gyōsei, 1990) 143; Yamakawa 128.

imagine that Mokuami did not intend from the beginning to use it on the stage at some point. Its textual history is also unclear; as noted above, it owes little to the noh play *Eguchi*, although some elements seem to have been inspired by the account of Saigyō and the courtesan in *Senjū shō* or by the story of Shōkū Shōnin's vision of Bodhisattva Samantabhadra as related in the *Jikkin shō*. According to the entry in *Nihon koten bungaku daijiten*, it is thought to be partly rewritten from Mokuami's *Tomimoto-bushi* dance piece of the previous year, *Koi no tekuda Monju no chie no wa*, a work which does not appear in any printed source, but whose extant descriptions bear scant resemblance to the *nagauta*.[30]

In this work, Satō Norikiyo, a guard in the service of the Cloistered Emperor Toba, comes to a realization of the transitoriness of the world and, having changed his name to Saigyō, sets out on a pilgrimage with poetry composition as a part of his ascetic practices. Lines 1-22 comprise the *michiyuki* which, like a majority of *nagauta* pieces, begins with the *hon-chōshi* tuning, a mode traditionally used to create a mood of solemnity or gravity.[31] The musical techniques of this section are not notably different from what one finds in many other

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[30] The first and only staging of *Koi no tekuda Monju no chie no wa* took place at the Ichimura-za in the fourth month of Bunkyū 3 (1863). Its plot has been summarized as follows: "The scene opens with a love story between the courtesan Eguchi, who is riding on a great elephant, and the priest Saigyō. After a quick costume change, they turn into a juggler (Uzuhachi) and a tea shop waitress (O-kino). Jinpachi, a street performer (*kakubee-jishi*), happens to come by and dances a lion dance. The juggler juggles, while geisha dance with metal hoops and pads." Kawatake Shigetoshi, *Zōtei* 562. Though it was well received at the time, it soon fell out of the repertoire, and has never been staged again. (p. 675)

[31] William P. Malm, *Nagauta: The Heart of Kabuki Music* (Rutland, Vt.: Tuttle, 1963) 62. Malm notes, however, that there are countless exceptions to the traditional "mood" associations of the tunings. In *nagauta*, the *michiyuki* is typically an entrance section.

pieces, but the lyrics describe the setting beginning with the general and working toward the specific.

In the next section (lines 23-38), Saigyō moves from the realm of idealization into the world of the concrete. In the village of Eguchi in the province of Settsu he encounters a sudden rainstorm and seeks shelter at a house whose proprietress, it turns out, is a courtesan. This forms the "introduction" (*dōnyūbu*) of the work.

It is from the middle section (lines 39-74) that the piece begins to seem at times almost like *jōruri*. Not only are the lyrics composed mainly of dialogue, but musically also it approaches *uta-jōruri*. Lady Eguchi rejects his entreaty for lodging, and in protest he composes a verse upraiding her for her heartlessness. She then answers in a poem reminding him of his clerical vocation, and invites him inside. They share accounts of their respective lives. During Lady Eguchi's personal reminiscences (lines 90-129), the accompaniment shifts to the *ni-agari* tuning, a shift which is not uncommon in *nagauta* pieces and which often signals the beginning of the "development" (*ha* of *jo-ha-kyū*) section. Here also, the melody at times approaches *recitativo*, and the singing voice seems in places almost to be chanting.

The finale (lines 130-182) returns to *hon-chōshi* tuning and adheres to musical conventions more typical of *nagauta*. When Saigyō closes his eyes as he listens to her account, she appears to his mind in the form of the Bodhisattva Samantabhadra, but upon opening his eyes, she appears again as the courtesan. Significantly, in the last lines (180-182) it is stated that the *katari* implied by "*furugoto o ... utsushite*" is sung (*utau*); the text thus ends by acknowledging its own combination of the traditions of balladry and lyricism.

The fact that this piece so unabashedly combines elements of both traditions has in many respects made it difficult for musicians to perform and has led to lengthy pedagogical cautions. Teachers of shamisen warn lest the middle section sound too much like actors' lines (*serifu*), insisting that it "must be performed with a feeling of singing (*utau kokoro-mochi de*)." In general, this piece is used to illustrate the point that "the difficult thing about *nagauta* lyrics is that they must not merely present reality (*shajitsu sono mama*), but must express through song, in a refined manner--both symbolically and by creating a mood (*kibun-teki ni*)--such things as differences in sex and age, or the emotions."[32] This proscription sums up both the differences between the *katarimono* and *utaimono* traditions, and how they are combined in this work.

Conclusion

The theater of the late Edo period was highly syncretic, both in its use of literary sources and in its techniques. Mokuami's works are a prime example of this syncretism, and are recognized as having "absorbed all of the techniques employed by kabuki playwrights since Chikamatsu, including such writers as Namiki Gohei, Tsuruya Nanboku, and Segawa Jokō."[33] His employment of music and song drew widely from various styles and musical genres, ranging from the *Gidayū* associated with the puppet theater and Kamigata kabuki to the latest styles of Kiyomoto and even popular love songs. This bold syncretism often strikes modern sensibilities

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[32] Asagawa Gyokuto, *Nagauta meikyoku yōsetsu* (Tokyo: Nihon Ongakusha, 1983) 356.

[33] Enchi Fumiko, *Edo bungaku towazugatari*, Chikuma bunko (Tokyo: Chikuma Shobō, 1992) 126.

as unfocused at best or chaotic at worst. But as Earle Ernst reminds us, "the audience comes to the Kabuki not for a sustained comment on life, either tragic or comic ... it comes to the theatre to see a succession of striking images."[34] They likewise come to hear a succession of striking sound and musical effects, much of it in the form of song. Are any underlying aesthetic principles to be sought in Mokuami's use of song and music?

A century and a half earlier, Chikamatsu Monzaemon (1653-1724) had characterized the art of the puppet theater as "something which lies in the slender margin between the real and the unreal."[35] This ideal carried over into kabuki which, in spite of its use of actors and elaborate staging, never actually became a representational theater, but juxtaposed the real and the unreal in ever new ways. Mokuami's almost realistic *sewamono* are often interwoven with highly implausible *jidaimono* subplots, and the tone shifts frequently from "blank" lines to narrative, chanted monologues to lyrical song, then back again. Musically speaking, it would seem that an artistic ideal lay in the "slender margin" between narrative *katari* and lyrical *utai*, and that this ideal was consonant with the dramatic effect of his works. In this manner, he was successful in "mixing 2 capitall enterteinements."

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34 Ernst 76.

35 " ... gei to iu mono wa jitsu to uso to no hiniku no aida ni aru mono nari." As quoted by Hozumi Ikan (1692-1769) in *Naniwa miyage*, in *Shin gunsho ruiju*, vol. 6 (Tokyo: Kokusho Kankōkai, 1907) 325.

APPENDIX

KARIGANE — THE FLYING CRANE CREST[1]

(O-teru, a former itinerant geisha, was able to marry above her station in life to a man of samurai background, Mochizuki Akira. Her maid and hairdresser had just been talking about a *jōruri* performance to take place next door when O-teru's spendthrift mother, O-ichi, stops by in order to try to wheedle more money from Akira. O-teru is worried lest the patience of her long suffering husband should be exhausted. When O-teru is finally left alone:)

" ... watashi ga aiso o / "
tsukasarete, moshi mo rien
ni / nattaraba, mata mo ya
moto no / tabi-geisha, hiku
shamisen no / sao yori mo--
kokoro-bosoi watashi ga mi
no ue, ito wa kirete mo /
kiru koto no--naranu giri
aru / oyako no en, kurō no
taenu / koto ja wai na.

... if he should loose patience
with me and divorce me,
I would have to go back to
being a traveling geisha,
alone and helpless, my fate
as fragile as the neck of
the shamisen I play. Strings may
break, but the sense of duty
between parent and child must never
be severed. It is an endless source
of troubles.

(A blind is raised revealing the Kiyomoto musicians in a second-storey room of the house next door.)

1 Karigane[2] o
musubishi kaya mo
kinō kyō,
nokoru atsusa mo

Even within
the mosquito net, its knots
like flying cranes,
a cool breeze brushes the skin

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[1]This translation had been made from the text appearing in *Kawatake Mokuami shū*, ed. Kawatake Toshio, Meiji bungaku zenshū 9 (Tokyo: Chikuma Shobō, 1966) 221-2. Stage directions have been paraphrased and adapted here.

[2]*Karigane* refers to a family crest with a V-shaped loop resembling a flying crane. Here it refers to the shape of the knots by which the netting was hung.

wasureteshi
hada ni tsumetaki
kaze tachite,
hiru mo ne o naku
kōrogi ni
aware o souru
aki no sue,

that has forgotten
yesterday's and today's
lingering heat.
The chirping of a cricket
even during the day
adds a touch of pathos
to late autumn

(O-teru puffs at her pipe.)

Tonari no o-uchi e / Hama-
machi no--Kiyomoto ga kite, /
jōruri ga--aru to kiita ga,
mō hajimatta ka, tsune nara
donna ni / omoshiroku--yoi
tanoshimi o / suru tokoro,
ori mo ori tote / kaka-san
ga--mushin ni kita no de /
ki ga momete, kiku koto
sae mo / naranu wai na.

I heard that Kiyomoto musicians
were coming from the Hama
District and that there would be
a *jōruri* performance next door.
It seems already to have begun.
Ordinarily that's something I
would find interesting and a
good diversion, but of all times
mother came by to cadge money.
I feel so uneasy that I can't
even listen.

Waga mi hitotsu ni
aranedomo
uki ni wake naki
koto ni sae,
tsuyu no namida no
kobore-hagi,[3]
kumorigachi naru
sorakuse ni,
yūhi no kage no
usumomiji,
ume mo sakura mo
iro kaeru
naka ni tokiwa no
matsu no iro,

Though mine is not the fate
of one who is single,
yet even at trifling things
I am moved to gloom
and my tears spill over, like drops
on dew-laden bush clover.
In a sky always prone
to be overcast,
even the setting sun has the hue
of pale crimson leaves--
among the changing colors
of plum and cherry trees
stands the everlasting green
of the pine.

(O-teru is moved to tears as she listens intently, not noticing her husband's entrance. He pauses for a moment, listening.)

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[3]Two images are pivoted here between *namida no kobore(ru)* (tears fall) and *kobore-hagi* (bush clover bent over [with dew]).

Akira: Tonari no aruji ga hiiki da kara, O-yō ka to omottara, kyō wa tayū no jōruri da nā..

O-teru: Oya, danna ni wa itsu no ma ni, koko e oide nasaimashita?

Akira: Hashiba kara tanomareta taifuku o kaita no de, shibashi tsukare o yasumeyō to, fude to kiseru o tori-kaeta tokoro e jōruri ga kikoeta yue, saiwai ukki o sanzen tame, koko e ichidan kiki ni kita no da.

O-teru: Chōdo yoroshū gozari-mashita. Ima hajimatta bakari de gozaimasu ga, itsumo nagara iemoto wa ii koe de gozarimasu na.

Akira: Tōji dokugin de kataru no wa, Enju-dayū[4] ni kagiru yō da.

O-teru: Yūdachi[5] nado mo dokugin de, katatta no de gozarimasu ne.

Akira: Ano jōruri wa mijika-kute, dareru tokoro ga nakute ii.

O-teru: Hon ni Yūdachi to mōshimasureba, ano monku ni mo gozarimasu ga, watashi ya anata ni Shirakawa de abunai nangi o tasukerare, sono ban o-yado e issho ni

Akira: The master next door is an enthusiast for that sort of thing, so I thought it might be O-yo. But today it's a *jōruri* performer, isn't it?

O-teru: Oh, when did you come in here, dear?

Akira: I was working on the large hanging scroll that Hashiba requested, and when I took a break for a while and was changing my brushes and pipe, I could hear *jōruri.* I came here to listen to a piece in order to dispel the gloom.

O-teru: You came at just the right time. They just now started. As always, the head master's voice is nice, isn't it?

Akira: These days, it seems that no one chants a solo like Master Enju.

O-teru: He chanted "Evening Rain Shower" as a solo too, didn't he?

Akira: That *jōruri* is good because it's short and doesn't have tedious sections.

O-teru: Yes indeed. Speaking of "Evening Rain Shower," it was just like in its lyrics. You rescued me from the dangerous situation at Shirakawa, and then I went with you to your

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[4]Kiyomoto Enju (1777-1825) was the founder of the Kiyomoto style of *jōruri*. The fourth Kiyomoto Enju had written the music for several of Mokuami's earlier *jōruri shosagoto.* See Kikkawa Eishi, *Nihon ongaku no rekishi* (Osaka: Sōgensha, 1965) 295-7; Kawatake, *Zōtei* 114.

[5]A Kiyomoto piece first performed in 1865. Like "Karigane," it has a short love song (*hauta*) woven into its lyrics. Kikkawa 350.

mairi, go-shu no o-aite shita ato de, anata ni te o torareshi toki, "kōasa utsuru kao no iro" de, donna ni ureshū gozari mashitarō.

Akira: Ano mae ichido Kinkarō e yonda koto ga attaredo, hata no hitome ni shige-shige to sonata no kao o minanda ga, tasuketa ban ni sashimukai hajimete tokkuri mite bikkuri, te ni motsu kiseru o ukkari otoshi, konna onna ga yo ni aru mono ka to, baka na koto da ga zotto suru hodo, sono enshoku ni horekonde sake ni yottaru tei ni motenashi, te o toru made no shinpai wa, jitsu ni mune ga doki-doki shita.

O-teru: Sorya anata yori watashi koso.

lodging and we had a drink together. After that, when you took my hand, it was like the phrase "her face reflecting the scarlet linen." How happy I was!

Akira: Once before that they had summoned you to the Kinkarō, but other people were watching and I wasn't able to look closely at your face. The evening I helped you out, we sat across from each other and for the first time I got a good look at you. I was so surprised I dropped my pipe. I guess it's foolish, but I shuddered, thinking `Do such women really exist?' I was so charmed by your allure that I acted drunk. Until I took your hand I was worried, and my heart was pounding.

O-teru: I'm sure mine was pounding harder than yours

(O-teru gives Akira a shy but seductive look.)

26 Mada sono toki wa
u no hana no
natsu no hajime ni
Shirakawa no
30 seki[6] wa nakeredo

It was still the beginning
of summer then,
maiden flowers blooming--
though not the famed
Barrier of Shirakawa,

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[6]The Shirakawa Barrier became a poetic landmark (*utamakura*) with Nōin's (b. 988) famous poem in the *Goshūi wakashū*:

Michinoku ni makarikudari-
keru ni Shirakawa no seki
nite yomihaberikeru

Recited at the Shirakawa Barrier
during a trip to the Far North

Miyako o ba
kasumi to tomo ni
tachishikado
akikaze zo fuku

I left the capital
shrouded in mists of spring--
but now
the autumn winds blow

hitome o ba,
itou hedate no
tabi no yado
tobikau chō ni
tomoshibi no
kiete wakaba no
koshitayami,
omowanu shubi ni
shippori to
musubishi yume mo
mijikayo ni
samete urami no
ake no kane,

there was lodging
to sequester the travelers
from unwelcome gaze--
butterflies flitting about
extinguished the lamp,
leaving them in the dark shade
of the new foliage--
an unexpected conclusion
to a dream
so tenderly and sweetly dreamed
during the short night:
awakened by the hateful
matins bell.

Chōdo saiwai kaka-san ga kite ita yue ni zenshaku o kaeshite sugu ni Tōkyō e anata to futari ainori no kuruma de kaeru watashi no ureshisa.

Fortunately my mother had come just then, and so I paid back my loans. How happy I was to return to Tokyo, riding in the same carriage with you!

Akira: Uita kagyō ni mezurashii katai kokoro no sonata yue, omotemuki sai to naseshi ga, hōyū-domo no uke mo yoku, mazu michiateshi to omoishi ni, tama ni kizu wa o-fukuro da.

Akira: You were unusually straitlaced for someone in the demimonde, and so for the public record I married you. and I thought that I had done very well by marrying you, but ...the fly in the ointment is your mother.

O-teru: Sure yue makoto ni anata e taishi, o-ki-no-doku de narimasenu.

O-teru: And for that reason I truly feel sorry for you.

Akira: Nan no ki-no-doku na koto ga aru mono ka, kō shite en o musubu kara wa ore ga tame ni mo shūto wa oya, kesshite enryo suru ni wa oyobanu, kikeba ima-shigata korareta sō da ga, ōkata kyō mo mushin darō na.

Akira: What's to feel bad about? Since we're married, my mother-in-law is my parent too, so there is definitely no need to stand on ceremony. I hear that she came by a few moments ago. I suppose she was after money today, too.

O-teru: Ossharu tōri kyō mo

O-teru: Just as you say, she

Shirakawa no seki — over Shirakawa Barrier.

The verb *tatsu* is used as a pivot word for "leave" and "[mists] form."

mata mushin ni mairimashita yue, dōmo anata e sumimasenu.
Akira: Sumu mo sumanu mo aru mono ka, mushin to iu mo jū-en ka nijū-en no koto darō, kigen yoku kashite yaru ga ii.
O-teru: Sonnara o-kashi kudasaimasu ka, ee arigatō gozarimasu.

came to cadge money again today. I'm really sorry about that.
Akira: There's nothing to be sorry about. I suppose it's ten or twenty yen she wants. It's best just to lend it to her cheerfully.
O-teru: Then, you'll lend it to her? Oh, thank you!

(The music shifts to a love song (*hauta*) style.)

44 Sora hono-guraki
45 shinonome ni
konoma-gakure no
hototogisu,
bin no hotsure o
kakiageru
50 kushi no shizuku ka
shizuku ka ame ka,
nurete ureshiki
53 asa no ame,

Under the dimly-lit sky
of daybreak,
hidden among the trees:
a cuckoo--
are these drops from the comb
that straightens
her straying sidelocks?
are they drops or is it rain?
what a delight to be moistened
by the morning rain!

(They are absorbed in the music.)

Ano maa hauta no iki na koto, dōshite aa iu koe ga deru ka, sazo onna ga horemashō ne.
Akira: Wari ni wa iro ga dekinai sō da.

Ah, how stylish that love song is! How does one produce a voice like that? Women must really fall for him.
Akira: I hear he's rather unsuccessful at amorous pursuits.

54 Haya natsu aki mo
55 itsu shika ni,
sugite shigure no
fuyu chikaku
chiru ya konoha no
harahara to,
60 kaze ni midaruru
ogi susuki,

Summer and autumn have passed,
it seems, in an instant,
and the season draws near
for winter drizzle--
remaining leaves flutter down,
one here then there--
reeds and pampas grass
tossed in the wind.

(On the *hanamichi* appears Senta, a thief who also works as a bank clerk under the alias of Sen'emon and who had once been intimate with O-teru.)

Senta: Sakki Kagura-zaka no yuya no mae de kiita wa tashika ni koko no uchi, naruhodo koryā rippa na mono da, kotchi mo ichiban ingin ni annai o shite yarō. (to mon no soba e kite) Tanomō, tanomō.

Senta: This must be the house I heard about a little while ago in front of the bathhouse on Kagura Hill. This is indeed a splendid place. I shall announce myself here most courteously. (he goes to the door) Hello! Hello!

Akira: Oo, omote e dare ka annai ga aru.

Akira: Oh, someone is calling outside.

O-teru: Sei o yonde tori-tsugasemashō.

O-teru: I'll call O-sei and have her answer the door.

(She rings a bell and O-sei appears.)

O-sei: Hai, go-yō de gozarimasu ka.

O-sei: You called, Madam?

O-teru: Omote e donata ka oide nasutta.

O-teru: Someone is at the door.

O-sei: Ha, sayō de gozarimasu ka, o-toritsugi o itshi-mashō. (to shimote e kitari mon o ake) Dochira kara oide nasaremashita?

O-sei: Oh really? I'll see who it is. (she goe to stage right and opens the door) Who is it, please?

Senta: Ōshū no Shirakawa kara, Senta to mōsu mono ga mairi-mashita to, go-shinzo-sama e osshatte kudasarimase.

Senta: Please tell the lady of the house that Senta from Shirakawa in the northeastern provinces has come.

O-sei: Kashikomarimashita.

O-sei: Certainly, sir.

(She returns.)

O-teru: O-tsukai wa doko kara da?

O-teru: Where is the messenger from?

O-sei: Hai, Ōshū no Shirakawa kara Senta to iu mono ga mairimashita to, go-shinzo-sama e mōshiagete kure to, mōshimashite gozarimasuru.

O-sei: He asked me to tell the lady of the house that Senta from Shirakawa in the north-eastern provinces has come.

O-teru: E, (to gikkuri omoi-ire atte) sore de wa koko e tazunete kita no ka.

O-teru: Ah! (she has a startled expression) So then, he has come calling here, has he?

Akira: O-teru, shitta mono ka?

Akira: O-teru, do you know him?

O-teru: Hai.

O-teru: Yes.

(She casts her eyes down.)

62	Kusa no aruji wa	Though one ask `Whose plant is this?'
	tare zo to mo	no one knows the name--
	na o shiragiku[7] no	a white chrysanthemum
65	sakiidete	breaks into bloom,
	niou kono ya zo	this house now famed
	shirarekeru.	for its fragrance.

(The blind is lowered, concealing the Kiyomoto musicians.)

SHIGURE SAIGYŌ	SAIGYŌ IN AN AUTUMN DRIZZLE
(Utaigakari, hon-chōshi)	
1 Yukue sadamenu	His destination uncertain,
unsui no,	a wandering monk--
yukue sadamenu	his destination uncertain,
unsui no,	a wandering monk;
5 tsuki morotomo ni,	together with the moon
nishi e yuku	he journeys west.
(ai)	(interlude)
Saigyō Hōshi wa	The priest Saigyō
ie o idete,	forsaking his home,
issho fujū no	as an itinerant
10 nori no mi ni,	given to the Sacred Law,
Yoshino no hana ya	following the inclination
Sarashina no,	of his heart, be it
tsuki mo kokoro no	to Yoshino's blossoms, or
manimani ni	the moon over Sarashina.
(ai)	(interlude)
15 Miso-hito moji no	Devoted to the practice
uta shugyō,	of *waka* poetry,

[7] *Shiragiku* is a pivot word combining *na o shira(nu)* (not know the name) and *shiragiku* (white chrysanthemum).

meguru tabiji mo
nagatsuki[8] no,
aki mo kinō to,
sugiyukite,
miyako o ato ni
shigure-zuki[9]

the cycle of his journeys
taking him through
the Long Month, leaving autumn
in the past--
the capital now behind him
in the Rainy Moon Month.

Yodo no kawabune
yukusue wa
Udono[10] no ashi no
honomieshi,
matsu no kemuri[11]
nami yosuru,
Eguchi no sato no
tasogare ni,
mayoi no iro wa
suteshikado,
nururu shigure ni
shinobikane

The destination of
the riverboat
now faintly visible:
the reeds of Udono--
no waves lap the shore
of haze-shrouded pines
in the twilight of the village
of Eguchi--
though he has renounced
the illusions of love,
he is unable to endure the
dampening
autumn drizzle.

(ai)

(interlude)

Shizu no nokiba ni
tatazumite,
hitoyo no yadori
koikereba

Stopping by the eaves
of a humble cottage,
he asks for one night's
lodging.

(ai)

(interlude)

Aruji to mieshi
asobime ga

At the heartless rejection
of the courtesan

---

[8]The ninth month of the lunar calendar, occurring between October and November.

[9]More commonly "Kanna-zuki," the tenth month of the lunar calendar.

[10]In present-day Takatsuki City near Osaka. Its famous reeds are a perennial image in classical verse.

[11]This phrase has also been interpreted to refer to the smoke from the torches (*taimatsu*) of fishing craft. See Asagawa Gyokuto, *Nagauta meikyoku yōsetsu* (Tokyo: Nihon Ongakusha, 1983) 353.

nasake-nagisa[12] no
kotowari ni,
nami ni tadayou
sute-obune,
doko e toritsuku
shima mo naku

(Saigyō uta)

Yo no naka o
itou made koso
katakarame
kari no yadori o
oshimu kimi kana,[13]

to kuchizusamite
yukisuguru o

Nōnō shibashi,
to yobitome

(Eguchi uta)

Yo o itou
hito to shi kikeba

kari no yado ni
kokoro tomu na to
omou bakari ni,[14]

sore itowazuba
konata e to

(ai)

Iu ni ureshiki

appearing to be the mistress
of the house,
he is like an abandoned boat
drifting on the waves,
no island in sight
at which to dock.

(Saigyō's poem)

"Hard it is
to scorn the world
and its enticements--
but *you*, unwilling to share
a moment's lodging!"

He intoned this to himself
and was about to pass on ...

"Please sir, a moment!"
she calls him to stop.

(Eguchi's poem)

"Having heard
you are one who scorned the
world,
I thought but to say:
`set not your heart
upon a moment's lodging.'

But if you do not scorn it,
please, come here."

(interlude)

Pleased to hear her thus speak,

---

[12]A pun combining *nasake-nai* (heartless) and *nagisa* (shore). *Nagisa*, *nami*, *obune*, and *shima* are all associated words (*engo*) with *kawa*.

[13]In Buddhist usage, *kari no yadori* is also used to refer to the physical body. This poem also appears in SKKS (#978) and in the *Sanka shū* (#752).

[14]SKKS #979 (... *omou bakari zo*) and *Sanka shū* #753 (*Ie o izuru ... omou bakari zo*).

yado tanomu,
ichiju no kage no
amayadori

(ai)

Ichiga no nagare no
kono sato ni,[15]
o-tome mōsu mo
tashō no en,
ika naru hito no
sue naru ka to

towarete tsutsumu
yoshi mo naku

(ai)

Ware mo mukashi wa
yumitori no

(ai)

Tawara Tōta[16] ga
kudai no kōyō
Satō

(ai)

Uhyōe no jō
Norikiyo tote

(ai)

he requests lodging:
"Together, refuge from the storm
in the shade of the same tree."

(interlude)

"In this village, by the flow
of the same river--
even to give you lodging
is to bond for another life.
from what sort of persons
are you descended?"

Thus asked, he had no reason
to conceal it.

(interlude)

"I, too, was once
a warrior,

(interlude)

the ninth generation
descendant of Tawara Tōta:
Satō

(interlude)

Norikiyo, Lieutenant of the
Imperial Guards of the Right.

(interlude)

---

[15]These lines are adapted from the following phrase from the *Shuo-fa ming-yen lun*: "To find refuge beneath the same tree (*ichiju*), to draw from the flow of the same river (*ichiga no nagare*), to spend one night under the same roof, to be husband and wife for one day--that is to form a bond for the next life." This introduces "*tashō no en*" in the next line.

[16]Fujiwara no Hidesato, a warrior of the mid-Heian period who gained recognition for quelling the insurrection led by Taira no Masakado (d. 940). He later went to the Northeast, where he came to be known as Tawara Tōta. Many legends grew up about him, including one of his defeating a giant centipede.

Toba no mikado no hokumen tarishi ga, hika rakuyō no yo o kanji,	I was an imperial guard to Ex-Emperor Toba, but seeing the transitoriness of the world,
(ai)	(interlude)
yumiya o sutete, sumizome ni mi o somenashite nori no tabi	I abandoned bow and arrow, donned a somber robe, and embarked on a journey for the holy law."
(ni-agari)	
Ara urayamashi waga mi no ue, chichi haha sae mo shiranami[17] no, yosuru kishibe no	"Oh, in my lot in life, how I envy you! I, who know naught of loving parents, like a riverboat through whitecaps
kawabune o, tomete ōse no namimakura,[18] yo ni mo hakanaki nagare no mi	that lick the shore, a journey on the waves without stopping or meeting-- this transient self, flowing through the world.
haru no ashita ni hana saite, iro nasu yama no yosōi mo, yūbe no kaze ni sasowarete, aki no yūbe ni momiji shite	Like the flowers blooming on a spring morn, or the colorful array of the autumn mountain-- both are enticed to doom by the evening breeze-- it is on an autumn evening that leaves turn color.
Tsuki ni yose, yuki ni yose,	Though some come calling on pretext of moon viewing

[17]The "*shira*" of *shiranami* suggests *shira(nu)* (don't know). This section ingeniously employs numerous related words (*engo*) for "river."

[18]The "*nami*" of *namimakura* (pillow on the waves, i.e. journey by boat) implies "there not being any ... " (= *nai node*).

toikuru hito mo
kawatake[19] no,
ukifushi[20] shigeki
chigiri yue,
kore mo itsu shika
karegare ni,
hito wa sara nari
kokoro naki,
kusaki mo aware
aru mono o

aru toki wa
iro ni somi

(ai)

Tonjaku[21] no omoi
asakarazu
mata aru toki wa
koe o kiki,
aishū no kokoro
ito fukaku

(ai)

Kore zo mayoi no
tane nari ya

(utai-gakari,
hon-chōshi)

Ge ni ge ni kore wa
bonjin naraji to,
manako o tojite
kokoro o shizume

(ai)

or of seeing new fallen snow--
a courtesan's life,
filled with sorrowful pledges,
is like riverside bamboo
whose floating nodes are soon
withered away.
Much more so for people--
even herbs and trees,
though lacking sense and reason,
yet show pathos:

they are at times drenched
in the colors of passion.

(interlude)

Lustful craving
is not shallow,
and at times,
upon hearing his lover's voice,
a man's passionate attachment
is very deep.

(interlude)

Is this not the source
of illusion?"

"Truly, truly this is
no ordinary person,"
he thinks as he closes his eyes
and calms his mind.

(interlude)

---

[19] *Kawatake* is a poetic euphemism for "prostitute." Here it is used in pivot-word fashion, combining its literal meaning of "riverside bamboo."

[20] *Uki* is a pivot word meaning both "sorrowful" and "floating."

[21] "*Ton*" is written with the character for "*musaboru*" (crave).

mireba fushigi ya	His mind's eye sees and ... wondrous!
(ai)	(interlude)
135Ima made arishi yūjo no sugata tadachi ni	What had until then been the form of the courtesan,
(ai)	(interlude)
Fugen Bosatsu[22] to kenji-tamai	suddenly reveals itself as the Bodhisattva Samantabhadra.
(ai)	(interlude)
140 Jissō muro no daikai ni gojin rokuyoku[23] no kaze wa fukanedomo, zuien shinnyo no 145 nami no tatanu hi mo nashi[24]	Over that vast ocean of passion-free enlightenment, winds bearing the five defilements and six cravings do not blow, but there is never a day when waves of karmic causation do not rise.
Manako hirakeba yūjo nite	He opens his eyes and sees the courtesan.
(ai)	(interlude)
Hito wa kokoro o 150 tomezareba, tsuraki ukiyo mo	"When one does not fix one's heart on it, then even in this floating world

---

[22]Samantabhadra, along with Mañju'sri, (J. Monju Bosatsu), is depicted in Buddhist iconography riding a six-tusked white elephant, attending at the side of Sākaymuni.

[23]The five defilements are those of color, sound, fragrance, touch, and taste. The six cravings are those of the six senses (*rokkon*): eye, ear, nose, tongue, body, and sense (*i*).

[24]These lines also appear in the noh play *Eguchi*, and are in turn taken verbatim from the account of Shōkū Shōnin in *Jikkin shū*. See *Jikkin shū*, ed. Nagatsumi Yasuaki (Tokyo: Iwanami Shoten, 1942) 98.

iro mo naku,
hito mo shitawaji
machi mo seji
mata wakareji mo
arashi[25] fuku,
Hana yo momiji yo
tsuki yuki no,

furinishi koto mo

ara yoshi na ya

Manako o tozureba
bosatsu nite,
ikō no kaori
shichiku no shirabe

(aikata)

Rokuge no zō ni
uchinorite

kōmyō shihō ni
kagayakite

(ai)

Ogamaretamō zo
arigataki,
ogamaretamō zo
arigataki

(utai-gakari)

Saigyō Hōshi ga
shōjin no
Fugen Bosatsu o
ogamitaru

Eguchi no sato no

of sorrow
passions are no more:
no longing for,
awaiting, or even bearing pains
of parting from another.
Whether a storm wind raging
through blossoms or autumn
leaves,
or moon, or snow, or things
past--
ah, all is well."

He closes his eyes
and she is the Bodhisattva--
a sublime scent fills the air,
and strains of music ...

(extended interlude)

Riding on a six-tusked
elephant,

a divine light casting its glow
all about,

(interlude)

Praise and adoration
for this gracious sign--
praise and adoration
for this gracious sign.

The priest Saigyō
worshipped
the living Bodhisattva
Samantabhadra.

This story of taking shelter

---

25 "*Arashi (araji)*" is a pivot word meaning "there shall be none" and "storm."

amayadori,
sora ni shigure no
furugoto[26] o,
koko ni utsushite
utau hitofushi.

in Eguchi village
when an autumn drizzle
was falling from the sky
is here transcribed
and sung to melody.

[26]The "*furu*" of *furugoto* (tale) implies "(rain) falls."