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### **A Life Prolonging Bag.**

The lord's wife is particularly a fussy woman; either garrulous or grumbling. Tired of living together with so discomforting a wife, he takes advantage of her absence at home while she is visiting her parents' home, by delivering, by way of Tarō-kaja, a letter of divorce to her, as he clearly foresees to what bitter words he may be exposed, if he visits her in person. As expected, she, coming home enraged, picks a violent quarrel with him in a ferocious manner, during which he gives her a sharp retort, saying that she may carry away whatever there is at home, on condition that the divorce is granted. Taking her cue from this remark, she immediately produces a bag which she has carried home from her parents', and puts in it—A MOST ASTOUNDING ARTICLE.

### **Miidera**

Ichchō: narration, not by words but by the beating of a shoulder drum alone,  
of the *shite*'s entrance onto the stage.

Distraught, as her son has been kidnapped by a slave-dealer, the mother becomes deranged, and makes a long pilgrimage from Suruga (Shizuoka Pref.) to Kyoto in order to pray to the Kannon Bodhisattva at the Kiyomizu temple for clues to the whereabouts of her lost son. By days and nights of her fervent prayer the Kannon provides her with an answer through the means of a dream, telling her that she should hasten to the Miidera temple.

### **The Golden Goblin of Kurama Mountain**

In spring the Mountain Kurama is beautifully covered by cherry blossoms at their best. A group of handsomely attired children of the Heike clan are conducted by a Yamabushi, a mountain monk, to a spot for cherry viewing. But soon another Yamabushi breaks into their group—a total stranger to them—and in order to avoid meaningless strife all the children leave the place, all but one, that is, who exchanges words with the stranger. He, as he says, is named Shana-ō, or, commonly called 'Ushiwaka-maru,' a son of the head soldier of the Minamoto clan, but is kept under strict watch as a hostage in case he may revolt against the Heike. The Yamabushi introduces himself as the great Goblin living in Mt. Kurama. He has come down to instruct him in tactics for defeating the Heike clan.

The second half of the play presents the Goblin offering strict martial-art training to Shana-ō, who, instead of being prostrated, absorbs all his hard lessons with patience and reverence for his grand master. Even among ruthless fighting scenes, there reverberates in us some heart-warming intimation of paternal affection and filial veneration between the two.

(Takao Saijo)