



Three-panel woodblock print by Utagawa Toyokuni III (1786–1864). Kawareasaki-za, Edo, eleventh month 1848. Kneeling on the steps of Masakado's ruined mansion, the Minamoto warrior "Ōya no Tarō Mitsukuni" (Ichikawa Kyūzō II) seizes one end of the dropped Heike clan banner. To the right of the steps, "Princess Takiyasha" (Bandō Shuka I) shines a bright light on the scene, while at her feet one of her minions, black cloth covering all but his eyes, holds fast to

the other end of the banner. Posed on the crumbling veranda of his mansion, open fan held commandingly overhead, is the ghost of the "New Taira Emperor, Masakado." The print shows exceptional physical detail: costume construction (layering, mesh, fringes), woven and dyed textile patterns, sword and architectural fittings, plaiting of straw sandals, scattered grass, flying bats, and shattered wood. (Tsubouchi Memorial Theatre Museum of Waseda University)

Masakado

Takarada Jusuke (text); Kishizawa Shikisa V (music); Fujima Kanjūrō II,
Nishikawa Senzō II (choreography)
TRANSLATED BY LEONARD C. PRONKO



Masakado

INTRODUCTION

Masakado is a striking representative of its time, for it focuses on dancing, which developed so richly in the first half of the nineteenth century, and it creates the strange and ghostly atmosphere greatly favored by audiences and playwrights of the period. Unlike the popular dance play *The Subscription List* (Kanjinchō, 1840, trans. Scott 1953 and Brandon and Niwa 1966), which dates from just a few years later, *Masakado* shows no influence from the *nō* theatre. It is an example of pure kabuki dance-drama (*buyōgeki*) and demands highly skilled performers. Although the actors for whom the piece was created—Ichimura Uzaemon XII (1812–1851), who played Mitsukuni, and Ichikawa Kuzō (later Ichikawa Danzō VI, 1800–1871), who played the witch princess Takiyasha—were not particularly distinguished, in the twentieth century *Masakado* became a favorite with the highly acclaimed Nakamura Utaemon VI (1917–2001), who brought to the role of Takiyasha all the feeling of ghostliness and weirdness of which he was a master.

Playwright Takarada Jusuke (1797–1838) took a popular novel, *The Legend of the Loyalty of the Hornbilled Puffin* (Utō Yasukata Chūgiden), by Santō Kyōden (1761–1816), and created a lengthy kabuki play from it—an increasingly common practice of the time—titled *Filial Love at the Abandoned Sōma Palace* (Yo ni Utō Sōma no Furugosho). All that remains, however, is the dance-drama from Act VI, formally known as “Thieving Night When Love is Blind” (Shinobi Yoru Koi wa Kusemono) but popularly referred to as *Masakado*. The official title, rarely used except on posters or in textbooks, is a complicated tissue of wordplay, some of which I have attempted to capture in my translation, but it is probably best to follow the Japanese usage and simply call the play *Masakado*. Actually, Masakado, the self-declared emperor of Japan who was slain by the true emperor’s troops some time before the action of the play begins, never appears in the piece, but memories of him are everywhere. His bid for power was an early stage in the struggle that was to reach a dramatic climax in the plays based on the Heike-Genji wars of the end of the twelfth century, for Masakado is a member of the Taira (Heike) clan, while many, but not all, of his opponents were Minamoto (Genji).

The emperor has sent soldiers, including the handsome young Mitsukuni, to vanquish any remaining supporters of the traitor and destroy members of his family. Mitsukuni, coming upon a desolate palace in the mountains on a rainy

evening, seeks shelter there, not realizing that Masakado's sorceress daughter, Takiyasha, awaits him. She hopes to win him over to her side and so takes on the identity of his sweetheart, Kisaragi, a high-ranking courtesan of the pleasure quarters in the capital. Mitsuikuni is not deceived and recounts the story of Masakado's death in battle to see what the young woman's reaction will be. When she weeps, he is convinced of her true identity and confronts her. Taking advantage of her magical powers, Takiyasha fights with him and his warriors and finally causes the entire deserted palace to collapse, appearing finally atop the roof with her familiar, a gigantic toad. As in so many kabuki plays, there is no resolution to the conflict, but instead a beautiful pose at the end. We may assume that sooner or later, good will conquer evil. The scene with the giant toad's appearance and the spectacular destruction of the palace (*yatai kuzushi*) is strikingly reminiscent of a similar scene in *The Tale of Tokubei from India*, translated in this volume.

A full dance piece, whether short or long, usually exhibits certain traditional sections, and *Masakado* possesses them all to a stunning degree. They are performed to the sometimes tortured sounds of the *lokwaizu* music composed by Kishizawa Shikisa V (1806-1866). As the play opens, Takiyasha appears on the *hanamichi* elevator trap (*subpon*), an entry used only for supernatural creatures, and performs her "entrance dance" (*de*). To add to the gloomy, supernatural effect, the stage lights are turned off, and the ghostly apparition is lighted by two thick candles on the ends of slender sticks (*sashidashi*) held by black-clothed stage assistants (*kurigo*) kneeling at either side of the actor. The effect also creates an atmosphere of a bygone day in the theatre before electric lighting.

The entrance dance is particularly difficult for Takiyasha because she is wearing a heavy robe, foot-high black lacquered clogs, and a wig weighing close to thirty pounds. The choreography is slow and graceful, not demanding too much movement.

The second section is the "lamentation" (*kudoki*), in which Takiyasha shows her love, sorrow, and suffering. It opens here with the words "Saga and Omuro," names of two beauty spots near the old capital, as Takiyasha dances the description of her visit outside the pleasure quarters and mimics her meeting with Mitsuikuni. It is gentle, graceful, and flirtatious.

The third section offers a dramatic contrast as Mitsuikuni recounts the battle in which Masakado was slain. The "narrative" (*monogatari*) is considered the quintessential male segment of any dance, just as the lamentation is the quintessential female segment. It is strong and highly mimetic, including depictions of horseback riding, fighting, and falling. Strongly rhythmic and virile, this narrative is one of

two very beautiful battle narratives in kabuki dance scenes, the other appearing in the "travel dance" (*michiyuki*) of *Yoshitsune and the Thousand Cherry Trees* (Yoshitsune Senbon Zakura, 1747, trans. Jones 1995).

When a dance is not a solo, there is invariably a moment where the two main actors dance together. Mitsukuni joins Takiyasha in part of the slow dance beginning "Softly, gently" and in the "rapid finale" (*odoriji*) that begins with the "counting song" (*kazoe uta*), the first lyric being "For one night of love," almost as soon as Takiyasha drops the banner revealing her family's brocade. The fight scene (*tachimawari*) between Takiyasha and Mitsukuni's soldiers, and Mitsukuni himself, constitutes the final "scattering"—the absolute finale (*chirashi*)—of the piece.

Masakado may be performed with an emphasis on either its dramatic or its dance qualities, and a number of variations have been created. As a dance, it may be done by two actors, without the soldiers, and without the palace collapse. In this case Takiyasha's rapid costume change (*bukkaeri*) may be performed by the actor himself, who pulls out the strings at his shoulders as he is speaking vengefully to Mitsukuni. In a full dramatic performance, a third character, one of Mitsukuni's lieutenants, may enter and report on a nearby battle, but this somewhat irrelevant section is usually excised in performance.

Masakado's *tokiwazu* music grew out of the dramatic puppet narrative music (*takemoto* or *gidayū*), combined with the influence of the sensuous *bungobushi* musical style, which had been prohibited because of its perceived bad influence on society. The tone is lyrical and lighter than the puppet style, and it is usually performed by two singers and three shamisen players, whose instruments are heavier in construction and sound than those of kabuki's *nagauta* music.

The text translated here is an amalgamation of those found in Toita Yasuji et al., eds., *Meisaku Kabuki Zenshū*, Vol. 19, and Morisada Ichirō, *Nihon Buyō Kyokushūran*. For stage directions and choreography, I have drawn on a videotape featuring Utaemon VI and Kataoka Nizaemon XIII (1903–1994), as well as the choreography taught me by Fujima Kangōrō. For her great help with this translation, I am deeply indebted to Ms. Yoshiko Fujito.

CHARACTERS

ŌYA TARŌ MITSUKUNI, *an officer of the Minamoto clan, in the Imperial Army*

PRINCESS TAKIYASHA, *daughter of the Taira general Masakado; at first disguised as the courtesan Kisaragi*

SOLDIERS *in the army of ŌYA TARŌ MITSUKUNI*

SOLDIERS and SPEARMEN, fighters in ŌYA TARŌ MITSUKUNI's army

STAGE ASSISTANTS, black-garbed kuwogo

TOKIWAZU, chanters and shamisen players who accompany most of the action

(The curtain opens to the beating of the large drum [ōdaike], indicating a scene deep in the mountains [yamaotoroshi]. A dilapidated palace is seen. Up center is a noble pavilion whose walls are covered with gold decorated with flower blossoms. A wide, pointed, Chinese-style arch, hung with a silk curtain of colored vertical stripes, pierces the upstage wall. The black-lacquered railings and staircase leading up to the central platform suggest decaying grandeur, and a battered roof indicates abandonment. Large cypress trees add to the lonely, ghostly atmosphere, while a hanging border [tsuteda] of maple leaves running along the top of the proscenium brightens the autumnal feeling. The regular stage floor is covered with smooth dance platforming [shosabutai]. To right is a platform for the musicians.)

It is told that in Gogyoshi, / in the fourteenth year of Shōkō, / at Yōsen in Rakubei / Prefecture of China, / there long ago was a great lake, / filled plentifully with water / and covered with mists / that rose to the broad open sky, / then fell as rain upon / an old ruined palace, where grow / the flowers of regret.

(Sound of rain [ama oto] and the heavy drums [dorodoro] that represent a supernatural atmosphere as PRINCESS TAKIYASHA rises on the small hanamichi elevator [suppon]. She is dressed as a courtesan in gorgeous gold-colored robes, but a closer look reveals spider-web patterns that suggest something inhuman. Her large obi is tied in the front and hangs in two long bows before her. She is covered by a splendid embroidered robe [uchikake] and wears foot-high black-lacquered clogs used by courtesans in their grand processions. Her long hair hangs down her back, tied with heavy silver rope and decorated with ten ivory ornamental hairpins [kan-zashi]. She carries an open, transparent silk umbrella over her shoulder and dances slowly, elegantly, and somewhat spookily to the words of the TOKIWAZU singers. To each side of her kneels a black-garbed STAGE ASSISTANT [kuwogo] holding a slender stick [sashidashi] with a lighted candle attached to it, shedding a gentle, ghostly light on her in the darkened theatre.)

Love is a thief in the lives of poor mortals, / struggling, oh, how pitifully, / in the deep gulf of confusion / as their lives follow the path / down from the mountain heights, / Perplexing, too, is the love of those / who sleep together in this floating world. / Wild ducks call out to each other, / "My beloved!" Our lives / are spent in writing tender words. / Even women of pleasure, / experts in the art of love, / cannot contain themselves / when they behold the

man they love. / Pensively, in the spring rain, / falling like hidden tears, / she comes along under her umbrella.

(TAKIYASHA dances slowly at shichisan, forming patterns with her umbrella and her sleeves. She takes a long letter scroll from her kimono, unfurls it gracefully, and reads it slowly. Finally, she rolls it up and returns it to her kimono. Drums join the singing and shamisen. Occasionally we see her glance fiercely and demonically at the stage, suddenly revealing her true nature. At last she comes onto the main stage, accompanied by the ghostly drumbeats representing the wind [kaza oto]; the stage lights come up revealing ŌYA TARŌ MITSUKUNI, kneeling at the center of the platform in a sleeping posture, his sword held vertically in his left hand. He is wearing a dark kimono with gold crests tucked into battle-style, knicker-like hakama of a dark color patterned in gold. His wig has a short ponytail suggesting a tea whisk [chasen], and hair has grown out over his forehead to indicate that he has been in the field for some time. TAKIYASHA advances toward MITSUKUNI, who awakens but appears to be unaware of her.)

TAKIYASHA: Please, my Lord Mitsukuni!

(While MITSUKUNI speaks, she crosses upstage right, to her STAGE ASSISTANT, who helps her remove the high clogs and takes her umbrella. She then crosses right center.)

ITSUKUNI: Indeed! How strange! At this old palace deep in the mountains, Masakado set up his residence, and since his death his restless ghost has returned to haunt this place and is said to trouble those that venture near. Upon the command of Lord Yorinobu, I, Mitsukuni, have come to this desolate dwelling. During my brief slumber, there appeared a strange apparition in this room, doubtless the work of Masakado's ghost. And here, indeed, is the ghostly figure. Show now your true form! *(Crosses down the steps to center, holding his sword up.)*

TOKIWAZU *(Sung in part solo and in part in unison):*

He stands and draws near, / but the woman quickly repulses him.

TAKIYASHA *(Kneeling and holding up her hand to him as he leans toward her):* Oh, please! I cannot blame you for being suspicious, but I am in truth the courtesan Kisaragi, from the pleasure quarters of Shimabara, in the capital. Please, believe me.

ITSUKUNI: That is difficult to believe. There is no reason for a courtesan from the pleasure quarters of Shimabara to voyage to this distant land. You may indeed be a courtesan from the capital, but why do you, whom I have never seen, come seeking me here?

TAKIYASHA: Well . . . you need not ask, for the answer is in your heart. To dispel your doubts, then I shall tell you: it was in the spring of last year.

ITSUKUNI *(Still unconvinced; heroically):* What, then?

TAKIYASHA: Please, my lord, remember our first meeting.

TOKIWAZU (*Lamentation* [kudoki] sung in delicate style):

"In Saga and Omuro, / cherry blossoms in full bloom. / Coquettish butterflies,
/ colorful and flirtatious. / Accompanied by ladies / from the pleasure quarters,
/ we made a rare outing / to the hills of Arashiyama. / Do you remember?
My lord's *hakama* covered / with a spring-like pattern of shimmering mist. /
But no mist in your countenance, / mirror-bright and clear. / It dazzled me at
once, / and cast a red glow upon my face, / tremulously shy. / Deep in the
woods, / wet by the morning dew. / Deep the love in my breast / as I first
learned the name / of my lord, Mitsu-kuni. / From daybreak to nightfall,
a woman's unchanging love / has persisted to this very moment / of our
happy reunion. / Please, oh, please, / cast aside your doubts," / she urgently
repeats, / clinging to him and hiding / her blushing face behind / the screen
of her sleeves.

(TAKIYASHA's lamentation is a graceful, seductive dance in which she attempts to
beguile the warrior. She mimes many of the singers' words, raising her hand to her
eyes as she gazes at the maple leaves in Arashiyama, using traditional gestures of
wheeling and flirtation, and miming pulling on *hakama*, sleeping, and blushing.
Finally, she clasps her hands in supplication and kneels as she hides her face shyly.
MITSUKUNI, meanwhile, has removed his sandals and given his long sword to a
STAGE ASSISTANT.)

MITSUKUNI: You speak so convincingly that my suspicions are completely dispelled,
and I have no wish to reject your love for me. But when I look upon the
decaying splendor of this palace, my heart is overcome with sadness. When
the magnificence of Masakado's eastern court of bygone days I call to mind,
hm! what sorrow!

(He removes his short sword and hands it to a STAGE ASSISTANT, who then
hands him a fan as, moving to center, he begins his ballie narrative [monogatari].)
TOKIWAZU (*Strongly*):

"And it came to pass / that Soma no Masakado, / pushing his power and for-
tune / to the extreme, conspired / against the Imperial House / and set up a
rival court. / News of his extravagance / reached the capital. / And to quell
the rebellious lord / they sent three . . . mighty generals! / In the second
month, / when plovers abound, / they led the imperial troops / to the
attack. / Many were the clashes / at Karashima. / The hastily gathered forces
/ of Masakado, / pitiful! / Driven by strong winds, / the deep snow fell in
avalanches, / pushing back the rebel forces, / scattering and striking. / See
now, see now / the final battle of Masakado, / prince of the Taira. / Bringing
forth his fawn-colored horse, / known by the name of / Evening Moon, he
mounts / and charges boldly into the mass of foot soldiers. / Seeing which,



Taira clan princess Takiyasha, in the guise of the courtesan Kisaragi (Bandō Tamasaburō V), attempts to seduce her Minamoto enemy, Ōya no Tarō Mitsukuni (Ichikawa Danjūrō XII). She leans seductively against him, her intertwined fingers suggesting her desire to be intimate with him. The spider-web design on the kimono indicates her true supernatural and evil nature. (Umemura Yutaka, Engeki Shuppansha)

the emperor's warrior, Johaida, / aimed an arrow at Masakado, / piercing him deep within the temple. / From his horse he fell / to his untimely death, / while the emperor's men / raised a joyful cry of victory." / Thus he narrates as though witness / to the very battle.

(Using his fan and stamping the ground for emphasis, MITSUKUNI performs a dramatic, strongly rhythmed dance, miming in many instances the words that accompany him. The performance is accented at climactic points with strong mie accompanied by double tsuke beats: at "three . . . mighty generals"; at the announcement of Masakado's final battle; as he leaps onto his horse; and during the description of the battle. Before the first mie he pulls down the top of his dark kimono, revealing a gold-patterned under kimono. With his fan he suggests wind, snow, swordplay, galloping, and, of course, Johaida's shooting of the arrow, its piercing of Masakado's forehead, his fall from the horse, and, finally, Masakado's beheading.)

As she recalls the death / of Masakado, / Kisaragi weeps bitter tears. / Seeing this, Mitsu-kuni / approaches and questions her.

(TAKIYASHA rises and takes a step down left, gesturing in despair as though she saw her father dying, then slowly sinks to her knees, turns away from MITSUKUNI, takes the edge of her red inner kimono sleeve, and places it in her mouth in order to stifle her weeping.)

MITSUKUNI: Hearing now the story of the battle, you wept. Tell me why you wept.

TAKIYASHA (Laughing a dry, bitter laugh, at first slowly, then faster, stressing the rhythm): Ha-ha, ha-ha, ha-ha. Ha-ha-ha-ha. Why indeed should I weep? . . . Such

bitter tears as this . . . well, then. . . . When one bids farewell to one's beloved, in the grayish hours of the dawn, the chirping morning sparrows are crying, too. And it was their sad song came to my mind, you see.

TOKIWAZU (Sadly, as a melancholy flute joins the shamisen accompaniment):

"Softly, gently, the sparrows / chirp in the ruined palace. / Watchmen extinguish / the torches of the night. / Beyond the screen, lovers, / whispering sweet nonsense, / can still be heard. / From our beautiful dream / I tore myself away, / for it is time to part, / to put on again my obi. / In a playful mood, / you've hidden it—how endearing! / Midst the fragrance of / your lingering perfume, / we share more lovers' cups / of sake. One more? / The shamisen has one string / broken, but let's see / if we can play it with but two. / Changing hearts on changing pillows, / we may never meet again. / If you insist on leaving / then leave me here alone, / singing a sad song."

(TAKIYASHA begins the dance by letting her heavy over-garment fall from her shoulders, thus freeing her for easier movement. She takes the folded paper from the bosom of her kimono and dances, holding it in her hand. She beckons to MITSUKUNI, who joins her in the dance. She is wooing, and he is reticent at first. The two of them mime serving and drinking sake, as in a marriage ceremony. TAKIYASHA

poses enticingly with a hand towel [tenugui], then holds it extended across her body as though she were playing a shamisen. Finally, as she dances with MITSUKUNI, she drops from the bosom of her kimono a banner of the Taira clan, to which she belongs. [Actually, a STAGE ASSISTANT throws the banner from behind her at the appropriate moment.])

MITSUKUNI (*Kneeling and seizing the banner*): Here now!

(TAKIYASHA seizes it back and seems to hide it in her sleeve [she hands it to a STAGE ASSISTANT behind her]. They pose in a "pulling mie" [hippari mie] to double tsuke beats. The atmosphere has been broken, and the TOKIWAZU musicians now break into a rapid, rhythmic piece, the rapid finale [odoriji], which is based on the numbers from one to eight and is called a "counting song" [kazoe uta]. Augmented by stick drum [taiko], flute, and small gong, the music is dynamic and rapid.]

TOKIWAZU:

For one night of love, / two pillows are too many. / For three or four moments / they hesitate. / But in less than five seconds / their obi are untied. / The room and their hearts / are at sixes and sevens, / when the eighth hour bell / puts an end to their play.

(The two dance together briefly, but MITSUKUNI soon crosses upstage left to pull up the top of his kimono, which he had lowered during the battle narrative, and put his swords back into his obi. While he is doing this, two SOLDIERS [yoten] with spears enter and attack TAKIYASHA, who pushes them away, causes them to flip, and temporarily defeats them. MITSUKUNI engages her briefly, but TAKIYASHA pushes him right, and, held by her attackers, she goes up the stairs to the platform, where she strikes them to the ground and poses. As MITSUKUNI speaks, they rise and retreat upstage left.)

MITSUKUNI (*Tensely, accusingly*): Now confess! Since you have in your possession the banner of the Sōma family brocade, you are without question the surviving daughter of Masakado. Princess Takiyasha is your name!

TAKIYASHA: I know not what you mean. I do not recognize that banner.

MITSUKUNI: Have you lost your courage? You are wise in the witchcraft of the giant toad, passed down many centuries from the great magician Nikushisen. The emperor himself has heard of your accomplishments. And now that he has learned you are in hiding in this crumbling palace, you cannot escape! So tell me your true name, and submit yourself!

(He leans toward her. The intensity of the scene increases as they engage in a sequence of give-and-take [kuriage], which reaches a crescendo.)

TAKIYASHA (*Hesitantly, drawing out the words*): Well, then . . .

MITSUKUNI (*In the same manner, with increasing intensity*): Well, then . . .

TAKIYASHA: Well, then . . .

BOTH: Well then, well then, well then!

(Silence. TAKIYASHA utters a fierce sound between a whine and a growl as her face lights up with hatred, her features working in anger. She extends her right hand toward MITSUKUNI, her left raised near her left breast, in a gesture that indicates enmity, both hands trembling with anger and held with fingers curved into claw-like fists.)

TAKIYASHA (Drawing out the syllables, with mounting fury and energy): Ah! Damnation! Now that you have discovered my identity, why should I hide anything more from you? In truth, I am the daughter of Soma no Masakakado, Takiyasha of the Taira!

(As she speaks, she pulls down two long strands of hair from inside the sidelocks of her wig and removes the four ivory pins from her forelocks, thereby loosening her hair, which falls about her shoulders and gives her an eerie look. As she rises at the end of her speech, the two SOLDIERS, now revived, attack her once more, their actions accented by tsuke beats. She pushes them forward and over the edge of the platform onto the main stage floor and at the same time removes the large front bow of her obi and drops it behind her. Meanwhile, her STAGE ASSISTANTS are pulling the threads from the shoulders of her kimono, allowing the garment to fall open [bukkaceri], covering her former kimono on the bottom and revealing a new one on top. The white pattern with a gold-threaded design of maple leaves or curved lines shows her true identity as sorceress princess. With another gesture she forces the attackers to fall onto their backs with their feet up in the air.)

TAKIYASHA (Her voice strong, revealing her demonic powers and her anger): Since you are a man of great capability, I had hoped to spare your life and make you an ally of our cause. But my efforts were in vain. Now that you have recognized me, I shall destroy you by my magic powers. Prepare yourself now!

MITSUBUKUNI (Intensely): Arrogant woman!

(She holds her sidelocks as she speaks from center of the platform. Two SPEARMEN enter and attack her, bringing her down to the main stage at center. She repulses them and they run off.)

TOKIWAZU:

Suddenly, her features are / transformed by fury. / Her eyebrows rise and fall. / Burning with anger, / her breath turns to flame. / Faced by such sorcery, / even a hero of great courage / is forced back. / The leaves on the trees / rustle in the wind. / The sorceress grasps him by the collar. (MITSUBUKUNI attacks her at center. TAKIYASHA, however, makes a magical sign and becomes invisible to the warrior, who continues to strike blindly about him. We hear the mysterious drum sound [dorodoro] as TAKIYASHA pulls MITSUBUKUNI back and manipulates him magically. MITSUBUKUNI crosses right, calling his SOLDIERS. A group of six or eight gorgeously attired SOLDIERS run in and



Minamoto warrior Ōya no Tarō Mitsukuni (Ichikawa Sadanji III) confronts Princess Takiyasha (Nakamura Utaemon VI) in a final tableau (*hippari mie*). Using her magic powers, Takiyasha has summoned a toad familiar who poses beside her on the roof of her father's destroyed mansion. The banner identifying her as a Taira enemy trails down from her shoulders to the ground. Below, Mitsukuni opposes her with drawn sword. (Tsubouchi Memorial Theatre Museum of Waseda University)

engage the witch princess in an elaborate fight [tachimawari]. Accompanied by clanging gongs, shamisen, and triple beats [mitsu daiko] of the large drum, TAKIYASHA pushes an attacker into the air and poses, "holding" him over her head. There are slow, dance-like movements in which she parries and thrusts after grabbing one of the spears of her attackers. She turns them, pushes them to the ground in various patterns, flips them, and glares at them. One SOLDIER attacks her with a maple branch. She seizes it, flips him to the ground, and poses with her foot on his back, the branch over her head. Finally, she chases all the SOLDIERS off, and MITSUKUNI engages her in one-on-one combat, he fighting with a sword, she with the branch. They go to shichisan, pose there at length, and return to the stage, where they fight on the platform, then pose on the steps. TAKIYASHA throws her branch at him, makes a magical sign, and disappears through a secret door at upstage left on the platform. MITSUKUNI thrusts blindly, then, enchanted, circles round and round and falls unconscious to the floor as the bamboo curtain at the front of the

platform descends, hiding him. The theatre is cast into darkness. To the sound of loud clanging and deep-voiced drums, the stage begins to transform: the old palace "collapses" by descending on the large stage elevator until the walls disappear and the roof becomes visible. The roof covers the entire space of the platform and has a large gable at center. As the lights come up, TAKIYASHA, accompanied by her familiar, a gigantic, hideous toad, appears on the crest of the roof just left of center. The mysterious dorodoro of the large drum underlines her supernatural character. The panes of paper in the gable break apart and MITSUKUNI appears, entering through the window and onto the roof at center, below TAKIYASHA and to the right.)

TOKIWAZU:

In midair they struggle, / caught up in the magic wind! How
frightful!

(As the actors assume their final pose, the SOLDIERS run onto the stage, shout, and pose with their spears raised toward the roof, leaning in. MITSUKUNI passes his sword from his right hand to his left, points it at TAKIYASHA, raises his right hand, then pushes it out behind him, leaning toward the sorceress. She takes the banner that had dropped from her kimono earlier, unfurls it to her right so that it hangs down onto the roof, and raises the other end in the air with her left hand. Her STAGE ASSISTANTS increase her impressive appearance by raising the loose back-part of her kimono into the air to create a kind of frame for her. As tsuke beats rise to a furious crescendo [uchiage], the cast poses in an impressive "pulling tableau" [hippari mie]. The curtain closes to the sound of ki and loud drumbeats.)