

Female Children in Medieval Japanese Noh Plays

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Abstract

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Even though female characters play consequential roles in noh plays and have been analyzed, female children have not been a subject of research. Therefore, I am going to analyze female children in noh plays in terms of the relationship between female children and motivation, age, spheres, and death. The target plays are *Jinen koji*, *Fuji's Drum*, *The Mirror of Pine Forest*, *The Pool Sacrifice*, *Minase*, and *Skylark Mountain*. Through the analysis of these plays, I discovered that female children played significant roles in noh plays. However, their motivation and actions do not influence the progress of the plots. Rather, female children as equipment mark the beginning of the plots of the plays and cause other characters to carry on the story.

I am Grateful to
My Mother, My Father,
Professor Paul Atkins,
Professor Davinder Bhowmik,
Mr. Kōji Takabayashi,
Professor Richard Wilson,
Professor Susan B Klein,
Professor Stephen Forrest,
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My Sister, My Brother,
My Professors, My Friends and My Students All Over the World.

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Introduction

“Female Children” as a genre

Women in the traditional dramatic genre known as *noh* have been a major presence. Many plays in the third category focus on women, such as beautiful female ghosts, spirits of plants taking the form of beautiful ladies, old female ghosts, and living women.¹ Such examples are *Izutsu* 井筒, *Kakitsubata* 杜若, *Higaki* 檜垣, and *Yuya* 熊野. Also, many interesting female characters, including deranged women, appear in the plays in the fourth category. Not only adult women, but also male children have played consequential roles in *noh* theater. Male children can be supporting roles in a play, as seen in *Ataka* 安宅, but some plays place male children in its center, for example, *Kurama tengu* 鞍馬天狗. However, finding *noh* plays with female children is not easy.² The *noh* plays highlighting female children³ as their center is surprisingly few. Therefore, study on female children in *noh* theater has not been a subject of research like deranged woman (*kyōjo* 狂女) and old woman (*rōjo* 老女). Therefore, I am going to explore the depiction of female children in *noh* plays and examine how female children function in *noh* theater.

¹ *Shinban nō, kyōgen jiten*. s.v. “*sanbanmemono* 三番目もの.”

² By “female child” here means a female child figure played by *kokata* 子方, a child actor.

³ Since “a girl” can indicate a female child and a young woman, the expression, “female children/child” is used to describe *shōjo* 少女 in this thesis.

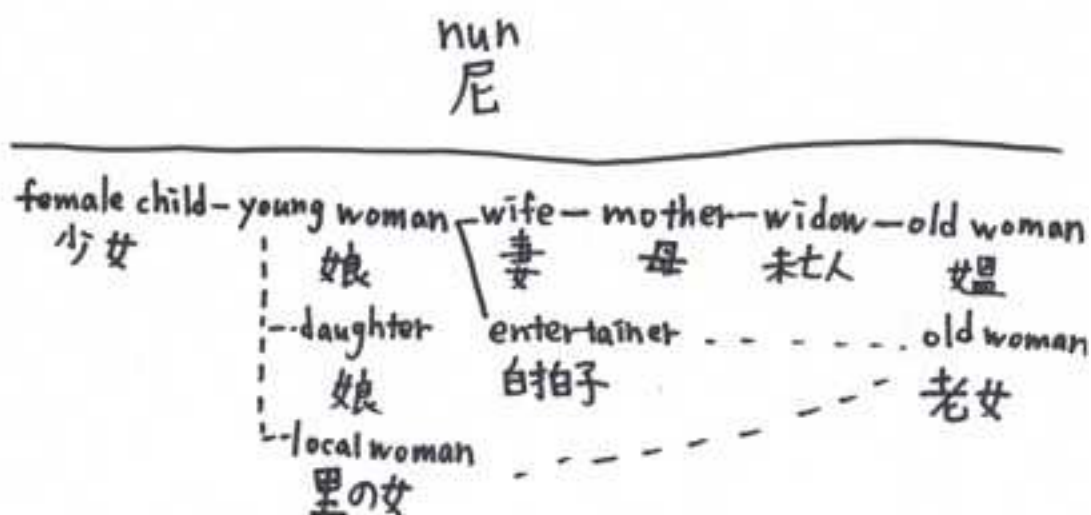


Chart 1. How women get old in noh plays.

A female child (*shōjo* 少女) is of great importance since she has the possibility to be any kind of woman in the future. A woman comes into being as an infant then becomes a female child. After the manifestation of secondary sex characteristics, she becomes a young woman (*musume* 娘). A young woman might appear as someone's daughter (*sato no onna* 里の女), which means a woman of the vicinity. Then a young woman marries a man and transforms into a wife (*tsuma* 妻), or, if she does not marry, she will work as an entertainer such as *shirabyōshi* 白拍子. If a wife delivers a child, she comes to be a mother (*haha* 母). If a wife loses her husband, she will be a widow (*mibōjin* 未亡人). A wife or a mother will become an old woman with positive image (*ōna* 媼), which is sometimes seen as a manifestation of a goddess. When an adult

woman who is out of family system gets old, she becomes a wicked, old woman (*rōjo* 老女). As seen, a female child can be anything in her future.

Previous research related to female children in noh theater

As stated before, a role of a female child has not been a popular subject of research. In reality, the study of female children in noh theater is divided into the study of medieval children; medieval women study; medieval human trafficking study and the study of *kokata*, which is child actors in noh.

In medieval children study, Kuroda Hideo researched children of various classes in the medieval period.⁴ Among studies of medieval women, Hotate Michihisa showed how medieval women lived symbolically and how they indicated their position in their lives, and their social status by their dress.⁵ He also introduced the dynamics of medieval women as they grew.⁶ Inuma Kenji revealed the growing process medieval women took as well. He elucidated this process in connection with social context, such as vocations for women, human trafficking, economy, the idea of chastity, marriage, and childbirth.⁷ Fujii Sadakazu analyzed female children's growing process, focusing on its relationship with sexual relationship and marriage.

In the medieval period, children's lives were close to human trafficking. When people were threatened by famine, selling children to human traders was a valid option for parents. Satō Kazuhiko emphasized the importance of taking human trafficking into account when people try to understand medieval culture.⁸

⁴ Kuroda 1989, pp. 89-96. The dynamics is illustrated on p. 40 in this thesis.

⁵ Hotate 1986, pp. 17-18 and pp. 301-306.

⁶ Hotate 2010, pp. 145-146.

⁷ Inuma 1990, pp. 31-74.

⁸ Satō 1998, p. 3.

Of course, research on *kokata* 子方 is also of great importance. Saitō Tarō went over the noh plays that include *kokata* and found out that most roles played by *kokata* were living human beings in the real world.

As surveyed, the research related to female children in noh can be seen in various research genres in medieval studies. However, the research introduced here need to be integrated so that noh plays can be comprehended more deeply with the understanding of the female children's significance.

Noh plays with female children

I chose six noh plays to analyze: *Jinen koji* 自然居士, *Fuji's Drum* (*Fuji daiko* 富士太鼓), *The Mirror of Pine Forest* (*Matsuyama kagami* 松山鏡), *The Pool Sacrifice* (*Ikenie* 池贄), *Minase* 水無瀬, and *Skylark Mountain* (*Hibari yama* 雲雀山).⁹

Below is the Introduction of Plays to be analyzed in this thesis

Jinen koji

A lay monk, Jinen koji is holding the last day of his seven days of sermons. Before he begins his sermon for the day, he receives a garment as a donation and a letter explaining that the clothing was given to him so that the offerer's parents will attain salvation. The offerer is a girl who lost her parents and sold herself to purchase the clothing to donate to him in order to help her parents attain salvation after their death. Two human traders take her away from the

⁹ I chose these works based on Nishino Haruo's "Kokon yōkyoku sōran (jō)" 古今謡曲総覧 (上). First I picked up noh plays that might have female children figures by looking at this article. Then I checked the titles in *Kokusho sōmoku* 国書総目録. Finally, these six plays turned out to include female children figures played by *kokata* and to have been published as typeset version.

preaching place and get on a boat. Jinen koji catches up with them. They argue whether the human traders should release her or not. The slave dealers tell him that they will give her up if he dances well. Jinen koji satisfies them and brings her back with him to the capital.

Previous Research on *Jinen koji*

Jinen koji 自然居士 was written by Kan'ami 観阿弥.¹⁰ It is in the fourth category of noh plays.¹¹ Its earliest record of performance is from 1432.¹²

Various research on *Jinen koji* has been conducted. Roughly speaking, there are five directions of research: content, Buddhist sermons, historical Jinen koji as a person, *Jinen koji* as a part of Kan'ami's creation, and adaptation.

Taguchi Kazuo wrote three articles on *Jinen koji*'s formation. He tried to find out the original version of *Jinen koji*.¹³

Abe Yasurō revealed that *Jinen koji* presented Jinen koji as an archetype of Buddhist performer. The play consistently highlights Jinen koji as a person who gets his way by speech and rhetoric. Such an image had been an archetype of Buddhist performer.¹⁴

Kanai Kiyomitsu analyzes the play to appeal Jinen koji as a person. He does not see Jinen koji as a historical person, but a synonymous for Buddhist performers who joined the real world opposed to the secluded Buddhist world.¹⁵

¹⁰ Kanai Kiyomitsu concluded that the basis for *Jinen koji* as played now was originally written by Kan'ami and Zeami edited it (See Kanai 1968, p. 36). In the same article (p. 44), he says Kan'ami wrote the play and music. Itō Masayoshi said that Kan'ami wrote *Jinen koji* and Zeami edited it (See Itō 1983a, p. 448).

¹¹ *Shinban nō, kyōgen jiten*. s.v. “*Jinen koji* 自然居士.”

¹² Tokue 1968, p.27. It came from *Kanmongyoki* 看聞御記.

¹³ Taguchi 1981 (as whole).

¹⁴ Abe 1986, p. 126.

¹⁵ Kanai 1963, p. 19.

Yamada Mitsue and Amano Fumio faced *Jinen koji* to see Kan'ami's creative process. Yamada found similarity between *Kyūi* 九位 and Kan'ami's understanding on his audience. Amano Fumio approached to this play from the viewpoint of Ashikaga Yoshimitsu's influence on Kan'ami's creation.

Also, some scholars conducted research on adaptation of *Jinen koji*, such as *Mukoiri Jinen koji* 聳入自然居士,¹⁶ *Hana Jinen koji* 花自然居士, and *Jinen monogurui* 自然物狂.

Fuji's Drum

The author of *Fuji's Drum*'s is unknown.¹⁷ It belongs to the fourth category of noh play.¹⁸ The oldest record of performance is on the twenty-sixth of the second month in 1516.¹⁹

One day, Fuji, a skilled drum player, was killed by Asama, an honored drum player. Fuji's wife and his daughter visit a retainer of the retired Emperor Hagiwara (1297-1348). The wife recalls how Fuji decided to go to the capital and expresses how much she laments his death. Then Fuji's drum appears in her eyesight. The drum ignites the wife's hatred toward music and makes her attack it while her daughter tries to stop her. Believing that the drum caused Fuji die, the wife breaks it and satisfies herself. Then the wife and the daughter return home, leaving the broken drum.

Previous Research on *Fuji's Drum*

¹⁶ For example, Tokue 1968.

¹⁷ According to *Nōhon sakusha chūmon* 能本作者註文, the writer is Zeami. However, according to *Jika denshō* 自家伝抄, the writer is Komparu Zenchiku (See Itō 1983b).

¹⁸ *Shinban nō, kyōgen jiten*. s.v. “*Fuji daiko* 富士太鼓.”

¹⁹ Itō 1983b, p. 471.

Research on *Fuji's Drum* has not expanded as much as the research on *Jinen koji*. The main research subject of this play has been the interpretation of the play and the two words: “*shiukō*” and “*hanrō*.”²⁰ Matsuno Sōfū wrote an article analyzing Asama’s thought and Fuji’s thought for their behaviors.²¹ Taguchi Kazuo explored the meaning of “*shiukō*” and “*hanrō*.” Itō Masayoshi disagrees with Taguchi.²²

The Mirror of Pine Forest

The author of *The Mirror of Pine Forest* is unknown. This is in the fifth category.²³ The earliest record of its performance dates to 1540.²⁴

A man in Echigo lost his wife three years ago and today is the anniversary of her death. He is now married to a new wife and his daughter lives in a separate house. When he enters his daughter’s house, she hides something. He suspects that his daughter hid a doll to curse the new wife. It turns out that she hid a mirror, which the former wife gave her and the daughter did so because she believed that the mirror showed her mother’s face. Originally, the man bought it for his former wife as a souvenir from the capital and the former wife gave it to the daughter, saying that the daughter should look at it when the daughter missed her. What the daughter believed to be the former wife was herself. Then the ghost of the former wife appears. Her watching god from hell tries to bring her back with him. However, due to the daughter’s religious service for the former wife, she becomes a bodhisattva and the watching god returns to hell alone.

²⁰ The meanings of the words, “*shūkō* しょうこう” and “*hanrō*” in the phrase, “*Shiukō ga te o idashi Hanrō ga namida nite mo* しょうこうが手をいだし はんらうがなみだにても,” has not been clarified.

²¹ Mastuno 1952 as a whole.

²² Itō 1988, pp. 29-30.

²³ *Shinban nō, kyōgen jiten*. s.v. “*Matsuyama kagami* 松山鏡.”

²⁴ Nose 1938, p. 1267.

Previous research on *The Mirror of Pine Forest*

Not many scholars researched *The Mirror of Pine Forest*. Sen Shūsei analyzed how *The Mirror of Pine Forest*'s story was formed. He denied Santō Kyōzan's previous research that *The Mirror of Pine Forest* evolved from a Buddhist sutra to a setsuwa story, then folding scrolls and kyōgen play, and finally to noh play. Sen suggests that the play developed from a story in *Konjaku monogatari shū*.²⁵

Tokue Gensei conducted holistic research on the same play. He showed the basic background information on *The Mirror of Pine Forest*, analysis on the content, and *The Mirror of Pine Forest*'s relationship with other literary genres, such as setsuwa and kyōgen.²⁶

The Pool Sacrifice

The author of *The Pool Sacrifice* is unknown.²⁷ It is no longer performed. This belongs to the fourth and fifth category.²⁸ The earliest record of performance is in 1546.²⁹

A man with his wife and his daughter living in the capital decide to leave for the eastern country due to his social decline. En route, they stop at the village of Yoshiwara, where people sacrifice a person every year to the pond at Mt. Fuji. The very day when the family arrives, the local people are going to sacrifice a person. The local people have the family draw lots to decide who is to be sacrificed. The daughter draws the one for a sacrifice. When a Shinto priest recites a Shinto prayer, a messenger of the god of Mt. Fuji comes and declares that the god punished the

²⁵ Sen 1909, p. 11.

²⁶ Tokue 1972, pp. 8-9.

²⁷ Miyamasu 宮増 might have composed the play, according to *Shinban nō, kyōgen jiten*. s.v. "Ikenie 生贄."

²⁸ *Shinban nō, kyōgen jiten*. s.v. "Ikenie 生贄."

²⁹ Nose 1938, p. 1270.

serpent that ruled the pond and no sacrifice is necessary from now on. He returns the daughter to the parents and disappears.

Previous Research on *The Pool Sacrifice*

The Pool Sacrifice, which is not performed anymore, has not been researched as thoroughly as *Jinen koji*. Taguchi Kazuo wrote a short article on how prior *setsuwa* may have influenced *The Pool Sacrifice*.³⁰ Yamanaka Reiko's research covers *The Pool Sacrifice* as well. She analyzed the playwrights' motivation, intention, and social background that led him to internalize rituals in plays.³¹ Yasuda Shōun's research on the mask, *jakō* or *hebiguchi* 蛇口, mentions *The Pool Sacrifice* as the possible use of the mask.

Minase

Minase's author is unknown. This is classified as a play in the fourth category.³²

Tameyo 為世 took the tonsure and left his wife, a daughter and a son. One day, he visits his hometown, Minase 水無瀬. There, he sees his children. The children ask him to hold a memorial service for their late mother without noticing that the monk is their father. While he recites Buddhist sutra, the ghost of his wife appears. She reprimands Tameyo for not revealing that he is their father. She also laments her situation because she can neither come back to this world nor go to Hell. However, she attains enlightenment due to Tameyo's religious service.

Previous research on *Minase*

³⁰ Taguchi 1988.

³¹ Yamanaka 1992.

³² *Shinban nō, kyōgen jiten*. s.v. “*Minase* 水無瀬.”

Research on Minase is also limited. Torii Akio explored the theory of the repose of souls by the contrast between *Aizomegawa* 藍染川 and *Minase*.

Skylark Mountain

The author of *Skylark Mountain* is unknown. It belongs to the fourth category. The earliest record of performance is in 1506.³³

The Minister of the Right, Yokohagi no Toyonari 横萩の右大臣豊成, ordered his retainer to get rid of his daughter, Chūjōhime 中将姫 at Skylark Mountain, since he heard slander about her. Therefore, his retainer and the daughter's wet nurse, Jijū 侍従 hid her and have been taking care of her for three years. One day, Toyonari visits Skylark Mountain because he heard that Chūjōhime was not guilty and that she was still alive. He runs into Jijū and asks her where his daughter is. Even though she was reluctant to tell him, Toyonari and Chūjōhime finally meet and share their joy of reunion.

Previous research on *Skylark Mountain*

Again, not many scholars have approached the noh play, *Skylark Mountain* yet. Many studies on Chūjōhime have been conducted, such as mandara and setsuwa studies. Nishino Haruo conducted a detailed research on diversity of the libretto.³⁴ However, he does not analyze the content or the female children figures.

Again, female children in noh theater

³³ Nose 1938, p. 1263. However, this record could be a record of another noh play, Taima 當麻, according to *kaidai* for *Hibari yama* in the vol. 4 of *Yōkyoku taikan*.

³⁴ Nishino 1976.

As seen, even though the six plays include female child figures, the research done so far has not focused on such figures. Other aspects such as Buddhism, Shinto, history, and so on have been the “main topic.” Therefore, by viewing these works again with an emphasis on female children figures, we will be able to discover a new world that no one has opened.

Section I. Motivation and Female Child

Children in noh plays are dependent figures. They are always with their parents or other kind of protectors or controllers. However, any character, in any plays, has his or her own thought according to which he or she behaves. Children's motivations are often neglected. Therefore, someone's motivation is prioritized more than a female child's thought. Going forward, I will observe the six plays in terms of their relationship between female children and motivation.

Motivation in *Jinen koji*

In *Jinen koji*, the female child does not speak at all. Despite this, her motivation can be seen in her letter to Jinen koji. According to the letter, she would like to pacify her parents' souls and meet them again.

Jinen Koji: 'Reverently I declare: concerning a request for prayers to comfort the departed. Herewith, one offering for Three Treasures and for all monks. To wit, from my earnest desire that the souls of my two parents instantly know the Buddha-fruit, I humbly donate to the Three Treasures – one humble shroud. (He lowers letter, visibly moved.) The Indian pauper woman offered a garment to the monks to assure her own future life; but now a pauper girl for her parents...(He lifts letter again and goes on reading.)

Chorus: 'One humble shroud so costly one humble shroud so costly, this sorry life I'd quickly leave and with dear father, with dear mother, come to birth on one same lotus throne.'³⁵

She chooses her behavior based on this hope "to pacify her parents' souls" and this hope is her central motivation. To achieve the pacification, she chooses to sell herself, purchase clothing, and connect her with Jinen koji by offering the clothing³⁶ so that Jinen koji will perform a ritual

³⁵ Tyler 1978, p. 142. This part corresponds to *Jinen koji*, p.132, “敬って白す一同じ台に生まれん。” All the translations in this thesis are edited so that it will fit the argument.

³⁶ Clothing here is symbol for her conduct and control of her standard.

for her parents. Nonetheless, she does not clarify plans after selling herself. Pacifying the souls of her parents is the only hope and the only thought of hers.

In the case of human traders, their motivation is clearly stated.

Human Trader: Well you see, we in the trade have a cardinal rule. And if you'd like to know what it is, it's just that once we've bought someone, we can't ever give the person back. So I can't let you have her.³⁷

Therefore, preventing the child's escape is their primary concern. This is why they do not listen to Jinen koji regarding the exchange for the female child and the clothing because even if the human traders get the clothing back from Jinen koji, they end up letting the female child return to where she was.

Turning to Jinen koji's motivation, he says,

Jinen koji: Oh no, people could hear me preach a hundred or a thousand days. But when it comes to understanding good and evil, the girl is good and the traders are evil, and both paths, good and evil, are as plain as plain can be right here. Do you see what I mean?³⁸

This is why he has to cancel his sermon on the seventh day and chase the human traders. Also, he says that he can discard his body for Buddhist training.

Jinen koji: the Buddha-say I've practice,
Chorus: yes, renounce the self did she and I must save her.³⁹

Such beliefs enable him to tolerate the series of forced performance as asceticism.⁴⁰ In addition, due to such belief, he chases the human traders despite possible danger. Moreover, the most

³⁷ Tyler 1978, p. 148. This part corresponds to *Jinen koji* p. 137, “さん候一え参らせ候まじ。”

³⁸ Tyler 1978, p. 145. This part corresponds to *Jinen koji*, p. 134, “いやいや説法は~候ふはいかに。” Yamada Mitsue calls his decision at this point “splendid unification of theory and practice” in Yamada 1993, p. 105.

³⁹ Tyler 1978, p. 145. This part corresponds to *Jinen koji* p134, “仏道修行のためなれば 身を捨て人を助くべし。”

⁴⁰ Amano Fumio interprets Jinen koji's performance as asceticism in his Amano 2000, p. 6.

vivid motivation for him was that Buddhists failing to rescue those who sold their bodies are not allowed to go back to their hut. It is seen in:

Jinen koji: But we in my trade have a cardinal and inflexible rule. And that is, that as long as we're unable to save a person whom we chance to find in dire distress, we can't go back to our cell. So, since your rule can't be broken, and mine can't be broken wither, I'm not about to get out of your boat, even if you take me and the girl to the very depth of the North.⁴¹

In order to exemplify the Buddhist teaching, he has no choice but to take the female child away from the human traders.

In *Jinen koji*, the three characters' motivations are entwined.

The female child's motivation is influenced by other two characters' motivations. To pacify her parents' souls, she sells herself. She gives up her control over her behavior, which means she gives up her conduct of motivation. Therefore, her standard has to be placed under the motivation of Jinen koji or the human traders depending upon who has direct control over her over the course of the play.

By contrast, when Jinen koji and the human traders claim the female child's person, they are actually claiming control over her behavior. In other words, they are trying to put her motivation under theirs. In the argument on the cardinal rule (*taihō* 大法), Jinen koji represses direct criticism to the human traders.⁴² He does not evaluate human traders based on his motivation. He understands that making a speech on what is right and wrong will not change the situation. Thus, he accepts their claims and states his opinion, which is his cardinal rule.⁴³ Both Jinen koji and human traders are not arguing over which motivation is right, but expressing their motivations. On the surface, the plot is about whether Jinen koji takes back the female child from

⁴¹ Tyler 1978, p. 148. This part corresponds to *Jinen koji*, p137, “またわれらが中にも~舟より下りまじく候。”

⁴² Yamada 1993, p. 106.

⁴³ Yamada 1993, p. 106.

the human traders. Nonetheless, the actual conflict is which motivation has the influence on the female child.

However, from the female child's viewpoint, even though there is a fight of standards, which standard to come above hers does not matter as long as she can pacify the souls of her parents. In other words, if she cannot save her parents by being rescued by Jinen koji, Jinen koji hinders the girl's goal.⁴⁴

Motivations in *Fuji's Drum*

The plot of *Fuji's Drum* consists of three motivations: Fuji's wife's motivation, Fuji's motivation, and the female child's motivation. The wife believes that Fuji should have been content with what he was doing by the time he tried to get promoted. She says,

Fuji's wife: I said to him (Fuji), "The musician from Tennōji temple went to the capital because he was summoned. Since you do not have the letter from the emperor, if you go to the Court, it should look like you are judging the emperor. Moreover, you are a musician getting income from this shrine and you serve the god. Besides that, what kind of wish do you have?"⁴⁵

Then she sees the drum as her enemy to revenge, not Asama.

Fuji's wife: How resentful, oh my daughter, there is my husband's enemy over there. Let us get revenge.

Fuji's daughter: That is a drum. You say irrational things because you are deranged after such an incident.⁴⁶

⁴⁴ Yamada points out that Jinen koji actually denies the female child's decision by returning the clothing and brings her back from the human traders in Yamada 1993, p. 105. In other words, Jinen koji denies the female child's standard.

⁴⁵ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 164, "みずから申やう~と申ししを。"

⁴⁶ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 165. "あら恨めしやいかに姫~筋なきことを仰せ候ふぞや。"

Even though her enemy seems to be Asama, for her, her husband died because of the drum. The drum symbolizes art for art's sake and his ambition as a musician. Therefore, her enemy was her husband's ambition as a musician. If he had not aimed for a higher social standing and honor, she believes he would still be alive.

Fuji does not appear in the play. However, his actions described by other characters give the audience some insight into his motivation. Matsuo Sōfū clearly elucidates Asama's behavior and Fuji's logic. About Asama's intention, Matsuno explains:

Asama was summoned and he proceeded to the Imperial Court, and he should have been praised as an unequalled player of drums. Then, Fuji, without being shy, came from the countryside to the capital without invitation. It goes without saying that Fuji was challenging Asama. Fuji revealed his confidence to ignore Asama, and Asama's honor was somewhat damaged. In addition, it would not have mattered to Asama if no one talked about Fuji, but the people in the Imperial Court were irresolute to choose one of the two drum players. Moreover, they made decision, based on an old poem like trick for children. Such decision-making could be elegant, but such a process almost proved that Asama's ability was not different from Fuji's. "Damn it, performer from the countryside, you'll pay for this!" I imagine that Asama's pride was like that.⁴⁷

About Fuji's thought, Matsuo also states:

For Fuji, as a musician who spent all his life for the position of drum player, it was the only opportunity to attend the seven-days- concert in the Imperial Court. If he does not try this time, he will end up being just a musician in Sumiyoshi, a musician in countryside. He could not bear it.⁴⁸

In addition,

To hope to stay as "a musician receiving stipend" is to hope to be indolent and to be prepared for depravity.⁴⁹

⁴⁷ Translated by Yuri Sato. This part corresponds to Matsuno 1952, pp. 22-23, "浅間は召されて宮中に上り~まず想像されるのである."

⁴⁸ Translated by Yuri Sato. This part corresponds to Matsuno Matsuno 1953, p. 23, "富士としては~それは忍びない所なのである."

⁴⁹ Translated by Yuri Sato. This part corresponds to Matsuno Matsuno 1953, p 24, "「地給の楽人」たるを念願することは~墮落を覚悟することである."

Turning to the female child, she does not state her motivation voluntarily. She reveals her motivation for behavior by her response to her mother, Fuji's wife.

Fuji's wife: How resentful, oh my daughter, there is my husband's enemy over there. Let us get revenge.

Fuji's daughter: That is a drum. You say irrational things because you are deranged after such an incident.⁵⁰

When Fuji's wife points at the drum and says that it is her enemy, the female child first denies Fuji's wife's understanding. The child originally thinks that Asama was the enemy. However, after Fuji's wife says that her husband died due to drum, Fuji's wife sways the female child.

Fuji's daughter: It is actually rational. We parted from my father because of the drum. If so, the drum is my parent's enemy. We should get revenge by beating the drum.⁵¹

Then she and her mother beat the drum together. At first, the female child had her own understanding of the incident, but she puts her thought aside for the time being and behaves according to the motivation of Fuji's wife.

The conflict in the play, as we have seen, is between Fuji's wife's motivation and Fuji's motivation, especially regarding art. This conflict is visual on stage. In the latter half of the play, the mother wears Fuji's attire and the female child wears clothing for adult women. Thus, it looks like a man and a smaller woman are dancing side by side on stage. In doing this, Fuji possesses his wife, that is, the wife temporarily embodies Fuji's motivation. On the other hand, the female child embodies the wife's motivation because the female child twists her motivation for the moment and behaves for the sake of Fuji's wife. Now the contrast between Fuji's standard and the wife's motivation is visually represented on stage.

⁵⁰ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 165. “あら恨めしや~筋なきことを仰せ候ふぞや。”

⁵¹ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 165, “げに理なり~恨みを晴らすべし。”

Nevertheless, the unification of Fuji's motivation and the wife's is also taking place there, as Fuji's motivation is in the wife's body and her motivation lies also in her body. Then, Fuji plays drum using his wife's body. The sound finally makes his wife say "How nostalgic."⁵² Her comment shows that she loves her husband's sound enabled by his art for art sake and she shows her attachment to the sound by saying "How nostalgic"⁵³ and this discovery lets the wife vent her spite for the drum and art.

Motivations in *The Mirror of Pine Forest*

The main motivations forming *The Mirror of Pine* are three: the father's motivation, the female child's motivation, and the mother's motivation. The father lives separately from his daughter. He says that he would live with his child if the child was a son and now he lives separately from his daughter because she is a daughter. It goes:

The father: I would have liked you to live with me if you were a boy, but since you are a girl I had a house built for you.⁵⁴

This part shows his exclusion of his daughter and her standard and possible inclusion of son's standard if he had a son. Then he mentions that people are saying that his daughter made a wooden statue of her stepmother and curse her all the time.

The father: Is people's talk true, then? Is it true that you had a wooden statue made of your new mother and call down curses on it every morning and evening?⁵⁵

⁵² Translated by Yuri Sato. This part corresponds to *Fuji daiko* p. 166, "類ひなやなつかしや."

⁵³ Translated by Yuri Sato. This part corresponds to *Fuji daiko* p. 166, "類ひなやなつかしや."

⁵⁴ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami*, p.520-521, "汝男~造り置くなり."

⁵⁵ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami* p. 521, "さては人の申すも~明暮呪詛するといふは眞か."

In this statement, he let other people's assumptions interfere with his trust in his daughter, even though this assumption has not been proved.⁵⁶ Based on the rumor, he laments his daughter's behavior, saying,

The father: If you long for your late mother, the thing for you to do is to recite the sutra and pray. Only then will her departed soul be able to rest and you too will be reborn in the lotus flowers in heaven. If you do not do this but attempt a horrible thing like that, your mother will be forced to sink to the bottom of hell instead of going to heaven, which she justly deserves, and you too will be condemned to go to the place for sinners. What a shame!⁵⁷

He focuses on what his daughter is thinking and doing, and is oblivious about his daughter's thoughts on him. He does not think of what he should do, but what the daughter should do.

The motivation of the female child is based on her relationship with her mother. She sees the mirror when she is lonely because her mother told her, "Look in it whenever you feel lonesome."⁵⁸

In addition, she assumes her mother's feeling. For example,

The daughter: Indeed, my father married my stepmother
While on his sleeves remained the tears over my mother.
He fears my mother is angry and will not show herself.⁵⁹

As seen here, what the female child believes to be her mother's feeling is the basis for her female child's motivation. However, her motivation is twisted. The female child believes that her mother is crying when she shows the mirror to her father as she says,

⁵⁶ Tokue Gensei thinks the daughter cursed the stepmother (See Tokue 1972, p. 6).

⁵⁷ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami*, p. 521, "母を戀しく思はゞ~ 浅ましきよ."

⁵⁸ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami*, p. 521, "戀しき時は見るべし."

⁵⁹ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami*, p. 521, "げにや別れての~おぼしめさるらめ."

The daughter: Like the thread silkworms spin at home, mother, your eyebrows are thin, your face is lean. Whom are you pining for? You are weeping before my face,
Or else, tears are hazing my sight. Oh, sorrowful! The bright mirror is clouded, it grows dimmer. That is my mother! Look there, father!⁶⁰

Of course she is actually seeing and showing herself crying and getting thinner. Thus, what she believes to be her mother's sorrow is her own sorrow. What she believes to be her mother's motivation is her own motivation. She converted her motivation into her mother's motivation without knowing it.

Turning to the mother's motivation, it is necessary to separate what she thought when she was alive and after her death. The mother tells her daughter to see the mirror when she misses her when she was alive. Nevertheless, she does not express her motivation and thought to her daughter. The only thing the audience can know is that she wants her daughter to see the mirror when she misses her and nothing else.

The female child's motivation stems from her mother's motivation when she was alive. Then the child begins to believe that her mother is not happy based on "the mother's appearance in the mirror," though it is actually herself. This process of interpreting her own figure as her mother converts her own motivation after her mother's death into her mother's motivation now. The female child's motivation becomes an extension of the mother's motivation due to the conversion caused by an appearance similar to her mother. In other words, she embodies her mother's motivation because she resembles her mother.

The father excludes his daughter's motivation out of his territory, which means that he excludes the mother's motivation. The mother does not have specific motivation after her death, but the mother transforms into a bodhisattva due to her daughter's memorial service for the

⁶⁰ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami* p. 521-522, “われには見えよ
~我が影に指をさす。”

mother. This means the act of converting the motivation of the female child into mother's motivation and being faithful to it was regarded as a memorial service that brings the mother to salvation. The watching god was a threat to the mother's and female child's motivations because the god was on the mother's way to salvation. If the mother cannot attain salvation, that means their standards are wrong. The father does not think that the daughter is holding a memorial service for the mother, but cursing her mother-in law. As a result, it is proved that his thought on his daughter is wrong. This consequence indirectly points out that his motivation is not right.

Motivations in *The Pool Sacrifice*

The main standards in this play are three: the local motivation in Yoshiwara, the father's motivation and the female child's motivation.

According to the Shinto priest and the acolyte, one traveler of the day has to offer one's body.

The acolyte says: Each year at this place there is a sacrifice at the Pool. To-day is the festival of this holy rite, and we ask you to join in it.⁶¹

In addition, the Shinto priest says,

The Shinto Priest: From ancient times till now no traveller has ever lodged this night of the year at the Inn of Yoshiwara without attending the sacrifice at the Pool.⁶²

No matter what the father says, the Shinto priest and the acolyte do not listen to the family's situation. They do not explain the reason why they need a sacrifice. They do not tell the family what the local people's problem is and how it can be resolved through sacrifice. Their main

⁶¹ Waley 1921, p. 238. This part corresponds to *Ikenie* p. 732, “當所にて一御神事に御逢ひ候へ。”

⁶² Waley 1921, p. 238. This part corresponds to *Ikenie* p. 732, “昔より此吉原の宿に一候ぞとよ。”

justification for a sacrifice is their established fact of generational sacrifice as in the Shinto priest's statement.

The Shinto Priest: Indeed, indeed you have cause for distress. But from ancient times till now
Parents have been taken
And countless beyond all knowing
Wives and husbands parted.
Call this, if you will, the retribution of a former life. But now come with us quickly to the shores of the Holy Pool.⁶³

Turning to the father, he travels with his family eastward because of his social decline.

He introduces his situation as seen below.

The Father: I am a man who lives in the Capital. Maybe because of some great wrong I did in a former life...I have fallen into trouble and cannot go on living here.
I have a friend in the East country. Perhaps he would help me. I will take my wife and child and go at once to the ends of the East.⁶⁴

He lost his social standing in the capital and became unable to support his family. Thus he decided to move with his family from the capital to the east, which is a less refined area than the capital. In other words, he began the journey to the place to protect his family.

When he and his family face the Shinto priests, he begs them to let his family go:
The Father: I am a man of the Capital. Perhaps because of some ill deed done in a former life I have built the pathway of my life, so I took who lives in the East. Pray let me go on my way.⁶⁵

Conversely, local problem and situation have nothing to do with the family.

Another aspect of the father's motivation is the capital's motivation: local people have to take care of local sacrifice, not travelers from outside.⁶⁶ He reveals his capital motivation as below.

⁶³ Waley 1921, p. 239. This part corresponds to *Ikenie* p.733, “げにげに一出でさせ給へ。”

⁶⁴ Waley 1921, p. 236. This part corresponds to *Ikenie* p731, “かやうに一東の奥へと急ぎ候。”

⁶⁵ Waley 1921, p. 239. This part corresponds to *Ikenie* p. 732, “是は都の者~通して給はり候へ。”

The Father: But it is for those that live here, those that were born children of this Deity, to attend his worship. Must a wanderer go with you because he chances to lodge here for a night?⁶⁷

Also, he does the same thing in his statement:

The Father: But as I have said, for such rites as these you should take men born in the place....No, I still do not understand. Why should a fleeting traveller be summoned to this Pool-sacrifice?⁶⁸

However, the father cannot find a way out, and loses the argument over the motivation, not due to the local priest' flawless argument, but because of the priest's assertiveness. Thus the father converts himself and behaves according to the local motivation. He indirectly shows his conversion in statements such as:

The Father: But the father could find no words to speak. He stood baffled, helpless....⁶⁹

Also, he says,

The Father: What brave words! "If you or my father had drawn this lot..." There is great piety in that saying. (To his wife) Come, do not sob so before all these people. We are both parents and must have like feelings. But from the time I set out to this holy lottery something told me that of the three of us would be taken. Look! I am not crying.⁷⁰

In these assertions, by praising his daughter, he justifies his loss in the argument over motivation and thus he also accepts the local motivation.

⁶⁶ Oda Sachiko points out the paradox seen in the local logic of sacrifice in “生け贄神事が共同体の~矛盾を来しているのである” in Oda 1979, p. 38.

⁶⁷ Waley 1921, p. 238. This part corresponds to *Ikenie* p. 732, “譬へば一更に心得がたう候。”

⁶⁸ Waley 1921, p. 238. This part corresponds to *Ikenie* p.732, “其所の神事なれば一心得難く候。”

⁶⁹ Waley 1921, p. 239. This part corresponds to *Ikenie* p. 73, “父もいいやる方もなく一呆れいたり。”

⁷⁰ Waley 1921, p. 242. This part corresponds to *Ikenie* p. 733-734, “げにげにけなげなる一嘆くまじく候よ。”

Now, let's turn to the female child's motivation. She does not have a concrete motivation or position toward sacrifice. However, she is against the idea of sacrifice. When the Shinto priest and the acolyte try to make the family go to the Pool, the female child and the mother says:

The Daughter and the Mother: And the wife and the child, crying "Oh, what shall we do?" clutched at the father's sleeve.⁷¹

She does not want to sacrifice herself. After the father loses the argument of motivation, she changes her attitude toward sacrifice. She says:

The Daughter: Do not sob so! If you or my father had drawn this lot, what should I have done? But now it has fallen to me, and it is hard for you to let me go.⁷²

Given what she says earlier, she gives up clinging to her life because her father accepts his loss. Her motivation is exposed to the local area because her father's motivation that protected her standard from the outer world is torn apart. For local people, she becomes a sacrifice for Yoshiwara, but for her and for her family, she is sacrificing herself to protect her parents from Yoshiwara.

Taking a look at the function of standards, in the beginning, there is a conflict between two motivations: the motivation in countryside and the motivation in the capital represented by the Shinto priest and the father.⁷³ Then the capital motivation, or father's motivation, loses. The loss also means that the journey to protect family fails. The family cannot escape from local motivation. The female child has a vague standard. She does not want to sacrifice herself, but she

⁷¹ Waley 1921, p. 239. This part corresponds to *Ikenie* p. 733, “いかがはせんと一呆れいたり。”

⁷² Waley 1921, p. 242. This part corresponds to *Ikeie* p. 733, “なうさのみな一惜しう候へ。”

⁷³ Yamanaka mentions that the people in the capital were interested in the frightening divine service in east region. Also, she argues, “The fear that common sense and the theory for people in the capital would not work should have captured the interest of those in capital.” In addition, she says, “The main point of this play is the combination of the people from the capital and divine service” in Yamanaka 1992.

has to turn down her original thought and express her new motivation that follows her father's new motivation, which is the local motivation that a traveler has to sacrifice his or her body. Her standard was drawn from the situation. She accepts her fate. Then Hinomiko appears and lets the people know that Fuji gongen changed his mind.⁷⁴ In other words, the highest motivation in the hierarchy consisting of local motivation, father's motivation, female child motivation, changes since the local motivation is nullified by the Fuji gongen. Then the father's standard comes to the top. Then, in terms of motivation, the father's original standard gets called into question. It is marginalized.

Motivations in *Minase*

In *Minase*, Tameyo's motivation and his wife's motivation are the central driving force of the play.

Tameyo entered the Buddhist path and became a monk at Mt. Kōya. Since he is Buddhist monk now, he avoids all attachments and he cannot tell his children that he is their father. When the children first talk to him, he says,

Tameyo: How odd. Seeing the young person here, this is my child.
However, I pretend that I do not know them and pass this place.⁷⁵

Even though his children ask him to perform a service for the late mother, he does not tell the fact to them. He says,

Tameyo: (To himself) How tragic it is that the older sister and the younger brother do not know that I am their father. (To the children) To have Buddha's grace, you receive the Buddhist service from a travelling Buddhist. If so, I will stop by.⁷⁶

⁷⁴ Oda points out the paradox in Fuji gongen in Oda 1979, p. 38.

⁷⁵ Translated by Yuri Sato. This part corresponds to *Minase*, p. 1930.

⁷⁶ Translated by Yuri Sato. This part corresponds to *Minase*, p. 1930.

He wants to tell his name to his children, but he hesitates due to Buddhist teaching that he should avoid attachments. Though he does not communicate with his children as their father, he sees them as his beloved children, which means he is attached to them and he simply does not express his attachment. This contradiction is seen in his statement as:

Tameyo: A thousand times, a hundred times, “We are a parent and children.”

Chorus: He wanted to say and give my name to them, but thinking that telling his name will bring him a bad karma in samsara, he closes his eyes and he prayed to Buddha,

Tameyo: thinking, “due to my beloved children’s Buddhist memorial service and their relation with Buddhism, let the ghost attain enlightenment.”⁷⁷

Looking at the attitude of Tameyo, Torii Akio calls Tameyo’s motivation *shukke tonsētan* 出家遁世譚, the narrative of seclusion.⁷⁸ However, Tameyo in *Minase* is not consistent with the narrative of seclusion since he could not forget about his hometown and children, and he actually helps his children.

Tameyo’s wife’s motivation is almost opposite of Tameyo’s motivation and her standard is called *nyonin mōshūtan* 女人妄執譚, the narrative of female obsession by Torii.⁷⁹

Additionally, she shows that parents should be with children as much as possible by reuniting her children and Tameyo. She envies Tameyo because he is live human who can still meet his children, unlike she who is dead. Her jealousy can be seen in:

Tameyo’s wife: How envious. Since both the father and the children are in the same floating world, they will have chance to meet again. If I return to the Hell, when will I see my children even for a short time?⁸⁰

⁷⁷ Translated by Yuri Sato. This part corresponds to *Minase*, p. 1932.

⁷⁸ Torii 1984, p. 106. *Shukke tonsētan* 出家遁世譚, or the narrative of seclusion, means the narrative of leaving the secular world and leaving attachment behind completely.

⁷⁹ Torii 1984, p. 106. *Nyonin mōshūtan*, or the narrative female obsession, means the narrative of woman obsessed with someone in the earthly world.

⁸⁰ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2933, “羨ましやー逢ふべき。”

She implies that she wants to stay in this world and take care of her children, but she cannot.

This is why she brings Tameyo and her children together. Regardless of Buddhist teaching, she cannot forget children as in:

Tameyo's Wife: Infants are yoke connecting me to the three realms: the realm of desire, the realm of lust, and the realm without lust. Due to the yoke, I can neither go to the realm of living people, nor return to Hell, how sorrowful. No matter how much suffering I receive, what I cannot forget is my obsession to the realm of living people. Due to my attachment to my children and my longing for my husband, the evil demon in Hell tortures this body, entwines my black hair with its fingers, pulls down my black hair, makes me sit and pull my black hair to both sides, so I cannot stand even though I try to stand and I cannot sit even though I try. This is because of my karma. Even if I ask someone something, what on earth can he or she answer. Even if I try to scream, I cannot.⁸¹

However, she becomes detached from blood relations due to Tameyo's service for her. In the end of the play, she says:

Tameyo's Wife: However, due to such a respectful memorial service, now I leave the attachment of parents and children. In the sky, purple clouds are floating and I hear music, I am thankful that I attain salvation, seeing the purple clouds float and hearing music. I am thankful that I attain salvation.⁸²

Now from the children's viewpoint, Tameyo left them and his wife for his afterlife. In other words, Tameyo looked selfish to them. Their understanding of Tameyo is seen when they explain what Tameyo did. They say:

The Sister and the Brother: Well, our father took a tonsure for his later life. Our mother and we were abandoned. We, both mother and children, lived together crying like plovers. However, since even our mother passed away, we, the sister and the brother, leave here to pay tribute of flowers and water.⁸³

⁸¹ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2934, “緑子は一叫べども適わす。”

⁸² Translated by Yuri Sato. This part corresponds to *Minase*, p. 2934, “されども一ありがたき。”

⁸³ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2929, “さてもわが父一立ち出づる。”

Also, they understand that Tameyo abandoned them and they lay accusation against Tameyo. They say:

The Sister and the Brother: Our father abandoned us, who have nothing to depend on like this. Due to the feeling caused by longing for him and sorrow, we have dreams of our father who has not come back to us. If only the parting with him in the dream ceases. If only there is a chance to meet him. If only there is a chance to meet him.⁸⁴

However, finally they seek their father's help as seen in:

Tameyo: At a night in a lodging in the middle of travelling
 Tameyo's Wife: the parent and the children meet again as if in dream
 The Sister and the Brother: The sister and the brother cling to the father's sleeve.⁸⁵

When it comes to the female child's motivation, there is not a distinctive difference between the sister and the brother. Their words are in unison most of the times. The slight difference seen in the play was that the sister leads their moves in the story. When they appear in the play, the sister introduces them as follows:

The Sister: These are the two children of a person who is called Tameyo in the village of Minase in the country of Tsu.⁸⁶

Then both the sister and the brother explain their situation.

This play begins with Tameyo's narrative of seclusion, which he cannot firmly hold. The children have to face hardship after their mother's death due to Tameyo's decision to be a Buddhist monk. On the other hand, Tameyo's wife, who is also the children's mother, was supposed to leave the world without any attachment to attain salvation. However, she cannot. The reason is not only that she cannot stop being worried about her children, but also that her

⁸⁴ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2929, “かほどまで一よしもがな。”

⁸⁵ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2933, “草の枕の夜の宿~袂にすがれば。”

⁸⁶ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2929, “これは津の国一子にて候なり。”

salvation will prevent her from intervening in her children's life. In a way, she does not leave the world completely to watch her children. In addition, she takes advantage of Tameyo who is trying to stay away from attachments and leads him to get rid of his wish to lose any attachment. Then she entrusts the children to Tameyo. She becomes free from her responsibility and attachment regarding her children and she leaves the earthly world. Then she takes over the conclusion of the narrative of seclusion. On the other hand, Tameyo gets together with his children. In other words, he takes the conclusion of the narrative of female obsession. In this play, children's motivation does not affect the plot. Rather, the children's existence supports and consolidates the wife's motivation. In the end, the existence of the children weakens Tameyo's motivation and narrative of seclusion because the children first talk to Tameyo and begin the communication with him. Also, they are what the wife has to hand to Tameyo.⁸⁷

The children are not necessarily related to the narrative of seclusion, but they are the trigger of the narrative of obsession. Tameyo's wife misses and cares about her children, not Tameyo. Without children, her obsession does not begin. Without children, this play on the narrative of seclusion and the narrative of obsession does not even take place. The children enable the exchange of Tameyo's wife's motivation, which is the narrative of obsession and Tameyo's motivation, which is the narrative of seclusion.

Motivations in *Skylark Mountain*

⁸⁷ Torii Akio, in Torii 1984, contrasts the noh play *Minase* with *Tameyo no sōshi* 為世の草子, in which Tameyo sees what his children do but does nothing about them and sees that they commit suicide because he left the earthly world. Compared to this, Tameyo in *Minase* comes to the real world and communicates with it. In *Tameyo no sōshi*, Tameyo is consistent in his recognition of "the other world (他界意識)," in which Buddhists should avoid from blood relationship.

This play begins with a wet nurse Jijū and Toyonari's follower's motivation.

Chūjōhime's seclusion began because Toyonari tried to get rid of Chūjōhime due to a false charge as the follower explains:

The Follower: Lord Toyonari has a daughter, but due to a false charge from a certain person, Lord Toyonari ordered me to lose his daughter at Skylark Mountain between the country of Yamato and the country of Ki.⁸⁸

The follower could not leave Chūjōhime, thus now he and Jijū, the wet nurse, take care of her.

The follower explains:

The Follower: I thought how I could end Chūjōhime's life. Thus I built a hut roofed with brushwood and took care of Chūjōhime in various ways. Meanwhile, a wet nurse called Jijū plucks flowers on tall trees in spring, and brings flowers on grass to villages and receives compassion from travellers. I go to the mountains and cut brushwood. In this way, we have taken care of Chūjōhime for three years.⁸⁹

Jijū raises Chūjōhime with trouble and hardship as she explains:

Jijū: Surely people in the past must have gone to the realm of eternal youth and immortality, gathering berries with history for the emperor. I, too, gather flowers with colors, wondering if I can retain my lady's life like a dewdrop on the edge of a leaf.⁹⁰

Since she deals with difficulties to protect Chūjōhime, she thinks Toyonari, who believed the false charge, is not trustworthy and that he does not deserve Chūjōhime. She says:

Jijū: How surprising. You said, but do not remember. How can Chūjōhime, whom you lost by listening to someone's slander live in this world? No matter what you ask, my body is now ceasing like lilies in remaining in bushes. What will you ask?⁹¹

⁸⁸ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 198, “豊成卿姫君を~承り候.”

⁸⁹ Translated by Yuri Sato. This part corresponds to *Hibari yama*, pp. 198-199, “いかにととして一はぐくみ申して候.”

⁹⁰ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 200, “げにや一思ひ草の.”

⁹¹ Translated by Yuri Sato. This part corresponds to *Hibari yama*, pp. 202-203, “是はおほせ共おぼえぬ物かな~なにをか尋ね候覧.”

However, since Toyonari says that he sincerely regrets what he did, she decides to let him meet Chūjōhime. On the other hand, Toyonari's standard is not straightforward. He tried to get rid of Chūjōhime due to false charge, but he regrets what he did.

Toyonari: What you say is understandable, but you can see the father's heart regretting what he did in the color of my tears. Tell me where my daughter is.

Jijū: Well, do you really think so?

Toyonari: This should be an unbelievable thing, but various deities in Heaven and local deities see my regret clearly as it is.

Jijū: If so, enter here.⁹²

In addition, he "heard" that Chūjōhime was alive and thus he comes to Skylark Mountain.

Toyonari says:

Toyonari: I could not change the fact that I lost my daughter and cannot do anything about it. However, at such moment, I heard that my daughter is still in this world. The hawking this time is nothing but about my daughter. I thought I might hear my daughter's whereabouts and I have come here. Now seeing you made me believe that my daughter still lives in this world as I heard.⁹³

In other words, he changed his understanding of his daughter from an evil daughter to an innocent daughter. Such attitude can also mean that he has no trust in his daughter. He is driven by indirect information from "someone," rather than direct information from his daughter.

When it comes to Chūjōhime's motivation, it is hard to see. She utters only once in the play to lament her current environment, as in:

Chūjōhime: Truly, the smoke from the kitchen stove has ceased; spring days are hard to live.⁹⁴

Thus, her motivation does not appear or affect the plot.

⁹² Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 203, "申す所はさることなれ共~さらばこなたへ御入りあれ."

⁹³ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 202, "後悔さきに立たざれば~姫は此世にあると思へ."

⁹⁴ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 199, "實やかんそうに煙絶え、春の日いとどくらしがたう."

Observing the function of the two motivations: the one of Jijū and the follower and the one of Toyonari, Toyonari disowns Chūjōhime. Therefore, Chūjōhime had to leave her real family and join a fictional family. However, Toyonari tries to find Chūjōhime due to “indirect information.” Jijū tries to prevent him from meeting Chūjōhime, but she lets him see Chūjōhime. This implies that Jijū thinks that a real father is better or more important than fictional parents and that their parental position and responsibilities have been temporary. Toyonari takes Chūjōhime with him. The role of fictional family ends. Chūjōhime ends up by moving among the standard of real family, fictional family and real family without Chūjōhime’s consent.

Categorization of plays from the viewpoint of motivation

Based on the functions of the works in terms of motivations, the plays can be classified into two larger groups: belonging type and extension/embodiment type. Belonging type has three subcategories, which are scrambling type, relaying type, and food chain type.

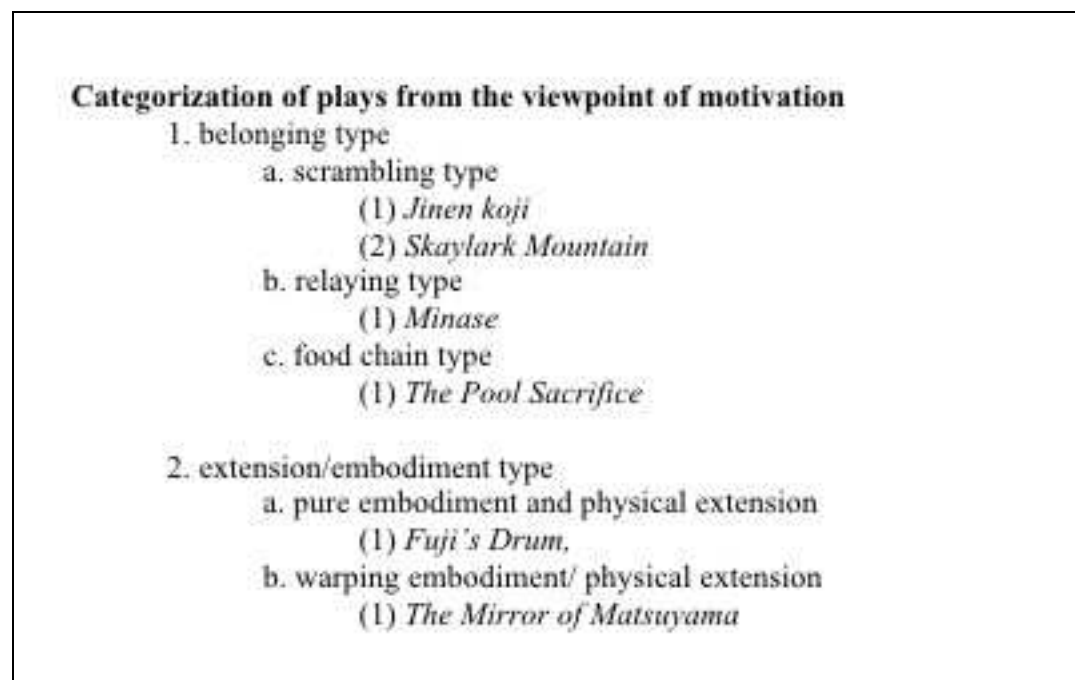


Chart 2. Categorization of plays from the viewpoint of motivation.

Scrambling type includes *Jinen koji* and *Skylark Mountain*. In these two plays, the main conflict is who is going to take care of the female child, which is scrambling the hold on the female child's standard for behavior. In *Jinen koji*, the main argument is whose motivation the female child should belong to. In *Skylark Mountain*, the main argument is who should take care of Chūjōhime, which also means under which motivation should Chūjōhime be protected.

However, in both plays, it is hard to see which motivation the female children want to belong to. The female child in *Jinen koji* does not comment on the argument between Jinen koji and the human trader. However, obviously, the consequence came due to the fight between Jinen koji and human traders. The female child has no influence on the conclusion of the play. In *Skylark Mountain*, Chujōhime does not express her. As in *Jinen koji*, she finally gets together with her father due to the argument between Toyonari and the Jjū.

Minase belongs to the relaying type. Though there is the conflict of motivations between Tameyo and his wife, it is different from the one in *Jinen koji* or *Skylark Mountain*, since the mother is dead and the mother cannot have a fair conflict with Tameyo. Rather, she has to pass the children to Tameyo. She leads Tameyo to part with his narrative of seclusion and brings her children to him. Then she leaves the earthly world. In other words, she passes some parts of her motivation for behavior and her children to Tameyo.

The Pool Sacrifice belongs to the food chain type. In the argument if the travelers have to join the lot or not, the father loses. Therefore, after the lot, the female child becomes the sacrifice, but the order is cancelled due to Fuji gongen. This plot clearly shows the hierarchy of the motivations: god's standard, Shinto priest's motivation, the father's motivation and the female

child's motivation. The female child's motivation stands in the most dangerous level in the food chain of motivation.

Extension/embodiment type has two sub classifications: pure embodiment/physical extension type and warping embodiment/physical extension type. The former is *Fuji's Drum* and the latter is *The Mirror of Pine Forest*.

In *Fuji's Drum*, which is pure embodiment/physical extension type, when the mother and the female child beat the drum, the female child internalizes her mother's motivation and the mother embodies Fuji's motivation. Also, she is the mother's actual child, which means her physical extension.

In *The Mirror of Pine Forest*, belonging to the warping embodiment/physical extension, the base of the female child's motivation stems from her mother's standard when she was alive. Then she begins to believe that her mother is sad due to her appearance in the mirror, even though it is actually herself. In other words, she converts her own motivation into her mother's motivation after her mother's death. The female child does not embody the mother's pure motivation. As she believes her appearance to be her mother's, she resembles her mother, which means she is her mother's physical extension.

In the belonging type, female children do not behave based on their motivations. The children work as equipment in the plot. The female child in *Jinen koji* sells herself as the result of her motivation, but such behavior appears only in the beginning of the play. After the human traders buy her, she does not take action to change her situation by herself. In *Minase*, they end up causing a conflict between Tameyo and Tameyo's wife, but they do not take action to intervene in the conflict. In *Skylark Mountain*, Chūjōhime talks only once.

Female children are the cause of conflicts in *Jinen koji*, *Minase*, and *Skylark Mountain*.

The female children in the three plays are rather like equipment to drive the play than characters with their own motivations that lead them to do something.

In *The Pool Sacrifice*, female child shows a little bit of personality, but her behavior is drawn from the situation, and forced by the situation. The female child in *The Pool Sacrifice* does not cause the conflict, since the conflict lies between the local motivation and the father's standard. However, due to the lack of her own motivation and independent command of her motivation, she is similar to the other female children in the plays in belonging type who work as equipment.

In extension/embodiment type, the female children have own motivations and reflect them in their actions. Their motivations cannot be separated from their mothers' motivations. In *Fuji's Drum*, the female child put her motivations aside and accepts her mother's motivation for the time being, embodies it, and beats the drum with her mother while she is practicing the "mother's motivation." In *The Mirror of Pine Forest*, the daughter's motivation stems from her mother's motivation and she believes in her converted "mother's motivation" and practices it. In both plays, the female children act according to what they believe to be their "mothers' motivations." In other words, they handle what they believe to be their mothers' obsession and it makes sense that the mothers' extensions of body, which are their daughters, act on behalf of their mothers.

Section II. Age and female children

Age cannot be dismissed when it comes to female children in noh plays. This section is going to show the meaning of the ages the female children have. Since the relationship between age and social expectation in the medieval period is different from now, the analysis of the ages will depend on three scholars: Kuroda Hideo, Iinuma Kenji, and Hotate Michihisa. They conducted research on how children grew up and how their social expectation changed as they grew.⁹⁵ Below are the charts based on their description on how children grew in the medieval era.

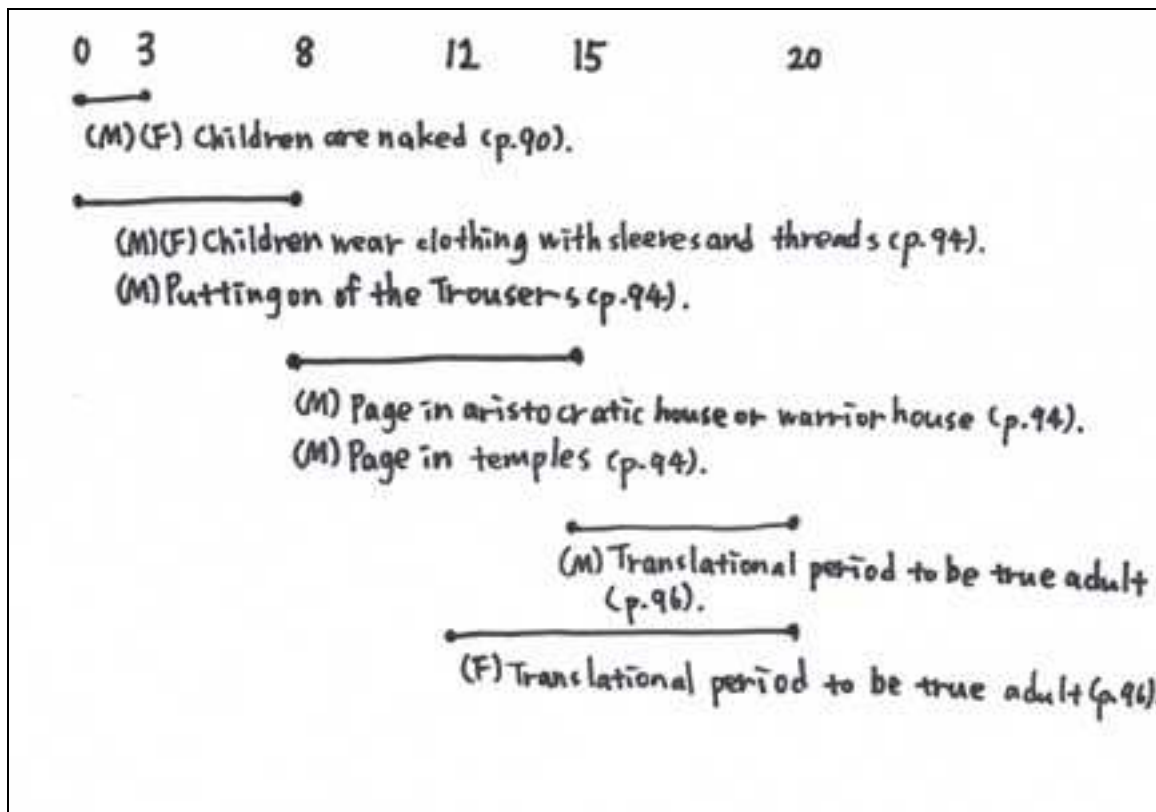


Chart 3. The chart showing how children grow according to Kuroda 1989. The numbers show the age of the children. (M) means male children. (F) indicates female children.

⁹⁵ For example, Kuroda 1989, Iinuma 1990, and Hotate 2010.

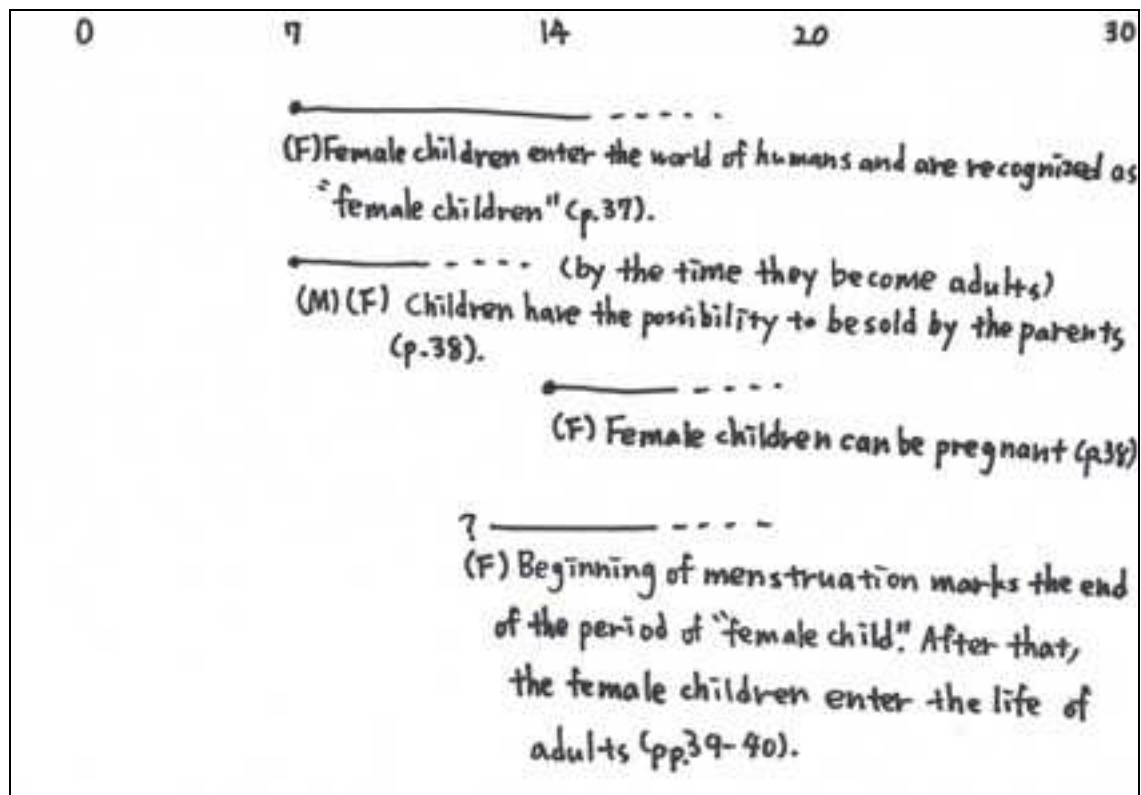


Chart 4. The chart showing how children grow according to Iinuma 1990.

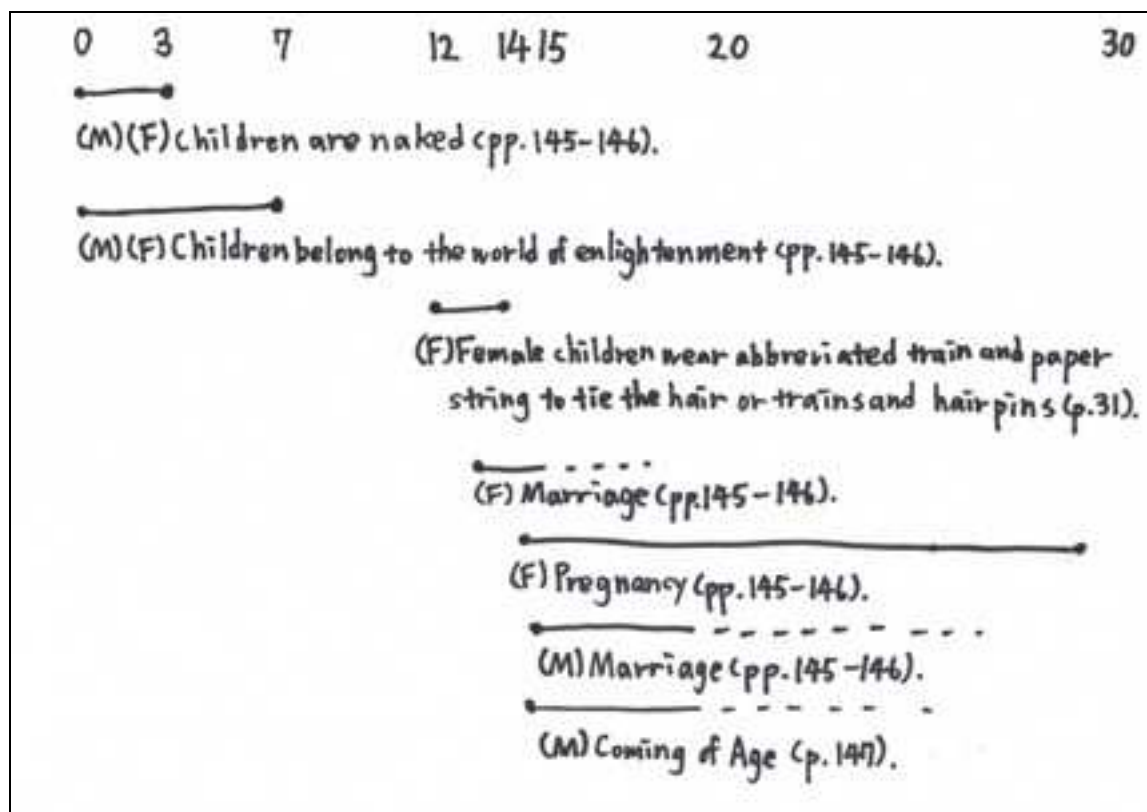


Chart 5. The chart showing how children grow according to Hotate 2010.

As seen in the charts, some share similar understandings of ages, but some do not. Thus, rather than choosing one “right” map out of the three, I would like to use all of them and see the similarities and differences.

Ages in *Jinen koji*

In *Jinen koji*, the female child’s age is clearly written. The human trader refers to her as “fourteen years old or fifteen years old girl.”⁹⁶

⁹⁶ This corresponds to *Jinen koji*, p. 132, “十四、五ばかりなる女。” In Tyler 1978, the translation is “a girl of no more than thirteen or fourteen” because it is based on *Jinen koji* in *Yōkyokushū* in the *Nihon koten bungaku taikei*.

According to Kuroda, a girl who is fourteen years old or fifteen years old is on the way to be real adult.⁹⁷ At the same time, she is in a period when she is treated as an entity without sex or androgynous.⁹⁸

According to Iinuma, at fourteen years old or fifteen years old, a female child enters the human world and is recognized by her sex as a female child (*shōjo* 少女).⁹⁹ There was a possibility for her parents to sell her.¹⁰⁰ She can get pregnant.¹⁰¹ She enters the life of an adult after getting menses.¹⁰²

According to Hotate, she wears *shibira* 褶, or abbreviated train, *motoyui* 元結い, or paper string to tie the hair, *mo* 裳, or train, and *kōgai* 笄, or hairpin.¹⁰³ Fourteen-year-old woman should have *mogi* 裳着, the ritual of donning of the train.¹⁰⁴ In addition, she can marry.¹⁰⁵ The age to be sold is roughly by fifteen years old. The age to sell oneself is mostly after fifteen years old.¹⁰⁶

There are some conflicts here, such as Kuroda saying a fourteen-year-old-woman was treated as an entity without sex or androgynous while Iinuma says that a female child enters the human world and is recognized by her sex as a female child. However, she could behave as an adult if necessary. She could be a child, and she could be an adult. Or she was both at the same time. She could get married, and she could sell herself. She could have children.

⁹⁷ Kuroda 1989, p. 96.

⁹⁸ Kuroda 1989, p.96. Also see Kuroda 1989, p89.

⁹⁹ Iinuma 1990, p. 37.

¹⁰⁰ Iinuma 1990, p. 38.

¹⁰¹ Iinuma 1990, p. 38.

¹⁰² Iinuma 1990, pp. 39-40.

¹⁰³ Hotate 2010, p. 31.

¹⁰⁴ Hotate 2010, p. 147.

¹⁰⁵ Hotate 2010, pp. 145-146.

¹⁰⁶ Saitō 2003, p. 100.

There are various positions regarding Jinen koji's age. No description on his age is in the libretto. According to *Fūshi kaden* 風姿花伝, Jinen koji was sixteen or seventeen years old.¹⁰⁷ According to *Sarugaku dangi* 申楽談義, Jinen koji is twelve or thirteen years old.¹⁰⁸ Itō Masayoshi says Jinen koji is twelve or thirteen years old.¹⁰⁹ Nishino Haruo says Jinen koji should be in his late teens.¹¹⁰ Yamada thinks Jinen koji is sixteen or seventeen years old because the time from sixteen years old and seventeen years old is the period to form a generation while twelve and thirteen years old is the period to enter a generation and thus Jinen koji cannot be twelve or thirteen years old.¹¹¹

Given Nishino's opinion and Yamada's opinion, I conclude that Jinen koji is sixteen or seventeen years old. It is hard to imagine a twelve or thirteen-year-old male child protecting a fourteen or fifteen-year-old female child who is older than he even if I take it into consideration that women could be regarded as more vulnerable than men at that time.

Now, I would like to take a look at the relationship between Jinen koji's age and historical meaning given that he is sixteen or seventeen years old. According to Kuroda's chart, he is in the transitional period to be a true adult.¹¹² However, he could be regarded as a child as well.¹¹³ According to Hotate, fifteen years old is the time for coming of age.¹¹⁴ Thus, Jinen koji could have had the ritual to be an adult. Thus, Jinen koji is similar to the female child; he is both a child and an adult, but older than the female child, who is fourteen years or fifteen years old.

¹⁰⁷ *Fūshi kaden*, p.60.

¹⁰⁸ *Sarugaku dangi*, p. 265.

¹⁰⁹ Itō 1983a, p. 450.

¹¹⁰ Nishino 1987, p. 133.

¹¹¹ Yamada 1995, p. 114.

¹¹² Kuroda 1989, p. 96.

¹¹³ Kuroda 1989, p. 89.

¹¹⁴ Hotate 2000, p. 147.

There is no description about the age of the man in front of the gate in the libretto. In addition, his role does not use masks. In noh theater, when an actor is without a mask, it indicates that he is a living male person at his prime in the real world.¹¹⁵ We could say he is between thirty and forty-nine years old, given the definition of *sōnen* 壮年, which means “prime” in *Nihon kokugo daijiten*.¹¹⁶

The age of the human trader is not described in the libretto either. The role does not use masks and therefore, he may beat his prime.¹¹⁷ Thus, he is between thirty years old and forty-nine years old.

Now, I would like to analyze the age and range of the characters in this play. The female child is fourteen or fifteen years old. Jinen koji is sixteen or seventeen years old. The man in front of the gate is between thirty and forty-nine years old. The human trader is also between thirty and forty-nine years old.

The female child is youngest, and Jinen koji is the second youngest. The man in front of the gate may be younger than the human traders due to the contrast between people. For example, the young female versus young male, which is female child versus Jinen koji. Good young man versus bad non-young men, which is Jinen koji versus human traders. Great young man versus evil non-young men, which is Jinen koji versus human traders. Thus the contrast between the man in front of the gate and the human trader means less evil versus evil.¹¹⁸ If the contrast

¹¹⁵ Miura, Kanda, and Hori 2004, p. 6. According to *Nihon kokugo daijiten*, *sōnen* means the period when a person is heartiest in one’s life. In a narrow sense, this period indicates the thirties and forties.

¹¹⁶ However, we might need to take it into consideration that the man is played by *kyōgen* actors that do not use masks in noh plays.

¹¹⁷ However, again, we might need to take into consideration that this role is played by the *waki*.

¹¹⁸ Yamada points out that the man in front of the gate is a model of ordinary people in Yamada 1995. Thus, his personality was designed as something between Jinen koji and the human trader,

between the man in front of the gate is similar to the contrast between younger, good Jinen koji and older, evil human traders, the less evil man in front of the gate should be younger than the human traders.

Contrasting the female child to other characters, the female child and Jinen koji are socially similar in several ways. They are both child and adult at the same time. In addition, both got out of their secure institution. In the female child's case, she had to leave the family system due to her parents' death. In Jinen koji's case, he left his Buddhist institution.¹¹⁹ They are both outsiders. The female child lost her family. Jinen koji left his original Buddhist institution.

Of course, different reasons brought them to leave their original institutions. The female child had to leave the institution due to her parents' death while Koji chose to leave at will. In addition, the female child sells herself and moves to the next institution, while Koji makes his environment he belongs to by himself, which is preacher. He could choose where to go, and he can choose if he protects the female child or not.

The big difference between the man and the female child is available choices. The man in front of the gate can choose to help the female child or not. The man tries to protect the female child from the human traders at Jinen koji's preacher when the human traders try to bring the female child with them, but he cannot.

which is somewhat sacred and somewhat evil. Therefore, his age could be between Jinen koji and the human trader.

¹¹⁹ In *Jinen koji* in *Shinchō koten shūsei*, this is not written. However, in *Goon ge* 五音下 by Zeami, 案 older version of *Jinen koji* is introduced. There, Jinen koji says, "I used to be a resident of a secluded world. In there, there was a house called Hōkaisha. The residents used commandments as a fence and they did not allow evil friends to approach it. Thus, since they gave up their secular life like this, they regard silence as their friends, and see poverty as richness. The dwelling of hermits is a place where the residents desire the window of Zen meditation. However, even if I enter the mountain, perhaps seeking the source of the water of heart is still difficult. Even if I mingle with those in the secular world, the water of heart comes from the same flow. Therefore, why should not the moon of nirvana be clear?"

First Human Trader: I knew it! There she is! You go bring her here.
(He motions to the other Human Trader, who goes up to the Female Child.)

Second Human Trader: Get up!

(He leads her toward the Human Trader's spot. Startled, the man in front of the gate stands and heads for first pine.)

The Man in Front of the Gate: You won't get away with this!

(First Human Trader turns to the Man in Front of the Gate and brandashes a sword.)

First Human Trader: I've business with her.

The Man in Front of the Gate: Oh well, if you've business with her, go ahead.¹²⁰

On the other hand, the female child can only decide to sell herself or not, to be bought or to be rescued.

When we contrast the female child to the human traders, again, she has less advantageous choices. The human traders can decide if they buy or do not buy her, while she can decide only being bought or not.

When we turn to the relationship between the characters and their environments, we again find a vivid difference between the female child and human traders. The human traders can provide new environment for the female child, while the female child had to receive whatever they give to her anyway.

To conclude, even though female child and Jinen koji are socially similar and socially children as well as adults, their possible decisions in their life are significantly different. Jinen koji can choose if he stays in a Buddhist institution or not and if he will rescue the female child or not. Also, he can make the environment surround him as he wants it to surround him. The man at the gate is not similar to the female child in age. Since he has the choice to help her or not, again, emphasizes that she has less choices. The human traders seem to be the oldest characters

¹²⁰ Tyler 1978, pp. 143-144. This part corresponds to “のうわたり候か~やうがあらば連れて行け.”

in this play. They play the evil roles and bring the female child a harder situation, which is the argument between Jinen koji and them. The human traders vividly highlight the vulnerability of the female child by setting her aside while Jinen koji and they are arguing over who is the right person to bring the female child with. In addition, due to the human traders' clear evilness in society, they actually emphasize that the female child is innocent. Moreover, since they provide her with a future institution to belong to and the cloth to offer to Koji, this also emphasizes her lack of desirable choices she can make by herself.

Ages in *Fuji's Drum*

On *Fuji's Drum*, Fuji's wife's age is not written in the libretto. Therefore, it is necessary to narrow it down from several aspects.

The first clue is the mask. The masks for Fuji's wife are *fukai* 深井 and *Ōmi onna* 近江女,¹²¹ and *shakumi* 曲見.¹²² Fukai is a mask for the role of middle-aged woman.¹²³ *Ōmi onna* is for the role for young women. *Shakumi* is also for the role of middle-aged woman.¹²⁴

The second clue is the costume. The blue costume is for Fuji's wife.¹²⁵ Blue is for women between thirty years old and around forty years old.¹²⁶ Thus, she should be in her thirties. However, since sometimes *Ōmi onna* for young woman can be used, she should be in early thirties.

¹²¹ *Fuji daiko*, p. 160.

¹²² Miura, Yoshioka, and Hori 2004, p. 163.

¹²³ *Shinban nō, kyōgen jiten*, s.v. “*nōmen* 能面.”

¹²⁴ *Shinban nō, kyōgen jiten*, s.v. “*nōmen* 能面.”

¹²⁵ *Fuji daiko*, p. 160.

¹²⁶ Kobayashi 2000, p. 216.

Fuji's wife is not supposed to bear child anymore since delivery was expected from women younger than thirty years old.¹²⁷ Also, since turning thirty years old, she is regarded as old.¹²⁸ Inuma says that women become able to enter the spiritual barrier when they get around sixty years old due to menopause.¹²⁹ In other words, she is less "female" as she gets older.

The age of the female child is not written in the libretto. She is called child (*ko* 子) by the *shite*¹³⁰ and young lady (*hime* 姫), by the *shite*.¹³¹ The example of the former can be seen in the scene below.

Fuji's Wife: We are a wife and a child of Fuji, a musician from Sumiyoshi in the country of Tsu.¹³²

The example for the latter is in the scene below.

Fuji's wife: How resentful, oh my daughter, there is my husband's enemy over there. Let us get revenge.

Fuji's daughter: That is a drum. You say irrational things because you are deranged after such an incident.¹³³

Given that Fuji's wife is in early thirties and women were supposed to bear children after fourteen years old as Inuma says,¹³⁴ roughly speaking, the female child should be younger than sixteen years old. In addition, given her mature behavior and exchange with Fuji's wife, she cannot be younger than ten years old. A good example of the mature behavior by the female child can be seen here:

¹²⁷ Hotate 2010, pp. 160-162.

¹²⁸ Hotate 2010, p. 161.

¹²⁹ Inuma 1990, pp. 69-70.

¹³⁰ *Fuji daiko*, p.162.

¹³¹ *Fuji daiko*, p. 165.

¹³² Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p.162, “これは津の国~妻や子にて候。”

¹³³ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 165. “あら恨めしやいかに姫~筋なきことを仰せ候ふぞや。”

¹³⁴ Inuma 1990, p. 38.

Fuji's Wife: How resentful, oh my daughter, there is my husband's enemy over there. Let us get revenge.

Fuji's Daughter: That is a drum. You say irrational things because you are deranged after such an incident.

Fuji's Wife: Such words by a regrettable person. The incident in which my husband whom I parted without satisfaction died due to the drum. The resentful thing is the drum. Let us beat the drum of my husband.

Fuji's Daughter: It is actually rational. We parted from my father because of the drum. If so, the drum is my parent's enemy. We should get revenge by beating the drum.¹³⁵

In the scene above, the female child cogently points out that the drum is not the enemy.

Nevertheless, after hearing Fuji's mother's understanding of the situation, she puts her rational thought aside and behaves as Fuji's wife thinks is right. Such behavior is quite mature since the female child can twist her thought for a while for the sake of her own mother deranged after Fuji's death. Thus, her age should be between ten and sixteen.

Now let us take a look at the female child's age and its historical meaning. For a female child, being ten years old is after the time when people begin to recognize her as a female child belonging to the human realm.¹³⁶ When she turns twelve or thirteen years old, the transitional period to be an adult begins and it ends at the age of twenty.¹³⁷ In addition, the beginning of menstruation means the end of the period of being a female child and the entrance of the period of being an adult.¹³⁸ Also, a female child wears an abbreviated train, paper string to tie the hair, train, and hairpins that mark being an adult, later than at the age of twelve.¹³⁹ In addition, women get married after fifteen years old.¹⁴⁰ Given all this, a female person who is older than ten and younger than sixteen years old can be a child who has just gotten social recognition as

¹³⁵ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 165, “あら恨めしや~恨みを晴らすべし。”

¹³⁶ Iinuma 1990, p. 37.

¹³⁷ Kuroda 1989, p. 96.

¹³⁸ Iinuma 1990, pp. 39-40.

¹³⁹ Hotate 2010, p. 31.

¹⁴⁰ Hotate 2010, p.146.

female, a female child going to be an adult woman, an adult woman who cannot marry, or an adult woman who can marry. Nonetheless, most characteristics seen here are the characteristics of a female child transforming into an adult. Thus, we can say that the daughter in *Fuji's Drum* is a female child changing into an adult.

Fuji's age is not described in the libretto. The only clues are a helmet (*kabuto* 兜) and hunting robes (*kariginu* 狩衣), which are not sufficient. Also, the age of the retainer of the retired Emperor Hagiwara does not appear in the libretto. The only clue is his bare face without mask (*hitamen* 直面). Therefore, he could be between thirty years old and forty-nine years old. A bare face is an insufficient to determine his age. What is more, unlike *Jinen koji*, there is not a good structure of comparison and contrast.

The most vivid contrast in terms of age is between Fuji's wife and the female child. Fuji's wife is getting out of the period as a woman in terms of age, while the female child is getting in the period of a woman in terms of age.

The interaction between Fuji and Fuji's wife foreshadows the female child's future. After the union with Fuji, Fuji's wife gets over her obsession with Fuji and her hatred for the drum, while the female child plays the role of Fuji's wife in the performance to summon Fuji. The wife was with her husband and was obsessed with him, but as she ceases to be a woman as she gets old, she becomes free from obsession.

Ages in *The Mirror of Pine Forest*

The father's age cannot be determined by his costume.¹⁴¹ Also, he does not wear masks.

¹⁴¹ The father's costume is *suō* 素袍, which does not require certain age. In *Shinban nō, kyōgen jiten*. s.v. "*Matsuyama kagami* 松山鏡."

The mother's age does not appear in the libretto and her costume,¹⁴² but there is a clue, which is her mask. She uses the mask of *yase onna* 瘦女. This mask is used for elder entities with supernatural power.¹⁴³ However, it is not clearly for old women. Thus, I would say this mask is for a character that is not young and I regard the mother as in her thirties.

If the woman is in her thirties, she is not supposed to bear child anymore since delivery was expected from women younger than thirty years old.¹⁴⁴ In addition, a thirty-year-old woman was regarded as old.¹⁴⁵ According to Iinuma, women become able to enter a spiritual barrier when they get around sixties years old due to menopause.¹⁴⁶ In other words, the mother in her thirties is ceasing to be a “woman.”

In terms of the age of the female child, she is called “young lady (*hime* 姫)” by the *waki*,¹⁴⁷ and “young person (*itokenaki mi* 幼き身)” by the chorus.¹⁴⁸ However, none of them indicate her age. Neither does her costume.¹⁴⁹ However, the age of the female child can be figured out given her mother's age, which is in the thirties.

Due to the *shakumi* mask, we can say that the mother was in her thirties when she passed away. Thus, the daughter can be twenty-eight years old three years after the death of the mother if the mother had her daughter when she was fourteen years old, the earliest time to have a child. If the mother passed away when she was thirty-nine years old, the daughter could be three years

¹⁴²The mother's costume is *mizu goromo* 水衣, which does not require certain age. In *Shinpan nō, kyōgen jiten*. s.v. “*Matsuyama kagami* 松山鏡.”

¹⁴³*Shinpan nō, kyōgen jiten*. s.v. “*nōmen* 能面.”

¹⁴⁴Hotate 2010, pp. 160-162.

¹⁴⁵Hotate 2010, p. 161.

¹⁴⁶Iinuma 1990, pp. 69-70.

¹⁴⁷*Matsuyama kagami*, p. 520.

¹⁴⁸*Matsuyama kagami*, p. 522.

¹⁴⁹The costume for the female child is *karaori* 唐織り. In *Shinpan nō, kyōgen jiten*. s.v. “*Matsuyama kagami* 松山鏡.”

old three years after the death of the mother if the mother had the daughter when she was thirty years old and passed away right after the birth of her daughter. However, the daughter cannot be twenty-eight years old because a child actor plays the role of the daughter. Thus, the oldest possible oldest age for the daughter should be twenty years old, given Kuroda's idea of transitional period¹⁵⁰ for children to become adults, that begins at the age of twelve and ends at the age of twenty. On the other hand, the youngest possible age for the daughter is eight years old. The mother told the daughter to look at the mirror when she feels lonely as in:

The Daughter: My poor mother in her last moments gave me this mirror
And told me: "This is a keepsake I leave for you, my child.
Look in it whenever you feel lonesome."
So, one day, I looked in the mirror
And found her face, even younger than before!¹⁵¹

Such communication should not suit a child who is younger than five years old. Thus, the child should have been older than five years old when the mother passed away. In that case, the daughter should be older than eight years old when the play begins. Thus, the age of the daughter is between eight years old and twenty years old.

The female child's age range, which is between eight years old and twenty years old, overlaps a lot with the transitional period to be a real adult, according to Kuroda.¹⁵² Also, it is in the period where female children get to wear an abbreviated train, paper string to tie the hair, and hairpin, as markers of being an adult.¹⁵³ Also, this period means the female child can marry.¹⁵⁴

To compare and contrast between the female child and her mother, the mother is getting out of womanhood. On the other hand, the female child is in the transitional period of "becoming

¹⁵⁰ Kuroda 1989, p. 96.

¹⁵¹ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami*, p. 521, "痛はしや母御前~猶若やぎて見え給へば."

¹⁵² Kuroda 1989, p. 96

¹⁵³ Hotate 2010, p. 31.

¹⁵⁴ Hotate 2010, pp. 145-146

an adult.” The resemblance between the mother and the female child plays an important role. The mother’s life can foreshadow the female child’s future, especially when we take the female child’s appearance into consideration. The female child’s appearance reproduces her mother’s young days as she interprets her own face as the mother’s face looking younger than she remembers:

The Daughter: My poor mother in her last moments gave me this mirror
And told me: “This is a keepsake I leave for you, my child.
Look in it whenever you feel lonesome.”
So, one day, I looked in the mirror
And found her face, even younger than before!¹⁵⁵

Thus, the appearance shows the female child’s future. The father should have seen this face when he gave the mother the mirror.

The stepmother’s existence cannot be dismissed. Her age and other information are unknown. She is the counterpart of the original mother/wife. However, now the female child resembling the young mother is in front of the father. The female child and the father will not get married, but the female child symbolically appears with the mirror, which he gave to his wife. In a way, the female child is reproducing the past of the father and the mother. She is the copy of the mother. The contrast transforms into one between the young mother and the stepmother. By setting the age of the female child and the mother in such a way, the playwright enabled a delicate, virtual contrast between the mother when she was young and the new stepmother.

Ages in *The Pool Sacrifice*

¹⁵⁵ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami*, p. 521, “痛はしや母御前~猶若やぎて見え給へば。”

The Shinto Priest's age is hard to narrow down. His costume does not indicate his age. Since he is played by the waki, he does not wear masks.¹⁵⁶ Thus he should be between thirty and forty-nine years old.

It is hard to determine the father's age as well. His costume does not indicate his age.

The mother wears a costume without red, which means she is between thirty years old and forty years old.¹⁵⁷ In other words, she is being less “woman” as she is getting older.

The female child's costume does not show her age. She is called young lady (*hime*) or young person (*osanai hito* 幼い人).

The Daughter and the Mother: And the wife and the child, crying “Oh, what shall we do?” clutched at the father's sleeve.¹⁵⁸

However, such titles do not indicate her age. The only hint was *otome* 乙女. *Otome* means

“adult woman who has not been married.”¹⁵⁹ Kuroda says between twelve and twenty years old is the period to be real adult.¹⁶⁰ Iinuma says the beginning of menses means the end of life as a female child and the children enter the life of adult.¹⁶¹ The ritual to make a female child an adult can take place when she turns twelve years old.¹⁶² In addition, “adult woman who has not been married” means she can marry but has not yet. Women could marry from thirteen years old.¹⁶³ Pregnancy was expected from fourteen-year-old women to thirty-year-old women.¹⁶⁴ Thus, it is

¹⁵⁶ “The Waki's roles are always male, living humans. Thus, the waki does not wear masks.” In *Shinban nō, kyōgen jiten*. s.v. “waki ワキ.”

¹⁵⁷ Kobayashi 2000, p. 216.

¹⁵⁸ Waley 1921, p. 239. This part corresponds to *Ikenie* p. 733, “いかがはせんと一呆れいたり.” The underlined “the child” corresponds to *hime* 姫.

¹⁵⁹ *Nihon kokugo daijiten*. s.v. “*otome* 乙女.”

¹⁶⁰ Kuroda 1989, p. 96.

¹⁶¹ Iinuma 1990, p. 39-40.

¹⁶² Hotate 2010, p. 31.

¹⁶³ Hotate 2010, p. 145-146.

¹⁶⁴ Iinuma 1990, p. 38.

fair to say that *otome* is older than thirteen and younger than thirty years old. However, the period when menses begins depends on the person. Thus for now we say that *otome* is between twelve and thirty.

The mother's age is between thirty years old and around forty¹⁶⁵ due to the costume. If she delivered a child early, she should have been fourteen years old when she had the female child, which means the female child should be twenty-six years old if the mother is forty years old now. This is the estimation of the oldest age of the female child. However, according to Kuroda, the transitional period for a child to be an adult ends at the age of twenty.¹⁶⁶ Thus, the oldest possible age for the female child is twenty years old. The female child is younger than twenty years old. The play does not have descriptions with which we can estimate the possibly youngest age of the female child. However, we can simply stick to the definition of *otome*, which means a female person older than thirteen years old and younger than thirty years old. Thus, the female child should be between thirteen years old and twenty years old.

To arrange what was already mentioned before, being between thirteen years old and twenty years old mean one can be an adult, can marry, and can get pregnant.

As seen, analysis on the age of male characters was insufficient. However, the age of the mother and the female child could be narrowed down. As Fuji's wife in *Fuji's Drum*, the mother in this play is ceasing to be a fertile woman. However, the female child is in the early part of the period as a fertile woman.

Ages in *Minase*

¹⁶⁵ Kobayashi 2000, p. 216

¹⁶⁶ Kuroda 1989, p. 96.

Tameyo's age cannot be determined due to insufficient clues. However, since his role is played by the waki, he should not be wearing masks. Thus, we can say that he is between thirty years old and forty-nine years old.

Tameyo's wife's age cannot be determined by her costume. However, she wears a mask of *yase onna*. Thus, her age is in her thirties as the costumes without red color.

Various words to refer to the children appear in the play, such as beloved child (*omoigo* 思ひ子), young child (*osanaki mono* 幼き者), child (*ko* 子), and beloved child (*nadeshiko* 撫子).

Omoigo is seen in the following scenes:

The Sister and the Brother: Our father abandoned us, who have nothing to depend on like this. Due to the feeling caused by longing for him and sorrow, we have dreams of our father who have not come back to us. If only the parting with him in the dream ceases. If only there is a chance to meet him. If only there is a chance to meet him.¹⁶⁷

Osanaki mono and *ko* can be seen in Tameyo's statement:

Tameyo: It is mysterious. The young children here in front of me are my children from the past.¹⁶⁸

Nadeshiko is found in this scene:

Chorus: I (Tameyo) think I want to tell his name to the children.
However, I close my eyes due to the fear for my karma of reincarnation.
I recite Buddhist sutras.
May the ghost attain salvation,
May the ghost attain salvation,
The ghost for whom my children hold memorial service.¹⁶⁹

However, these words do not specify the age of the children.¹⁷⁰

¹⁶⁷ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2929, “かほどまで一よしもがな。” The underlined “us” corresponds to *omoigo* 思ひ子.

¹⁶⁸ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2930, “不思議やな~某が子にて候。” The underlined “young children” corresponds to “*osanakimono* 幼き者,” the underlined “children” corresponds to “*ko* 子.”

¹⁶⁹ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2932, “名乗らばやとは思へども~正覚ならせ給へや。” The underlined “the child” corresponds to “*nadeshiko* n 撫子.”

Now I would like to see the age of the younger brother. He wears *hakama* 袴. Male children had the ritual called *chakko* 着袴 at the age of seven or eight.¹⁷¹ Thus the brother should be older than seven. Nonetheless, the male child should not be an adult fully, thus he is younger than twenty years old.¹⁷²

The female child should be older than eight given the male child's *hakama*. Nevertheless, she is called *ko* or child, thus she should be between eight years old and twenty years old in broad estimation.¹⁷³ In tight estimation, she is between eight years old and sixteen years old, which is the first half of the transitional period to be a true adult by Kuroda because the mother still wants Tameyo to look after both children. This means protection and direction are necessary for the children, which means the children including the female child cannot be an adult yet and cannot be in the transitional period yet.

Again in this play, the mother is ceasing to be a woman in terms of age. However, the female child will enter the period as an adult woman or is in the period of transformation from a female child to a female adult. The younger brother will also be an adult. In other words, the sister and brother are both "adults-to-be." The mother who was ceasing to be a woman and who ceased to be a living human left the human sphere and Tameyo, who ceased to be a secular man returned to his hometown and is united with his children who are going to be adults. The mother leaves the human world and brings the children to the man who left the secular world and now

¹⁷⁰ There is the word *midorigo*, which means a child younger than three years old. However, since the part including this word is based on Buddhist thought, it is not proper to take this *midorigo* literally.

¹⁷¹ Kuroda 1989, p. 94.

¹⁷² Kuroda 1989, p.96.

¹⁷³ Kuroda 1989, p.96.

Tameyo is going to protect them. She brings Tameyo to the children so that he can make sure they become adults.

Unlike the other plays, this play has two children. One is female and the other is male. The most likely explanation is that the playwright wanted to show two different kinds of paths of life: female life and male life. That means there are two ways to be an adult that are foreshadowed by Tameyo's wife and Tameyo. The female child will care for her children after her marriage and having children. On the other hand, the brother may get exhausted in the world and leave the secular world, but will be brought back to his children.

Ages in *Skylark Mountain*

I would like to start from Jijū's age. She wears *karaori* without red color.¹⁷⁴ This means she is between thirty years old and forty years old.¹⁷⁵ She is ceasing to be a woman. In other words, she is being less "woman" as she is getting older.

Toyonari is played by the waki with no mask. Thus, his age is unclear. However, he should be between thirty years old and forty-nine years old.

Chūjōhime wears *karaori* with red.¹⁷⁶ Red means the woman is around twenty years old.¹⁷⁷ However, this role is played by a child actor. Thus, the best estimation of the female child's age would be between fifteen years old and twenty years old, taking Kuroda's idea of transitional period into consideration.¹⁷⁸

¹⁷⁴ *Shinpan nō, kyōgen jiten.* s.v. "Hibari yama 雲雀山."

¹⁷⁵ Kobayashi 2000, p. 216.

¹⁷⁶ *Shinpan nō, kyōgen jiten.* s.v. "Hibari yama 雲雀山."

¹⁷⁷ Kobayashi 2000, p. 216.

¹⁷⁸ Kuroda 1989, p.96.

Because of her age range, she could have the ritual to mark her coming of age such as an abbreviated train, paper string to tie the hair, train, and hairpins.¹⁷⁹ Also, she can marry.¹⁸⁰

The female protector, Jijū, of the female child is ceasing to be a woman. And the female child is entering the world of adults and transforming from a child to an adult. She could be a child or an adult socially. However, in this play, she does not express her thought. The plot is carried dominantly by Jijū and Toyonari. In this play, even though the female child Chūjōhime has the possibility to function socially, she does not at all in the plot.

Conclusion

The ages of the female children are as follows. In *Jinen koji*, fourteen or fifteen, in *Fuji's Drum*, ten to sixteen, in *The Mirror of Pine Forest*, eight to twenty, in *The Pool Sacrifice*, sixteen to twenty, in *Minase*, eight to sixteen or eight to twenty and in *Skylark Mountain*, twelve to twenty.

All the female children belonged to human world.¹⁸¹ All the female children are older than eight, which means their sex is recognized.¹⁸² All the female children have the possibility to be in the transitional period to be adult.

The contrasts between adult woman and a female child, and between motherly figure and female children are always seen. For example, *Fuji's Drum*, *The Mirror of Pine Forest*, *The Pool Sacrifice*, *Minase* and *Skylark Mountain*. All the motherly figures are “ceasing to be a woman,” which means she will not be able to bear children and is less female. On the other hand, the female children are entering or in the period to transform into adults.

¹⁷⁹ Hotate 2010, p. 31.

¹⁸⁰ Hotate 2010, p. 145-146.

¹⁸¹ Hotate 2010, pp. 145-146.

¹⁸² Iinuma 1990, p. 37.

Such juxtaposition is foreshadowing the future of the female children as seen in *Fuji's Drum*, *The Mirror of Pine* and *Minase*. Also, the juxtaposition enables the female child to reproduce the past as seen in *The Mirror of Pine Forest*.

At the same time, the juxtaposition shows the marginalization of females. In *The Pool Sacrifice*, the mother is fully adult, but is fairly quiet. She does not express her thought and is obedient to her husband. The female child forms her thought simply because she had to after the argument between her father and the Shinto priest. In this play, both mature woman and the female child are marginalized. In *Skylark Mountain*, the adults, Toyonari and Jijū dominantly carry out the plot. Chūjōhime does not work to shift the plot at all.

Also, a contrast between female child and male child could be seen in *Jinen koji*. *Jinen koji* and the female child are socially similar due to their age. But they have totally different power over their life.

Section III. Spheres and Female children

The concept of spheres and boundaries are significant research subjects in the field of Medieval Japan. The female body brings children who do not belong to this world yet, but will after they turn seven years old.¹⁸³ When a woman is giving birth to her child, she might enter the other world by her death. Female children have the potential to be the gate to connect different worlds.

Spheres in *Jinen koji*

Before going into his argument, Torii Akio's article¹⁸⁴ interpreting *Jinen koji* in the context of spheres needs to be introduced since this article is the basis of this section.

Torii analyzes *Jinen koji* with the framework of “*kai* 界,” which means “sphere.” In his argument, a “sphere” indicates a dimension encircled with a barrier that cannot be surpassed easily. Thus, the examples of spheres are the sphere of god, the sphere of people, and the like. Each sphere is mutually exclusive. The entities living in one sphere does not or cannot live in another sphere.

Torii sees *Jinen koji* as a story of a child's sacrifice and regeneration.¹⁸⁵ He interprets the narrative of human trafficking as sacrifice for the supernatural sphere.¹⁸⁶ The incident where the human traders appear in the Ungoji temple and take the female child away means that the entities from another sphere are invading a religious space in the city.¹⁸⁷ *Jinen koji* leaving the Ungoji temple endangers *Jinen koji*'s religious space since it means his activities to solicit contributions

¹⁸³ See the charts in the section II.

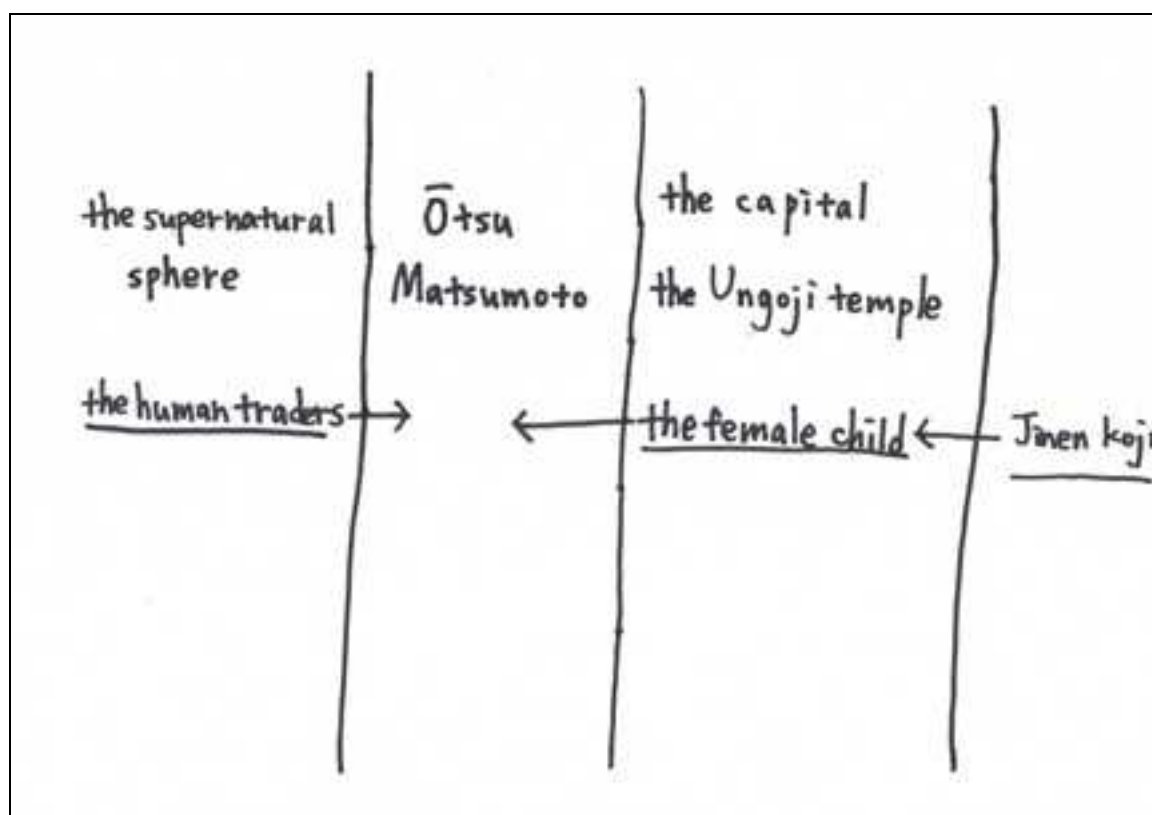
¹⁸⁴ Torii 1991.

¹⁸⁵ Torii 1991, p. 44.

¹⁸⁶ Torii 1991, p. 45.

¹⁸⁷ Torii 1991, p. 46

are a setback and his religious space will face the danger of collapse. However, by leaving the religious space and approaching another sphere, which is Ōtsu, Jinen koji's identity as a performer can be attained.¹⁸⁸ His performance is directed to the supernatural sphere behind the human traders.¹⁸⁹ The human traders asking Jinen koji to show his dance means that the supernatural sphere gives Jinen koji the trigger to receive grace from the supernatural sphere.¹⁹⁰ Then Jinen koji's shows various performances and the supernatural sphere gives Jinen koji the identity of performer.¹⁹¹ The child regenerates in the human sphere where she originally belongs after being the sacrifice for the supernatural sphere. This means children have to come into being in human sphere and the parents have to have someone hold a memorial service for them.¹⁹²



¹⁸⁸ Torii 1991, p. 46.

¹⁸⁹ Torii 1991, p. 47.

¹⁹⁰ Torii 1991, p. 48.

¹⁹¹ Torii 1991, p. 48.

¹⁹² Torii 1991, p. 50.

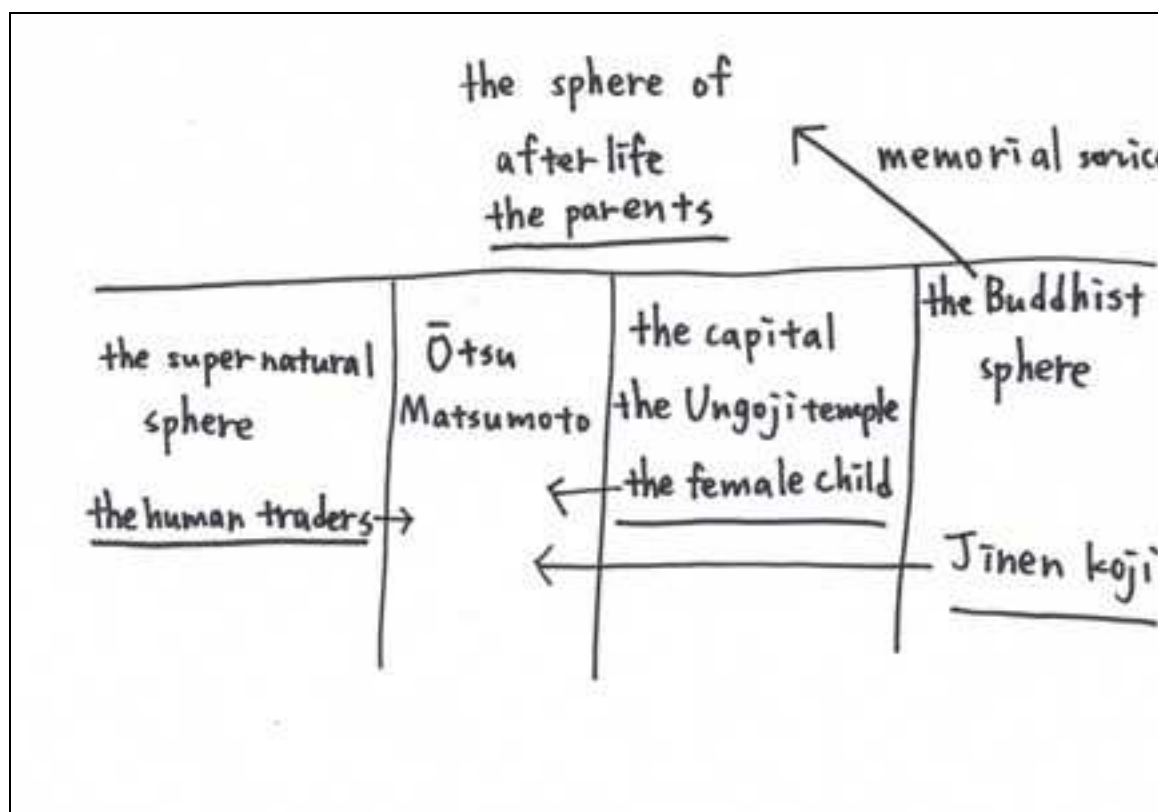
Chart 6. Torii's concept map for *Jinen koji*.

Now I would like to rethink the structure given to Torii's concept of external sphere.¹⁹³

Basically I agree with Torii, but my interpretation of the correlation of the characters is different from his.

First, Jinen koji should be from a sphere, which is not the supernatural sphere or the capital. Jinen koji "appears" in the capital for his sermon, which means he is from somewhere else. Therefore, Jinen koji is from the Buddhist sphere standing at the opposite side of the human traders. Torii implies that Jinen koji is from somewhere else, but does not clearly state which and what kind of sphere Jinen koji is from.

The female child's parents should be somewhere, which is not the supernatural sphere or Buddhist sphere. They are in the sphere of afterlife.



¹⁹³ "External sphere" is a translation for *ikai* 異界.

Chart 7. My concept map for *Jinen koji*.

Another point I do not agree with Torii on is that the female child in *Jinen koji* is a sacrifice. Rather, she is a bride.

Komatsu Kazuhiko introduces two kinds of the narratives of praying for rain with sacrifice (*amagoitan* 雨乞い譚). One is the sacrifice narrative in which a village community offers a human sacrifice in order to save the community.¹⁹⁴ The other is a snake's marriage into his wife's family/request for water narrative (*hebi mukoiri, mizugoigata* 蛇婿入・水乞型), in which an old man offers his daughter to a snake so that he can have water for his rice field.¹⁹⁵ The female child's sacrifice/selling herself is not for a community. The female child is not a sacrifice, but a bride.

The marriage is profitable for *Jinen koji*. The female child decides to sell herself to the human trader, which means she decides to marry an entity in the supernatural sphere. *Jinen koji* succeeds in rescuing the female child by his various performances. Or, he prevents the female child from marrying the entity from the supernatural sphere with his performance.

According to Torii, due to *Jinen koji*'s various performances, the supernatural sphere gives *Jinen koji* an identity of performer.¹⁹⁶ *Jinen koji* attains his identity as a performer due to his performance to save the female child. In other words, *Jinen koji* gains an identity due to his prevention of the marriage. The female child gives *Jinen koji* the opportunity to receive an identity. *Jinen koji* let the female child marry the entity in the supernatural sphere once so that he can receive an identity.

¹⁹⁴ Komatsu 1987, p. 104.

¹⁹⁵ Komatsu 1987, p. 104. Serpents living in ponds are typical narrative structure in Japanese Literature. Such serpents are seen as gods as well and therefore have the control over rains.

¹⁹⁶ Torii 1991, p. 48.

In addition, the marriage is for the parents. First of all, the female child decided to sell herself to the human traders to offer a cloth in order to have a memorial service for her parents as seen in her letter to Jinen koji:

Jinenkoji: ‘Reverently I declare: concerning a request for prayers to comfort the departed. Herewith, one offering for the Three Treasures for all monks. To wit, from my earnest desire that the souls of my two parents instantly know the Buddha-fruit, I humbly donate to the Three Treasures-one humble shroud.’¹⁹⁷

However, the female child’s marriage for the parents has a complex structure. First, she fictionally marries the entity from the supernatural sphere and gains the cloth. She gives the cloth to Jinen koji in order to have a memorial service for her parents. Also, as she explains in her letter to Jinen koji, his cloth is substitution for the female child.¹⁹⁸ Thus, we can regard this cloth as her. The female child giving the cloth to Jinen koji means she is giving herself to him. This is the other marriage taking place in the play. The parents are leading their daughter to marry Jinen koji from the Buddhist sphere in order to have a channel for the Pure Land via memorial service.

Among the spheres, the female child opens communications among her sphere, which is the city, and other spheres for other people by her marriages. She enables Jinen koji to contact the external sphere and similarly, enables her parents to contact the Buddhist sphere.

Marriage functions as a Coming of Age. Marriage to Jinen koji should result in a memorial service taking place, thus holding a memorial service means she is independent from her parents.¹⁹⁹ However, she does not become an adult consequently because she does not have

¹⁹⁷ Tyler 1978, p. 142. This part corresponds to *Jinen koji*, p. 132, “敬って白す~三宝に供養し奉る。”

¹⁹⁸ In the original text in Japanese, it is clear that the female child sees the cloth as her substitution, but it is not clear in the translation.

¹⁹⁹ Torii 1991, p. 45. Koji becomes an adult through this marriage as well because he gains his fixed identity as a performer.

the memorial service for her parents. Instead, she fictionally gets married and leaves her family. This behavior means independence from her parents and it signifies a coming of age.

Spheres in *Fuji's Drum*

There are three spheres in *Fuji's Drum*. One is the sphere of art of performance, where Fuji comes from. He is a supernatural being of performance who came down to the human sphere to pass down the secret of performance, which is the opposite of the narrative of a snake's marriage into his wife's family/request for water type. It is not a human woman entering a new sphere, but a god. When we observe precedent narratives of supernatural beings coming down to the earth, they tend to show great talent and attain glory. If it is a historical figure's narrative, these figures transform into supernatural beings as the narrative is passed down through time. However, in this play, Fuji cannot achieve social success in his life. He cannot have the position of performer in the court. Then Asama kills him as explained by the retainer of retired Emperor Hagirawara.

The Retainer: In the period, a musician called Asama from the Tennōji Temple came. This man was an unparalleled drum player. He was summoned to the Court and when he was working, a musician, called Fuji, from Sumiyoshi, who was a good drum player, came to the Court, wishing to work for wind and string music. The emperor heard this circumstance, and said, "Any of Fuji and Asama is a interesting name. However, when I hear one old poem say, 'When Mount Asama in Shinano burns, Mount Fuji's smoke is meaningless,' Fuji is the best in terms of height, but Asama is superior." Because of the emperor's statement, no one said that Fuji was better again. Asama heard of this incident and thought, "How detestable he is," he called on Fuji's lodging without being invited and killed without difficulty.²⁰⁰

²⁰⁰ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 161, “さる間~念なう富士を討って候。”

Asama's murder of Fuji means that Fuji did not descend to the human sphere to teach the secret of his drum to those with social status. As a result, the designated person to receive the secret is his wife.

Fuji's wife stands in the sphere of obsession, which is different from the human sphere. She craves her husband and is obsessed with the thought that Fuji should not have tried to succeed in society. She says,

Fuji's wife: I said to him (Fuji), "The musician from Tennōji temple went to the capital because he was summoned. Since you do not have the letter from the emperor, if you go to the Court, it should look like you are judging the emperor. Moreover, you are a musician getting income from this shrine and you serve the god. Besides that, what kind of wish do you have?"²⁰¹

Originally, she cannot communicate with Fuji after his death since she does not understand the art of performance and its importance. However, due to her obsession for Fuji, she wears his clothing and beats the drum with her daughter. She imitates her husband.

Fuji's Wife: For me, the drum is my enemy because of my husband. Let us both aim the drum.
 Fuji's Daughter: Making use of the guise of a man
 Fuji's Wife: Warrior's helmet is an arm
 Fuji's Daughter: Attack the most bitter enemy
 Fuji's Wife: To make the drum
 Fuji's Daughter: covered with moss,
 Fuji's Wife and Daughter: gather the battle cry.
 Chorus: The voice is more ferocious than the Autumn wind
 Fuji's Wife: Saying "Beat it, Beat it," we torture the drum.
 Chorus: Oh, the crying voice of the widow and the orphan.²⁰²

This performance results in calling Fuji back from the sphere of art and letting him perform by himself.

²⁰¹ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 164, "みずから申やう~と申ししを."

²⁰² Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 165, "わらはがためには~あらさてこりの泣く音やな."

Fuji's Wife: Regarding the drumsticks in my hands as swords,
 Chorus: Regarding the drumsticks in my hands as swords,
 The fire of indignation is like a decoration for the drum.
 High up in the sky, Mt. Fuji is above the clouds.
 Fuji went to the Imperial Court called "sky."
 Fuji was at the mercy of the winds from real Mt. Fuji and
 He scattered like the cherry flowers blown at the foot of Mt. Fuji.
 The flower petals land on the sleeves.
 The movements of hands are in the style of court musicians.
 Thus, the drum player is Fuji,
 Fuji's sounds are not empty.²⁰³

In this scene, even though Fuji's wife sings as above, this is actually Fuji's voice coming out, utilizing his wife's body. Thus, she is holding a ritual to summon a god. She unknowingly performs a ritual as a medium. Then after summoning him, she is united with him in her own body. She understands the secret of the art of performance and she says, "How nostalgic."²⁰⁴ She finally understands the secret of the art of performance, allowing her to rid herself of the obsession. She was the designated student of the god.

The human sphere is where the female child is and where Fuji's wife comes from originally. The child is not obsessed with her father. She does not lament anything about her father. She is in the middle of the two spheres as an entity since she is the child of a human woman and a god.

²⁰³ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 166, "持ちたる撥をば剣と定め~名の下空しからず."

²⁰⁴ Translated by Yuri Sato. This part corresponds to *Fuji daiko* p. 166, "類ひなやなつかしや."

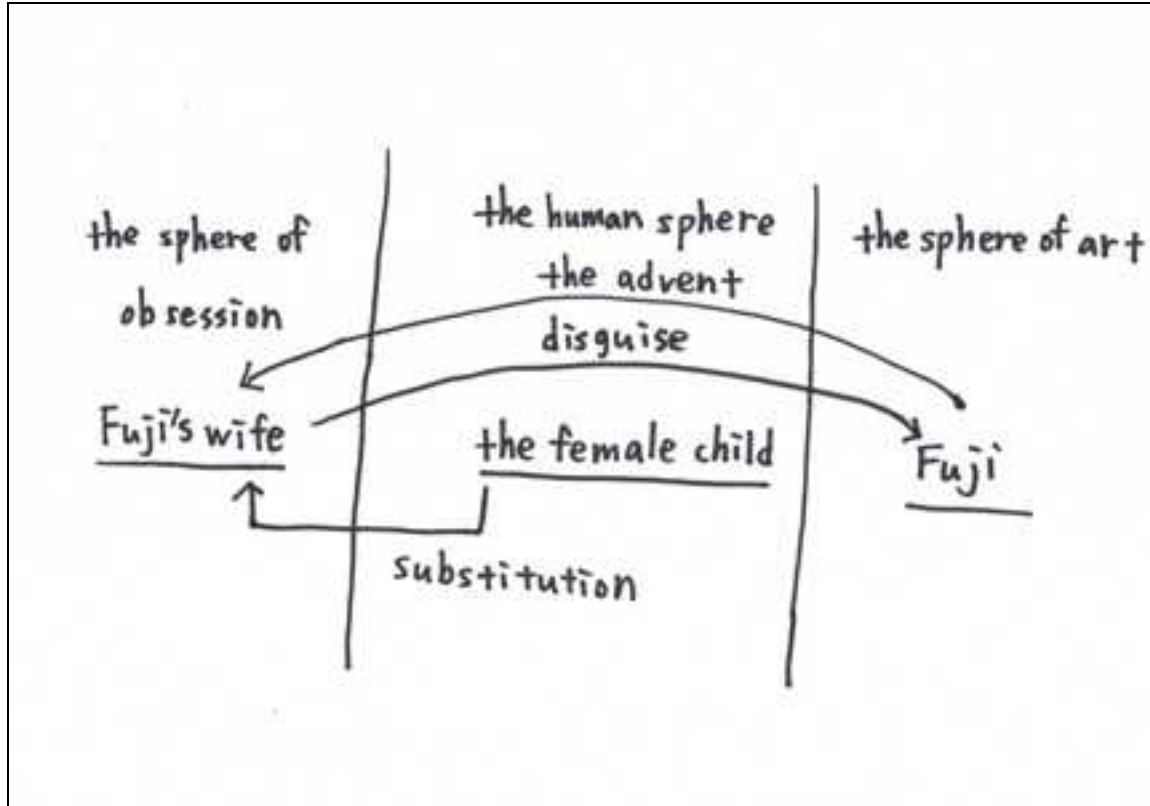


Chart 8. My concept map for *Fuji's Drum*.

In this play, the female child enables her mother to move between spheres. Fuji's wife needs to reproduce her communication with the living Fuji. Thus the daughter is allowed to play the role of Fuji's wife in the performance. Then the wife imitates her husband. The daughter is the substitution of her mother. By playing the role of her mother, she pushes the mother to the sphere of performance. The daughter enables her mother to convert her obsession to holy performance and to grasp the secret of performance.

By performing the role of Fuji, Fuji's wife converts her obsession into the performance to the ultimate performance, which Fuji, as a god, brings to human beings. Since Fuji's wife completely transforms her obsession and desire into the performance and sees the secret Fuji had, she gets out of the sphere of obsession.

Fuji's wife will disappear. She was obsessed with Fuji, the god of performance. She sees the secret of performance and thus loses the meaning for her life. She has to disappear since she has no reason to stay in the human sphere. When the daughter gets older, she will not trace the path her mother took because she is the daughter of a god. There is a huge implication that she will be an important medium to connect the god to humans through performance. This also implies the coming of age of the female child in the future since she can be a substitute for her mother.

Spheres in *The Mirror of Pine Forest*

There are three spheres in *The Mirror of Pine Forest*. The first one is the human sphere, where the father resides. Also, the stepmother of the female child is there as well. This place is clearly separated from the sphere where the female child lives because the father built a house for Chūjōhime.

The second one is the sphere of medium/communication, where the female child lives. She lives alone in a separate house from her father's possibly due to the father's second marriage. In this sphere, the female child keeps her mirror. She communicates with her mother there through it.²⁰⁵ As already discussed in Section I, looking at the mirror is not actually interactive communication. However, the watching god says that the filial daughter's service brought the mother to become Bodhisattva. Therefore, looking at the mirror qualifies as communication regardless. Also, this sphere is mysterious to people in the human sphere. The father says that someone or some people say that his daughter is cursing someone in the house, though the text does not clearly say if she is cursing or not.

²⁰⁵ By communication, I mean she sees her own figure in the mirror and receives what she believes is her mother's will.

The father: Is people's talk true, then? Is it true that you had a wooden statue made of your new mother and call down curses on it every morning and evening?²⁰⁶

However, at least, this is the sphere which brings people to think so.

The mirror works as a door connecting the sphere of the medium/communication. with the supernatural sphere. It originally came from the capital and was brought by the father.

The Father: But once when I made a trip to the capital I bought back a mirror and gave it to her mother. My wife was most delighted,²⁰⁷

Given that the capital does not appear in the play except to explain how the female child or her mother got the mirror, the capital is a totally independent, different sphere. Thus, the mirror is a sacred object brought from a holy place.

The third sphere is the sphere of supernatural beings. This sphere consists of two sub spheres: the Pure Land and Hell. The mother used to be in Hell, but due to service by her daughter, she got out of Hell and goes to the Pure Land. This sphere is approachable through the mirror only.

²⁰⁶ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami* p. 521, “人の申すも~明暮呪詛するといふは眞か。”

²⁰⁷ Ueda 1962, p. 58. This part corresponds to *Matsuyama kagami* p. 522, “某一年都に上りしとき~悦び候ひしが。”

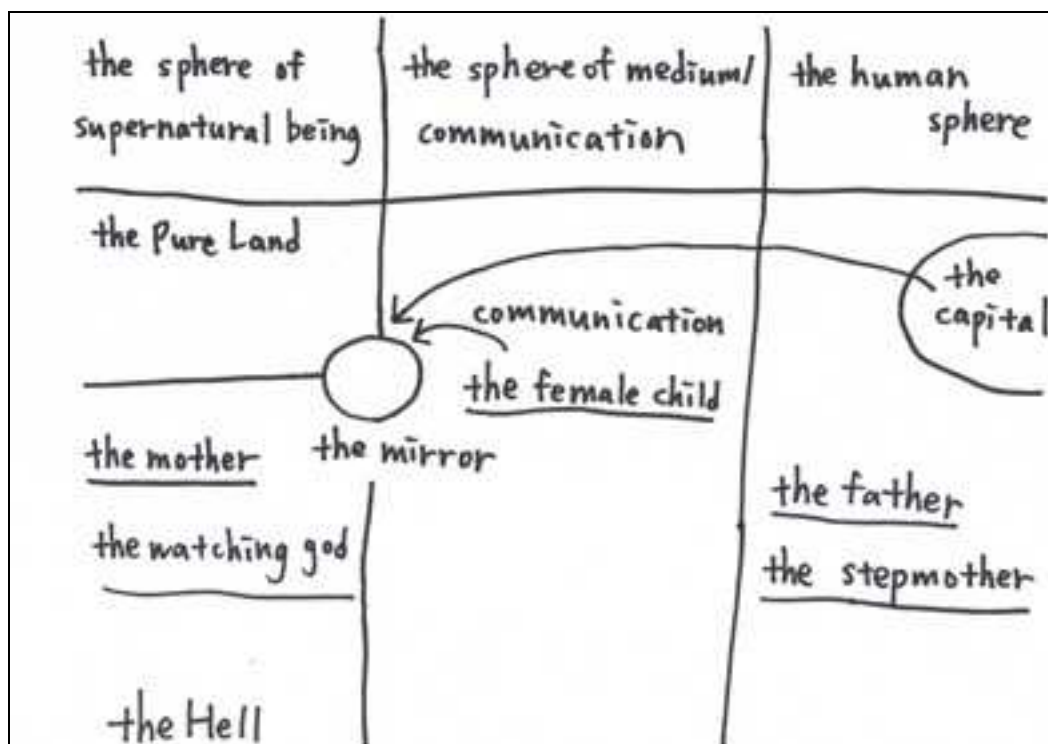


Chart 9. My concept map for *The Mirror of Pine Forest*.

The father brought the medium, which is the mirror, that substitutes for a god from the holy sphere. Therefore, Matsuyama is the opposite of holy, which is evil. The father saw the holy sphere. Nonetheless, he forgot holiness, which is his faithfulness to his wife. Then he remarries the stepmother and time passed by.

The sphere of medium/communication is right next to the human sphere, but they are mutually exclusive. As the father says, the female child does not welcome him.

The Father: I have expected you to come out and welcome me whenever I visit here and call for my dear daughter. But instead you seem to be hiding from me.²⁰⁸

The female child's sphere is not always open to him. He does not have everyday access to her sphere. However, she communicates with the sphere of supernatural beings and mediates the sphere of supernatural beings and the human sphere. This communication allows the mother to

²⁰⁸ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami* p. 521, “それに父が来りて 姫よと呼ばば〜気色の見えて候。”

become a Bodhisattva. In short, the female child lets her mother get rid of Hell through the mirror. She also succeeds in reminding her father of holiness, which is faithfulness to his first wife.

The female is having a coming of age. By sending her mother to the Pure Land, she succeeds in the memorial service meaning that she becomes independent.²⁰⁹ The audience does not have a clue to figuring out what is going to happen with the female child, her father, and the stepmother, though, at the end of the play.

Spheres in *The Pool Sacrifice*

The Pool Sacrifice has two spheres: the human sphere and the supernatural sphere. Each sphere has two sub spheres. The human sphere has the center, which is capital and the periphery, which is Fujiwara.

The center of the human sphere, which is the capital, is where the family is from and where the father had to leave to go. The periphery of the human sphere, which is Fujiwara, horrifies those who live in the capital since common sense and reason in the capital will not be in use.²¹⁰ This is the closest periphery to the sphere that does not belong to humans.²¹¹

The center of the supernatural sphere is Mt. Fuji, where the Fuji gongen is and where Hinomiko is from. The periphery of the supernatural sphere is the pond near Mt. Fuji, where

²⁰⁹ Torii 1984, p. 45.

²¹⁰ Yamanaka 1992, p. 33.

²¹¹ Fujiwara no shuku is similar to Ungoji in *Jinen koji*, as Torii says “Ungoji is the closest periphery to the extraneous world” in Torii 1991, p. 46.

Hinomiko is dispatched and where the serpent is. Also, this is a periphery as the sphere of water.²¹²

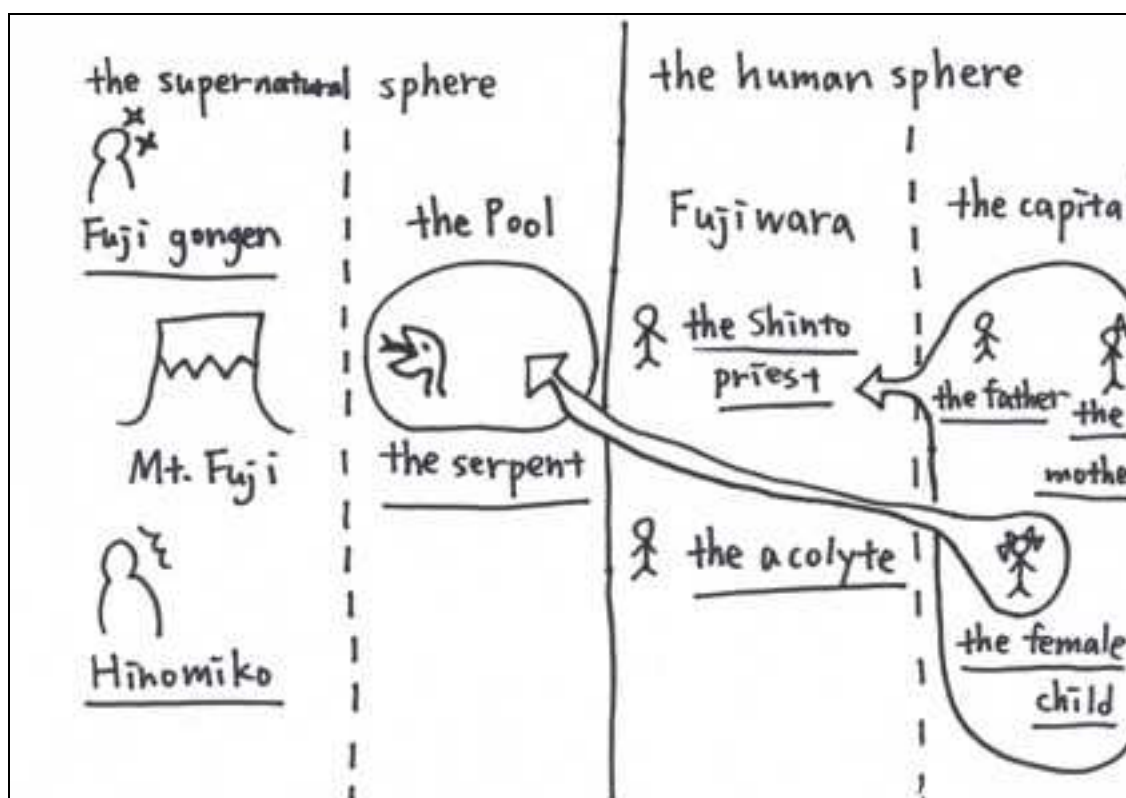


Chart 10. My concept map for *The Pool Sacrifice*.

We can see the invasions between spheres. The invasion taking place in the human sphere is the family from the capital entering Fujiwara. They are the extension of the “center of the human sphere” and invading the periphery, Fujiwara. The family members have a clear sense that they do not belong to the village and therefore refuse to sacrifice themselves. However, the female child is later sent to the pond.

The invasion taking place in the supernatural sphere is Hinomiko entering the pool. Hinomiko is an extension from the center of the supernatural sphere, which is Mt. Fuji. Hinomiko comes to tell the people that they do not need to offer sacrifices. Hinomiko says:

²¹² The pond is similar to Lake Biwa in *Jinen koji* as Torii says “Lake Biwa is the extraneous sphere as the sphere of water in” in Torii 1991, p. 46.

Hinomiko: So, this time, a daughter of a traveler happened to get the lot to choose a sacrifice. Maybe due to the great lamentation of the father and the mother, there were various fervent wishes. Stop the pool sacrifice from now on and make the state safe.²¹³

When Hinomiko explains the reason, he says that Fuji gongen punished the evil serpent.

Hinomiko: Due to punishment of the evil serpent by Fuji gongen, from now on, the pool sacrifice should stop.²¹⁴

In other words, Fuji gongen and the serpent are in an adversarial relationship. Therefore, the holy central power represented by Hinomiko is invading the periphery of the supernatural sphere, which is the pool.

Due to the invasion by one extension from the human sphere, which is the female child, and one extension from Mt. Fuji, which is Hinomiko, now two extensions and one power from the pool, which is the serpent, are in the pool. In other words, three entities from three different spheres are in the pool. When the Shinto priest recites the ritual prayer, the female child is on the pool and the Hinomiko appears.

Churus: They decked the boat with ribands
And upon a bed of water-herbs
They laid the maiden of the Pool.
Priest: The Priest pulled the ribands
And spoke the words of prayer.²¹⁵

Also, even though the serpent does not appear in the play, it should be in the pond since it requires sacrifice.

²¹³ Translated by Yuri Sato. This part corresponds to *Ikenie* p. 734, “さて此度贄の御鬮を~国土安全になすべしと。”

²¹⁴ Translated by Yuri Sato. This part corresponds to *Ikenie* p. 734, “この悪蛇をも~とどまるべし。”

²¹⁵ Waley 1921, p. 243. This part corresponds to *Ikenie* p. 734, “さてかの船には~贄の乙女を据え置きたり。”

Categorization and sense of belonging plays a significant role in this play. When we take a close look at the play, we find the mismatch between categorization of people and a sense of belonging.

The family, especially the father, identify themselves with those from the capital.

Therefore, he refuses to offer him and his family as sacrifice. He says:

The Father: But it is for those that live here, those that were born children of this Deity, to attend his worship. Must a wanderer go with you because he chances to lodge here for a night?²¹⁶

He refuses again:

The Father: But as I have said, for such rites as these you should take men born in the place....No, I still do not understand. Why should a fleeting traveller be summoned to this Pool-sacrifice?²¹⁷

However, the Shinto priest and the person from the shrine believe that they are entitled to control the life of the family. This belief is reflected in the attitude of the priest and the acolyte. They assume that any of the family should sacrifice himself or herself if one of the family draws the lot. The acolyte priest says:

The acolyte says: Each year at this place there is a sacrifice at the Pool. To-day is the festival of this holy rite, and we ask you to join in it.²¹⁸

Also, the Shinto priest says:

The Shinto Priest: Indeed, indeed you have cause for distress. But from ancient times till now
Parents have been taken
And countless beyond all knowing
Wives and husbands parted.
Call this, if you will, the retribution of a former life. But now come with us quickly to the shores of the Holy Pool.²¹⁹

²¹⁶ Waley 1921, p. 238. This part corresponds to *Ikenie* p. 732, “譬へば一更に心得がたう候。”

²¹⁷ Waley 1921, p. 238. This part corresponds to *Ikenie* p.732, “其所の神事なれば一心得難く候。”

²¹⁸ Waley 1921, p. 238. This part corresponds to *Ikenie* p. 732, “當所にて一御神事に御逢ひ候へ。”

There is a misunderstanding between Fuji gongen and the Shinto priest regarding the serpent. The Shinto priest thinks that the serpent belongs to the holy sphere since in his prayer, he says that the pool belongs to the serpent.

The Shinto Priest: Reverently I say. The village down below the county of Fuji in the province of Suruga in Japan. Since this pool belongs to a large serpent, we have just offered a sacrifice of a maiden.²²⁰

His prayer is directed to *Kakuō nyorai*, which is Fuji gongen.²²¹ However, Hinomiko, after referring to Susanō no Mikoto, says that the evil serpent should stop sacrifice due to punishment by Fuji gongen.

Hinomiko: Due to punishment of the evil serpent by Fuji gongen, from now on, the pool sacrifice should stop.²²²

In addition, by comparing the serpent to the evil serpent killed by Susanō no Mikoto and calling the serpent evil, and punishing it, Hinomiko shows his understanding that the serpent does not belong to his holy sphere.²²³

For the parents, the ritual to offer their daughter is the daughter's marriage to the village. After the argument between the father and the Shinto priest, the family is led to join the drawing of lots due to the father's loss in the argument. The parents agree to offer the female child because of the result of the lot. The father says:

The Father: What brave words! "If you or my father had drawn this lot..."
There is great piety in that saying. (*To his Wife.*) Come, do not sob so before all these people. We are both parents and must have like feelings.

²¹⁹ Waley 1921, p. 239. This part corresponds to *Ikenie* p.733, “げにげに一出でさせ給へ。”

²²⁰ Translated by Yuri Sato. This part corresponds to *Ikenie* p. “敬って白す大日本国~贄の乙女を供へ奉る處なり。”

²²¹ Oda 1979, p. 38.

²²² Translated by Yuri Sato. This part corresponds to *Ikenie* p. 734, “この悪蛇をも~とどまるべし。”

²²³ See Oda 1979, p38.

But from the time I set out to this holy lottery something told me that of the three of us one would be taken. Look! I am not crying.²²⁴

The daughter says that she is happy to offer herself and save her parents, even though she refused to sacrifice herself.

The Daughter: Do not sob so! If you or my father had drawn this lot, what should I have done? But now it has fallen to me, and it is hard for you to let me go.²²⁵

In other words, the daughter was forced to offer herself as a result of the father's loss. This indicates that the parents offer their daughter to save their lives in the village and the ritual. This is very similar to Komatsu's snake's marriage into his wife's family/request for water type, in which an old man offers his daughter to a snake so that he can have water for his rice field.²²⁶ Komatsu's point to distinguish marriage from sacrifice is marriage is for personal profit, which is not for the profit for a community. Therefore, for the parents in *The Pool Sacrifice*, the female child marries the community and save the parents.

The Shinto priest and the acolyte believes that the female child is a sacrifice, but actually she is not. They try to offer someone from the outside for the serpent in the pool in order to save the community. In other words, they are trying to sacrifice a person for the community's profit as Komatsu defines sacrifice.²²⁷ However, there is no description of what is going to happen after offering a sacrifice. Therefore, the audience cannot tell if there is actual profit after sacrificing a person. This shows that the so-called "sacrifice" in this play is not the sacrifice as Komatsu defines it because no one can be sure if the community can have profit.

²²⁴ Waley 1921, p. 242. This part corresponds to *Ikenie* p.733, “げにげにけなげなる事を~嘆くまじく候ふよ。”

²²⁵ Waley 1921, p. 242. This part corresponds to *Ikeie* p. 733, “なうさのみな一惜しう候へ。”

²²⁶ Komatsu 1987, p. 104.

²²⁷ Sacrifice type: a village community offers a human sacrifice in order to save the community in Komatsu 1987, p. 104.

The female child's function is to be chosen as the most vulnerable entity to emphasize the tragedy and the psychological dynamics of the characters. She makes no voluntary decisions. She left the capital due to her father's social situation. She has to pick up the lot by her father's loss in the argument. She becomes the sacrifice solely because of drawing the lots, not because of her will.

The female child can change nothing. Hinomiko comes to the pool due to the prayer by the Shinto priest. Fuji gongen stopped the sacrifice due to the parents' lamentation and punishes the serpent. Henomiko says:

Hinomiko: So, this time, a daughter of a traveler happened to get the lot to choose a sacrifice. Maybe due to the great lamentation of the father and the mother, there were various fervent wishes. Stop the pool sacrifice from now on and make the state safe.²²⁸

Also, he says:

Hinomiko: So, this time, a daughter of a traveler happened to get the lot to choose a sacrifice. Maybe due to the great lamentation of the father and the mother, there were various fervent wishes. Stop the pool sacrifice from now on and make the state safe.²²⁹

The cessation of the sacrifice is not because of the tragedy the child has, and not because of her filial piety. As seen, an important move in the play happens due to someone who is not the female child. Any important moments are out of the female child's reach. Thus, this play repeatedly described how vulnerable she is.

²²⁸ Translated by Yuri Sato. This part corresponds to *Ikenie* p. 734, “さて此度贄の御鬮を~国土安全になすべしと。”

²²⁹ Translated by Yuri Sato. This part corresponds to *Ikenie* p. 734, “さて此度贄の御鬮を~国土安全になすべしと。”

If tragedy and salvation are the only themes of the play, other plots were fully possible.²³⁰ The playwright emphasizes the behaviors of multiple people involved in a certain incident and their emotions such as suffering and sorrow.²³¹ The playwright intentionally picked the female child figure as the most helpless character and an absurd situation in order to emphasize the tragedy and the psychological dynamics of the characters.

Spheres in *Minase*

Two spheres appear in *Minase*: the human sphere and the supernatural sphere. The human sphere includes Minase and Mt. Kōya.

Minase is where the daughter and the son belong and where their mother used to belong. Mt. Kōya is where Tameyo belongs after leaving his wife and children in Minase. Tameyo had Buddhist training here. Mt. Kōya is a periphery of the human sphere. It is closer to the Pure Land than Minase. This place is accessible to those who give up and deny blood relationships.

The supernatural sphere has the Pure Land, which the wife finally leaves for. This place is what the training at Mt. Kōya is for. The Hell is where the wife had to belong after her death.

Characters categorize themselves and have a sense of belonging. Tameyo thinks that he belongs to Mt. Koya and that he should keep belonging to Mt. Koya. He does not think he belongs to Minase, but now he is physically in Minase. When he faces his two children, he does not reveal who he is because he does not belong to Minase, which is a secular world. However, when he faces them, he wants to reveal who he is. He recognizes that he can reveal his identity if he wants to. The chorus describes:

²³⁰ Yamanaka 1992, p. 33. Yamanaka 1992, p. 33. Yamanaka says that such as traveller saving the female child, a god saves her because the parents' sorrow moves him, yamabushi helps her.

²³¹ Oda 1979, p. 42.

Chorus: I (Tameyo) think I want to tell his name to the children.
 However, I close my eyes due to fear for my karma of reincarnation.
 I recite a Buddhist sutra.
 May the ghost attain salvation,
 May the ghost attain salvation,
 The ghost for whom my children hold a memorial service.²³²

This recognition of his choices equals his recognition that he belongs to Mt. Koya. Due to the renunciation of his sense of belonging to another sphere, which is Minase, his sense of belonging begins to change. As soon as Tameyo's wife indirectly reveals his identity, his sense of belonging begins to fall to pieces; he steps out of the sense of belonging to Mt. Koya and steps in the sense of belonging to Minase. This process of revelation is described below:

Tameyo's Wife: Saying "It depends on the situation if you should hesitate," the diseased ghost takes the children's hands,
 Tameyo: At a night in a lodging in the middle of travelling
 Tameyo's Wife: the parents and the children meet again as if in dream
 The Sister and the Brother: The sister and the brother cling to the father's sleeve.
 Tameyo: Simply
 Chorus: the monk cannot argue.
 The monk cannot decide what to do.
 The monk thinks how people would see him if he told his children that he was their father.²³³

Tameyo's wife belongs to Hell, but she and her children want her to belong to the human sphere.²³⁴ The children miss their mother as they say:

The Sister and the Brother: Well, our father took the tonsure for his later life. Our mother and we were abandoned. We, both mother and children, lived together crying like plovers. However, since even our mother passed away, we, the sister and the brother, leave here to pay tribute of flowers and water.²³⁵

²³² Translated by Yuri Sato. This part corresponds to *Minase*, p. 2932, "名乗らばやとは思へども~正覚ならせ給へや."

²³³ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2933, "なう包むもことも~餘所の一目もいかならん."

²³⁴ *Minase*, p. 2929. Seen in "母さへー立ち出づる."

²³⁵ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2929, "さてもわが父へー立ち出づる."

On the other hand, Tameyo's wife says:

Tameyo's wife: How envious. Since both the father and the children are in the same floating world, they will have a chance to meet again. If I return to Hell, when will I see my children even for a short time?²³⁶

In other words, they believe that she should still belong to the human sphere. Tameyo's wife wants to stay with her children in the human sphere, but since she cannot, she temporarily appears in the human sphere and brings Tameyo and the children together. She does not think about the possibility that she will go to the Pure Land as seen in her statement:

Tameyo's Wife: Infants are yoke connecting me to the three realms: the realm of desire, the realm of lust, and the realm without lust. Due to the yoke, I can neither go to the realm of living people, nor return to Hell, how sorrowful. No matter how much suffering I receive, what I cannot forget is my obsession to the realm of living people. Due to my attachment to my children and my longing for my husband, the evil demon in Hell tortures this body, entwines my black hair with its fingers, pulls down my black hair, makes me sit and pull my black hair to both sides, so I cannot stand even though I try to stand and I cannot sit even though I try. This is because of my karma. Even if I ask someone something, what on earth can he or she answer. Even if I try to scream, I cannot.²³⁷

²³⁶ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2933, “羨ましや一逢ふべき。”

²³⁷ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2934, “緑子は一叫べども適わず。”

The female child and the son are not exactly aware of the sphere they belong to and where their parents belong to.

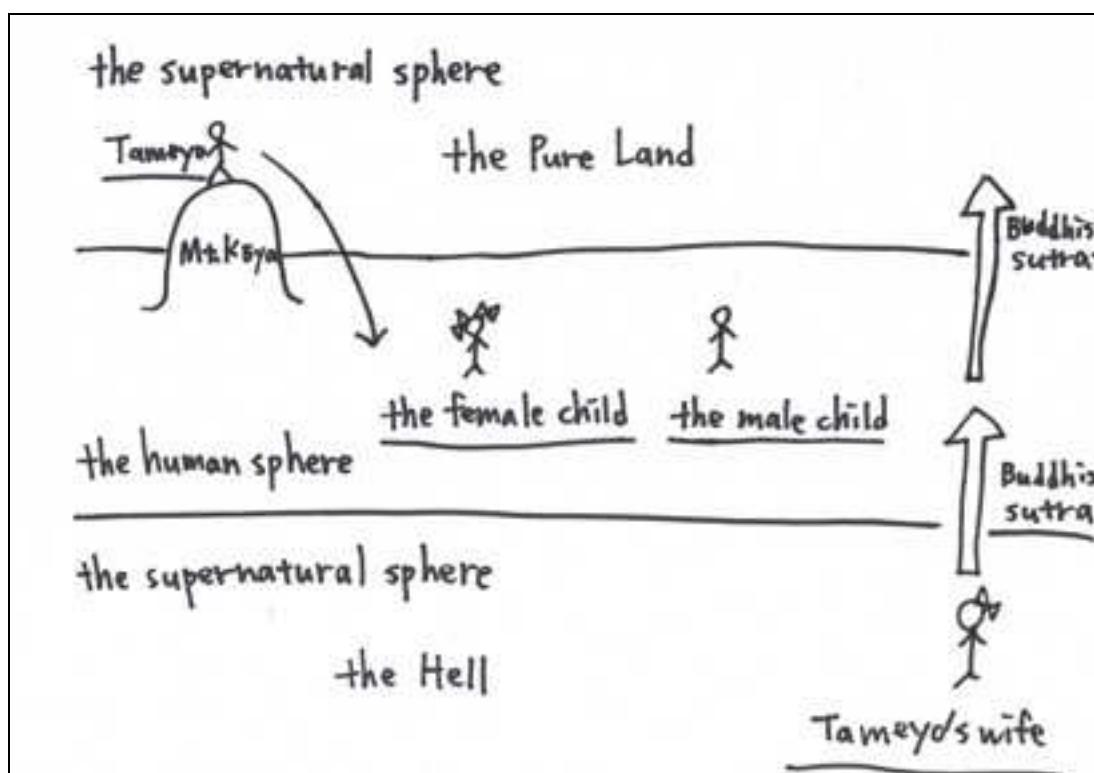


Chart 11. My concept map for *Minase*.

There are channels between spheres, which are Buddhist sutras. Tameyo's wife appears after Tameyo recites a Buddhist Sutra. Tameyo's wife departs for the Pure Land due to Tameyo's memorial service.

Tameyo's Wife: However, due to such a respectful memorial service, now I leave the attachment of parents and children. In the sky, purple clouds are floating and I hear music, I am thankful that I attain salvation, seeing the purple clouds float and hearing music. I am thankful that I attain salvation.²³⁸

Therefore, the Buddhist sutra is working as the channel between the human sphere and Hell, and between the human sphere and the Pure Land. As the entrance to Mt. Koya, people gain the

²³⁸ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2934, “されども一ありがたき。”

power of the Buddhist sutra through the denial of blood relationships and bonds. However, since the sutra is the channel connecting the Pure Land, the human sphere and Hell, it results in the reunion of the family. The power of the Buddhist sutra gained through the denial of family relationships supports the family relationship by bringing Tameyo's wife back to the human sphere temporarily.

Both the daughter and the son do not move between spheres and do not influence any spheres like Tameyo. However, they make Tameyo aware of the possibility of revealing his identity and losing his sense of belonging to Mt. Kōy. His awareness can be seen in the communication between Tameyo's wife and Tameyo.

Tameyo's Wife: How shameful. I am afraid that I came back to this world due to my attachment to this world and that I see you. Nonetheless, you are cold and distant. I came here to express my grudge.²³⁹

They lead Tameyo's wife to return to the human sphere and make their parents take actions.

When we see the children, separately, the daughter leads the brother, pretty much the same as the son. The son follows the sister, but he does not make a distinctive move.

The effect of having two children in the play is to have contrast and comparison, show the model of the parents' mechanism. Tameyo is what the son will be and Tameyo's wife is what the female child will be. The comparison between Tameyo and his son and shows that men gain power by leaving the family as Tameyo does. The comparison between Tameyo's wife and the female child indicates that women gain power by staying with the family. The comparisons foreshadow the coming of age of the two children.

Spheres in *Skylark Mountain*

²³⁹ Translated by Yuri Sato. This part corresponds to *Minase*, pp. 2932-2933, “恥ずかしや~恨み申しに参りたり。”

There are three spheres in *Skylark Mountain*, which are the human sphere, the sphere of god and the middle sphere.

The human sphere includes Nara, the center of the human sphere. This is where Toyonari lives. All of Toyonari, his follower, Jijū and Chūjōhime came from this place. This sphere also has a village, the periphery of the human sphere. This is between Nara and the hunting ground. Jijū sells her flowers here.

The god sphere has Skylark Mountain, which is the center of the sphere of god, where Chūjōhime moved. Jijū and Toyonari's follower appear in the beginning of the play as follows:

The follower: Lord Toyonari has a daughter, but due to a false charge from a certain person, Lord Toyonari ordered me to lose his daughter at Skylark Mountain between the country of Yamato and the country of Ki. I thought how I could end Chūjōhime's life. Thus I built a hut roofed with brushwood and took care of Chūjōhime in various ways. Meanwhile, a wet nurse called Jijū plucks flowers on tall trees in spring, and brings flowers on grass to villages and receive compassion from travellers. I go to the mountains and cut brushwood. In this way, we have taken care of Chūjōhime for three years.²⁴⁰

The middle sphere includes the hunting ground, where Jijū appears frantically. She meets Toyonari entering there to look for Chūjōhime:

Toyonari: I am Minister of the Right.
Hunting in ground is a pleasure in all four seasons.
It becomes more enjoyable sometimes.²⁴¹

²⁴⁰ Translated by Yuri Sato. This part corresponds to *Hibari yama*, pp. 198-199, “豊成卿姫君を
~はぐくみ申して候。”

²⁴¹ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p.199, “抑是は横萩の右大臣豊成~時折節の興をます。”

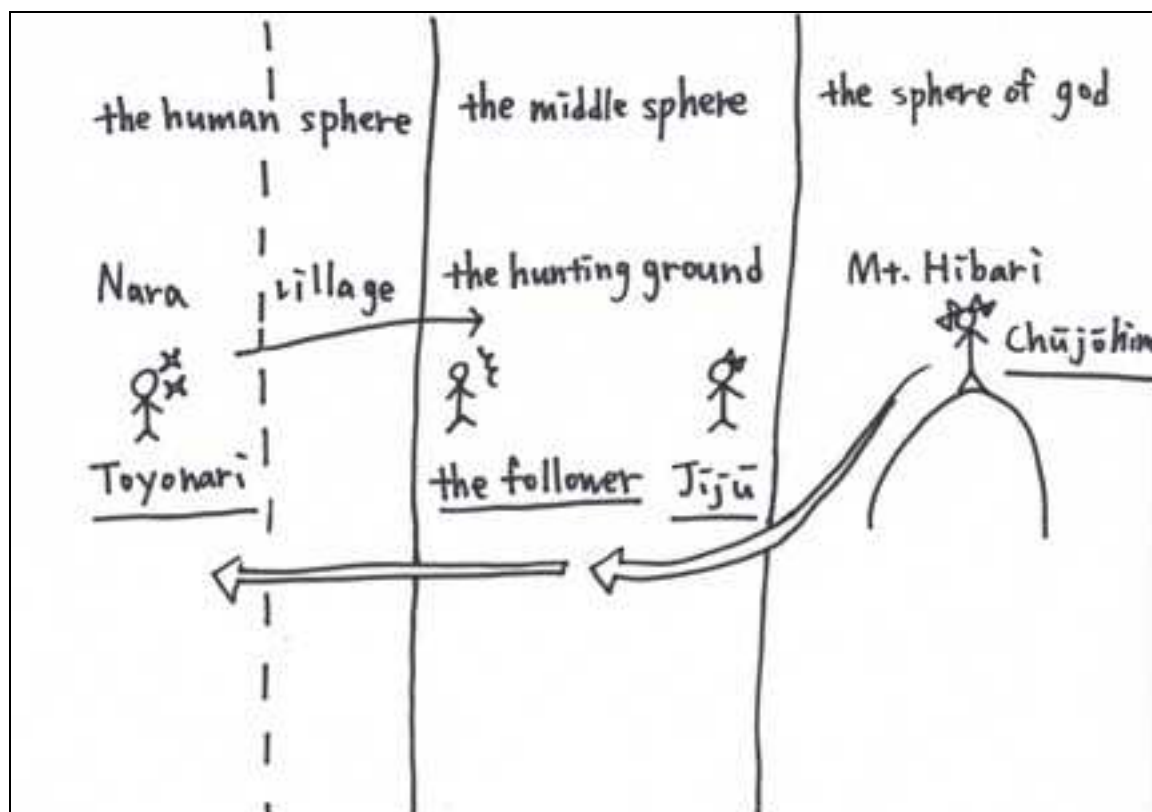


Chart 12. My concept map for *Skylark Mountain*.

All characters were originally in Nara. However, after Toyonari ordered his follower to send Chūjōhime to Skylark Mountain and kill her, all except for Toyonari moved to Skylark Mountain.

Chūjōhime was sent to Skylark Mountain by Toyonari, but Toyonari's follower spared her life. She stays on the mountain while Jijū and Toyonari supports her life.

Toyonari's follower brought Chūjōhime to Skylark Mountain and spared her life as follows:

The follower: Lord Toyonari has a daughter, but due to a false charge from a certain person, Lord Toyonari ordered me to lose his daughter at Skylark Mountain between the country of Yamato and the country of Ki.²⁴²

²⁴² Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 198, “豊成卿姫君を~承り候.”

He belongs to Nara where Toyonari is, but he moves among Nara, the hunting ground, and Skylark Mountain. His areas could include the village, since the village is between Nara and the hunting ground.

Jijū should have lived in Nara before Toyonari sent Chūjōhime off. After Chūjōhime left Nara, she moved to Skylark Mountain with Chūjōhime. However, she moves among the village, the hunting ground and Skylark Mountain to sell flowers. Toyonari's follower explains:

The Follower: A wet nurse called Jijū plucks flowers on tall trees in spring, and brings flowers on grass to villages and receives compassion from travellers. I go to the mountains and cut brushwood. In this way, we have taken care of Chūjōhime for three years.²⁴³

In this play, several kinds of blood relationships are described. Real blood relationships in the play exist between a father Toyonari, and a daughter Chūjōhime. First, they were a family. However, their family relationship ends when Toyonari sends Chūjōhime off due to a false charge by someone.

The follower: Lord Toyonari has a daughter, but due to a false charge from a certain person, Lord Toyonari ordered me to lose his daughter at Skylark Mountain between the country of Yamato and the country of Ki.²⁴⁴

Toyonari denied the blood relationship between him and his daughter by ordering the retainer to kill her.

Then a fictional blood relationship appears. Jijū and Toyonari's follower take care of Chūjōhime for three years Jijū as Chūjōhime's mother, and Toyonari's follower as her father.

²⁴³ Translated by Yuri Sato. This part corresponds to *Hibari yama*, pp. 198-199, “いかにとして
一はぐくみ申して候。”

²⁴⁴ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 198, “豊成卿姫君を~承
り候。”

After that, a fictional blood relationship between a human being and a god arises.

Toyonari happens to meet Jijū in the hunting ground.²⁴⁵ He asks Jijū to tell him where Chūjōhime is.

Toyonari: What you say is understandable, but you can see the father's heart regretting what he did in the color of my tears. Tell me where my daughter is.

Jijū: Well, do you really think so?

Toyonari: This should be an unbelievable thing, but various deities in Heaven and local deities see my regret clearly as it is.

Jijū: If so, enter here.²⁴⁶

This means he is denying his denial of the blood relationship with Chūjōhime, and now accepting the blood relationship. However, their reunion does not mean a simple regeneration of the family relationship.

Toyonari sending Chūjōhime to the mountain means returning her to a god as medieval people used to leave children in the mountains sometimes as abortion. Chūjōhime symbolically dies in the mountain once. Jijū and Toyonari's follower take care of Chūjōhime for three years. These three years sanctify Chūjōhime and transformed her into a god.²⁴⁷ Chūjōhime became a god. Now Chūjōhime is a god.²⁴⁸

The separation is a nullification of a blood relationship.²⁴⁹ The reunion means fictional blood relationship.²⁵⁰

She is disowned and abandoned in the mountains. This incident makes Jijū and Toyonari's follower a maiden and a clergyman who support Chūjōhime. The maiden and

²⁴⁵ This place should be hunting ground because Chūjōhime is not here.

²⁴⁶ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 203, “申す所はさることなれ共~さらばこなたへ御入りあれ。”

²⁴⁷ In this context, Jijū functions as a god's maiden that mediates human being such as Toyonari and a god, Chūjōhime. Also, Toyonari's follower works as a clergyman that try to summon a god.

²⁴⁸ Katayama et al. 1976, p. 28.

²⁴⁹ Torii 1984, p. 103.

²⁵⁰ Torii 1984, p. 103.

clergyman sanctified the female child. In return, Chūjōhime sanctified Jijū and the follower in a way. By being a god, she leads her father to seek a god and reach a god.

Conclusion

After exploring all the six plays based on the concept of spheres, several key words and phrases popped up. They are how to function among spheres, marriage/sacrifice, mother, and coming of age.

When female children function somewhat among spheres, different systems take place. In the six plays we have seen, female children take three forms among the spheres.

Some of the female children function as ordinary human beings. In *Jinen koji*, the female child moves among the human sphere, the external sphere, and the Buddhist sphere as a human bride. She does not transform into an entity belonging to other spheres, such as god or ghost. Also, she does not summon supernatural entities by rituals. The female child in *The Pool Sacrifice* is also an ordinary human. Hinomiko appears in the pool, but she does not summon the god. The prayer by the Shinto priest invites the god. The female child is a mere human sacrifice. In *Minase*, the children stay in the human sphere and do not change into nonhumans. Tameyo's mother appears in the play, but her emergence is not due to any ritual by the children. They do not summon spirits.

Some function as a medium. The female child in *Fuji's Drum* dance and beat Fuji's drum with her mother. By the performance of dances and beats the drum, the mother and the female child summon Fuji. Therefore, the female child functions as a medium. In *The Mirror of Pine Forest*, the daughter communicates with her mother through a mirror. She does not summon her mother through performance, but she works as a media, using the mirror.

Chūjōhime functions as a god. Chūjōhime in *Skylark Mountain* moves from the human sphere to the sphere of god. Then she becomes a god in three years with Jijū and Toyonari's follower's support.

Several works among the six plays share the aspect of marriage/sacrifice. The female child in *Jinen koji*, married an external entity and Jinen koji at the same time via selling herself. In *The Pool Sacrifice*, the parents offer the daughter as a sacrifice, which Komatsu calls "marriage." The parents technically have their daughter marry the village to save their lives. The Shinto priest treats the female child as a sacrifice, but according to Komatsu's definition,²⁵¹ the priest's idea of sacrifice is not suitable for sacrifice since sacrifice should make the community flourish and thus the sacrifice should come from the community, not from outsiders.

Some plays share the mother and daughter relationship. No mother appears in *Jinen koji* and *Skylark Mountain*. The female child's mother appears in *The Pool Sacrifice*, but her relationship with the female child is marginal.

In *Fuji's Drum* and *The Mirror of Pine Forest*, the female children's function is the extension of the mother. In *Fuji Drum*, the female child supports her mother's ritual to summon Fuji. In *The Mirror of Pine Forest*, the female child communicates with her mother one-sidedly, and conveys what she believes her mother's thought is.

In *Minase*, the female child functions as a motivation for her mother. Both the daughter and the son motivate the mother to return to this world. This play implies that the female child will gain power by being with her children in the future as her mother does. However, the female child as the extension of the mother is not seen in *Fuji's Drum* and *The Mirror of Pine Forest*.

Coming of age is a significant theme shared in three plays out of six.

²⁵¹ Komatsu 1987, p. 104.

In *The Pool Sacrifice* and *Minase*, the aspect of coming of age does not appear. In other words, no clear description of the female child's independence from her parents is seen.

In *Jinen koji*, by selling herself, the female child fictionally marries the entity from the supernatural sphere. By bringing the cloth she buys in exchange for her own body, she fictionally marries Jinen koji. By these fictional marriages, she tried to hold a memorial service for her parents, send them to the Pure Land, tries to step out of her family and tries to become an adult. In *Fuji's Drum*, the female child supports her mother in the summoning ritual and substitutes for her mother in the performance. Thus, this play implies her coming of age in the future. In *The Mirror of Pine Forest*, the female child communicates with her mother through her mirror and enables her mother to become a bodhisattva. In other words, her mother attains enlightenment. Her mother's enlightenment and departure from Hell to the Pure Land means that the female child is mentally independent from her mother as well as her father. However, she does not achieve a coming of age since she does not die and restore.²⁵² Thus, this play describes the female child's coming of age.

Skylark Mountain is an exception in terms of coming of age. In this play, Toyonari denies his blood relationship with Chūjōhime. Then she becomes a god on Skylark Mountain. She fictionally becomes his daughter again, but since her level of existence is higher than human Toyonari, this cannot be seen as "her independence" from Toyonari, which should be similar to a human's independence from his or her parents.

Based on the similarities and dissimilarities found above, we can find a few subdivisions in noh plays involving female child characters. The first one is marriage/sacrifice plays, which are *Jinen koji* and *The Pool Sacrifice*. In both works, the female children are both human beings,

²⁵² This will be covered in the Section IV.

and they marry for someone else's profit. These two similarities can be the definition for this category.

The second subdivision is medium plays, such as *Fuji's Drum* and *The Mirror of Pine Forest*. Both of the female children communicate with another sphere and thus have aspects as a medium. Therefore, having a female child with such an aspect will make the play a spiritual medium play. These plays have female children who are the extension of their mothers, but this may not be a required characteristic for the genre.

Minase and *Skylark Mountain* are exceptions. There might be some plays sharing some characteristics with these, but I did not find this among the six. Thus, I regard these two plays as exceptions for this time.

Finally, I would like to point out coming of age as a consistent theme. Three plays among the six, which are *Jinen koji*, *Fuji 's Drum*, and *The Mirror in Pine Forest* include the theme of coming of age. Thus, if further research on noh plays with female child characters takes place, this aspect may reveal a larger narrative in noh plays.

Section IV. Death and female children

Introduction

Death plays a significant role in the six plays. In four of them, *Jinen koji*, *Fuji's Drum*, *The Mirror of Pine Forest*, and *Minase*, someone's death marks the beginning of the female child's adventure. In *The Pool Sacrifice* and *Skylark Mountain*, no one dies, but both of the female children were placed very close to their death.

As found in the third section, coming of age plays an important role in the six plays. Coming of age means the death of childhood and restoration as an adult.²⁵³ Thus, death's influence on coming of age will appear as well. Coming of age, or becoming an adult, also means leaving a sphere for another sphere and beginning to play a new role.

In pre-modern society, the space for such rituals represent the social and political status visually.²⁵⁴ Ikeda Setsuko states that fictional stories began from coming of age before *The Tale of Genji* except for *Heichū monogatari*. Coming of age was necessary so that protagonists could behave as adults.²⁵⁵ From the halfway point of *The Tale of Genji*, the importance of the ritual of coming of age, which is also the ritual of death and restoration, declined and a tight relationship between parents and children came forward.²⁵⁶ Ikeda discovers that protagonists tend to deny coming of age when the scenes of the ritual disappears.²⁵⁷

If so, what do the plays describing the ritual to be an adult mean?

Jinen koji

²⁵³ Ikeda 2003, p. 265.

²⁵⁴ Fukutō 2003, p. 38.

²⁵⁵ Ikeda 2003, p. 265.

²⁵⁶ Ikeda 2003, p. 278.

²⁵⁷ Ikeda 2003, p. 288.

In this play, the female child's story begins with her parents' death. In the sermon, Jinen koji reads the female child's letter aloud.

Jinen koji: 'Reverently I declare: concerning a request for prayers to comfort the departed, Herewith, one offering for the Three Treasures and for all monks. To wit, from my earnest desire that the souls of my two parents instantly know the Buddha-fruit, I humbly donate to the Three Treasures – one humble shroud.'²⁵⁸

No description of the parents' personality or the cause for their death is described. The relation between the female child and her parents cannot be seen.

Their death leads the female child to try to hold a memorial service for her parents.

To do so, she needs to offer something to the monks. Therefore, she decides to gain cloth by selling herself to human traders.

The means to hold a service is to sell herself and offer the cloth she gets from the human traders. As we have seen in the third section, selling herself means marriage to the an entity from the supernatural sphere represented by the human traders and marriage to Jinen koji, utilizing the cloth representing the female child. In other words, her marriages are mere tools to send her parents to another sphere.²⁵⁹ Moreover, sending her parents to another sphere means she achieves her independence from her parents because the parents will lose their influence on the female child after the service. After a proper service, they cannot appear as ghosts.

As seen, the parents' death, the memorial service for them, and the female child's marriage are all connected. These elements cause the plot to take place. Jinen koji should have preached as planned if he had not received the cloth from the female child and should not have

²⁵⁸ Tyler 1978, p. 142. This part corresponds to *Jinen koji*, p.132, “敬って白す一供養し奉る。”

²⁵⁹ A possible contradiction lies in this play. The female child marries to enable herself to hold a service for her parents. She enters new spheres to send her parents to another sphere. She is trying to leave her parents' influence by getting under another influence by other sphere. In other words, she chooses to depend on other entities to be independent from her parents.

fought against the human traders. However, given that the human traders were the entities from the sphere of art, in a way, the female child enables Jinen koji to achieve his coming of age/identity as a performer by the layers of performance by bringing him in her situation.²⁶⁰ Nonetheless, she does not play key roles later in the play. After the female child leaves the Ungoji temple, the play becomes solely about Jinen koji and the human traders. The female child's life is at the mercy of Jinen koji and the human traders. Therefore, the death of the parents and the female child's decision are marginalized in spite of their importance as the ignition of the play itself. Also, the female child's coming of age becomes subsidiary compared to Jinen koji's.

When a person moves from one sphere to another, it means he or she in the original sphere dies and he or she comes into being in the new sphere. The female child ends her life in the human sphere in two ways: by sending herself to the extraneous sphere and by sending the cloth representing herself to Jinen koji. After her "death" in the human sphere, the female child achieves a fictional restoration. Jinen koji rescues the female child from the human traders on the lake and brings her back to the capital. This scene is described as follows:

Chorus: Of old the drum was noise of waves
of old drum was noise of waves rolling in to pound the shore; when
raincloud wandering thunder god rumbles, bangs out his own sound, rain
comes falling pitter patter scrub bamboos v\buzz rubbed so; ponds' hard
ice cracks and booms the beaten drum, sasara buzzing playful words are
these and yet voice of the Dharma; to Perfect Wisdom's shore at last borne

from the boat ratatat he leads her out
and together up to Miyako they've gone up to Miyako they've gone.²⁶¹

²⁶⁰ Torii 1991, p. 48.

²⁶¹ Tyler 1978, p. 154. This part corresponds to *Jinen koji*, p.142, “もとより鼓は波の音一ともに都に上りけり.” “Miyako” means the capital.

She dies in the human sphere when she leaves the capital and she is on the way to restoration in the supernatural sphere. However, Jinen koji brings her back from Ōtsu when she is about to enter the supernatural sphere, which means she does not fully die in the supernatural sphere. Thus it is a fictional restoration.

The female child's story begins with her parents' death. The female child is trying to hold a service due to a negative reason rather than a positive reason. She tried to achieve her independence from her parents by bringing them to another sphere, the Pure Land, by holding a proper memorial service for them. However, she is trying to attain her independence by depending on other entities such as human traders and Jinen koji. Her parents' death, their memorial service, and her marriage to the human traders and Jinen koji cause all the incidents in the play, but she gets more and more marginalized as the play proceeds. The female child undergoes the trial to be an adult in her own sphere. Through the trial, she ends her life in the human sphere, and fictionally restores herself in the human sphere. Even though this play begins as the female child's story of coming of age, the theme changes into Jinen koji's coming of age.

Fuji's Drum

Unlike *Jinen koji*, Fuji's death is explained with details by the retainer of the retired Emperor Hagiwara as follows:

The Retainer: In the period, a musician called Asama from the Tennōji Temple came. This man was an unparalleled drum player. He was summoned to the Court and when he was working, a musician, called Fuji, from Sumiyoshi, who was a good drum player, came to the Court, wishing to work for wind and string music. The emperor heard this circumstance, and said, "Any of Fuji and Asama is a interesting name. However, when I hear one old poem say, 'When Mount Asama in Shinano burns, Mount Fuji's smoke is meaningless,' Fuji is the best in terms of height, but Asama is superior." Because of the emperor's statement, no one said that Fuji was better again. Asama heard of this incident and thought, "How

detestable he is,” then called on Fuji’s lodging without being invited and killed without difficulty.²⁶²

However, the play is not about Fuji and Asama. It is about his wife and her daughter. Again, unlike *Jinen koji*, Fuji’s wife and her daughter appear in the story without knowing Fuji’s death for sure. To be precise, *Fuji’s Drum* begins with Fuji’s wife’s concerning dream caused by Fuji’s death. When she appears on the stage, she says:

Fuji’s wife: My husband worked as a drum player. Since he was not socially recognized, in order to express his ambition, he went to the capital. That night when he left, I had a dream of rain on a moonlit night and the dream made me worried about my husband.²⁶³

Fuji’s wife’s ritual to communicate with Fuji is caused by Fuji’s death. Fuji’s death leads the retainer to pass Fuji’s keepsake to her. She wears them and the keepsake brings her to beat the drum with her daughter.

Fuji’s Wife: For me, the drum is my enemy because of my husband. Let us both aim the drum.

Fuji’s Daughter: Making the use of the guise of a man

Fuji’s Wife: Warrior’s helmet is an arm

Fuji’s Daughter: Attack the most bitter enemy

Fuji’s Wife: To make the drum

Fuji’s Daughter: covered with moss,

Fuji’s Wife and Daughter: gather the battle cry.

Chorus: The voice is more ferocious than the Autumn wind

Fuji’s Wife: Saying “Beat it, Beat it,” we torture the drum.

Chorus: Oh, the crying voice of the widow and the orphan.²⁶⁴

Then as analyzed in the previous section,²⁶⁵ Fuji’s wife in Fuji’s attire summons Fuji and the wife experiences his thought inside her body. After the ritual, she understands Fuji as the god of art and she leaves.

²⁶² Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 161, “さる間~念なう富士を討って候。”

²⁶³ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 162, “わらはが夫も太鼓の役~心にかかる月の雨。”

²⁶⁴ Translated by Yuri Sato. This part corresponds to *Fuji daiko*, p. 165, “わらはがためには~あらさてこりの泣く音やな。”

The influence of Fuji's death made the female child go to the capital with her mother. Then she joins Fuji's wife's performance as a ritual. In the ritual she plays the role of Fuji's wife that reproduces the performance of Fuji and his wife. In other words, she functions as a medium performing the wife. However, since Fuji's wife plays the major role to summon Fuji to the human sphere, the female child is a secondary medium. As stated in the previous section, Fuji's wife sees the teaching of Fuji, the god of art and thus Fuji's wife has to leave the human sphere because she has nothing more to learn. Thus, the female child is the only person who can take over Fuji's wife's position.

Fuji's death, Fuji's wife's performance to summon Fuji, understanding his teaching, and leaving the capital are a series of events. These elements function in the play as the core structure of the plot. Unlike *Jinen koji*, all three elements take place over the entire plot. Fuji's wife remains at the center of the play all the time. The female child and Fuji's wife share their life and fate. Thus, even though the female child has been a secondary figure in the play, the female child is as equally the center of the play as Fuji's mother.

As stated earlier, one person's movement between spheres means his/her death in the original sphere and restoration in the new sphere. In *Fuji's Drum*, Fuji's wife leaves the sphere of obsession temporarily and enters the sphere of art for a while. Thus, the wife dies and is restored herself in the sphere of obsession. In the female child's case, she dies and restore in the human sphere. However, since the female child and Fuji's wife come back to their original sphere, the female child does not completely turn into an adult. Rather, the female child fictionally had the ritual of coming of age.

²⁶⁵ Section I, p. 18.

In terms of coming of age and its territory, all the plots take place in the capital, which is Fuji's territory. Her coming of age, which is playing the role of Fuji's wife in the summoning performance, takes place in the father's territory and thus the female child gains power due to Fuji, the god of art.

In *Fuji's Drum*, the narrative of coming of age is a hidden theme behind Fuji's wife's obsession. Fuji's death and the performance following his death, which is the ritual of coming of age, covers the entire play, unlike the parents' death in *Jinen koji*. The female child's coming of age lies behind Fuji's wife's presence, but it is not marginalized as in *Jinen koji*.

We have seen that *Fuji's Drum* begins with Fuji's death. His death brings the summoning performance by his wife and his daughter. The summoning ritual makes the female child take over the wife's role temporarily. Since both the wife and the female child play important roles in the performance, they stand in the center of the play.

Death and restoration among spheres is temporary. The fictional coming of age taking place in the capital foreshadows that the female child will receive divine power from Fuji when the time comes. Even though coming of age in this work is not obviously described, it lies behind Fuji's wife's obsession.

The Mirror of Pine Forest

The beginning of this play is fairly different from *Jinen koji* and *Fuji's Drum* because nothing special, except for the fact that the day is the three year anniversary for the mother's death, marks the day in the play. In *Jinen koji*, the day is when the female child sells herself. In *Fuji's Drum*, the day is when Fuji's wife and his daughter arrive in the capital. However, the

entire story stems from the mother's death three years ago. The female child lamented her mother's death.

The Daughter: "I will become a cloud in the morning,
I will turn to rain in the evening;
I will never fail to meet you, whatever may happen."

The firmest vow cannot stop the flowing time;
It falls with the blossoms, disappears with the snow.
A couple who enjoy the spring are gone, we know not where.
There is no barrier to stop the progress of days and months.²⁶⁶

She receives her mother's mirror as a keepsake. The daughter says:

The Daughter: My poor mother in her last moments gave me this mirror
And told me: "This is a keepsake I leave for you, my child.
Look in it whenever you feel lonesome."
So, one day, I looked in the mirror
And found her face, even younger than before!²⁶⁷

However, the father now has a new wife as explained:

The Daughter: Indeed, my father married my stepmother
While on his sleeves remained the tears over my mother.
He fears my mother is angry and will not show herself.²⁶⁸

This play begins with the mother's death, but the day of the plot is not as special as the days in other plays, though it is the anniversary of the mother's death.

The mother's death brings the mirror to the female child. She looks into it when she feels lonely. She communicates with her mother and thus makes her mother a bodhisattva.

²⁶⁶ Ueda 1962, p. 58. This part corresponds to *Matsuyama kagami*, p. 520, "雪となり雨となり~既に三年の其日なり."

²⁶⁷ Ueda 1962, p. 56. This part corresponds to *Matsuyama kagami*, p. 521, "痛はしや母御前~猶若やぎて見え給へば."

²⁶⁸ Ueda 1962, p. 58. This part corresponds to *Matsuyama kagami*, p. 521, "げにや別れての~おぼしめさるらめ."

The mother's death, communication through mirror, and making mother a bodhisattva in the play are a series of events connected to each other. These elements are the central plot of this play, unlike *Jinen koji*. The female child has been the central character in the entire story.

In terms of sphere, death, restoration, the female child stays in her own sphere, which is the sphere of the medium. Since she does not move between spheres, she does not die and restore herself. In other words, she does not complete her coming of age. However, by aiding her mother transform into a bodhisattva, she is preparing herself to be a bodhisattva later, which also means her true coming of age.

In terms of coming of age and territory, the female child communicates with her mother in her own sphere, where the father cannot bring any influence. Also, the mother is in the sphere of supernatural beings. Thus, the preparatory process of coming of age is not connected to any power. In *The Mirror of Matsuyama*, the theme of coming of age is visible. The female child's communication with her mother has been clear in the play as well. Ikeda's theory that the stories without coming of age or after coming of age emphasize the relationship between parents and children is true in this play.

Even though there is a time difference, the beginning of this play is the mother's death. Due to the mother's death, the female child receives the mirror that allows the female child to communicate with the mother. The female child does not transcend the spheres and thus does not die and restore herself. Therefore, she does not have a coming of age, but prepares for it in her sphere. The preparation for her coming of age, which is communication between the female child and her mother, takes place in the sphere of the medium, the female child's sphere. And thus her fictional coming of age will not allow her to receive any power due to her parents. The process

of fictional coming of age, the communication, is clear in the play unlike *Jinen koji* and *Fuji's Drum*.

The Pool Sacrifice

In the beginning of the play, the father leaves the capital due to his loss of political power.

The father says:

The Father: I am a man who lives in the Capital. Maybe because of some great wrong I did in a former life...I have fallen into trouble and cannot go on living here.

I have a friend in the East country. Perhaps he would help me. I will take my wife and child and go at once to the ends of the East.²⁶⁹

The loss of power brings the family's travel east, and on the way, they stop by at the village of Yoshiwara. It also brings drawing lots to choose sacrifice for the serpent of the pond, the argument between the father and the Shinto priest, and the father's loss in the argument. Then it finally makes the female child the chosen sacrifice after drawing lots. Then the female child is forced to say that she is fine to sacrifice herself to save her parents. This scene is described as follows:

The Daughter: Do not sob so! If you or my father had drawn this lot, what should I have done? But now it has fallen to me, and it is hard for you to let me go.²⁷⁰

However, the female child does not sacrifice herself in the end. Hinomiko says:

Hinomiko: Due to the punishment of the evil serpent by Fuji gongen, from now on, the pool sacrifice should stop.²⁷¹

²⁶⁹ Waley 1921, p. 236. This part corresponds to *Ikenie*, p. 731, “かやうに候ふ者は~東の奥へと急ぎ候。”

²⁷⁰ Waley 1921, p. 242. This part corresponds to *Ikenie* p. 733, “なうさのみな御嘆き給ひそ~御名残こそ惜しう候へ。”

²⁷¹ Translated by Yuri Sato. This part corresponds to *Ikenie* p. 734, “この悪蛇をも~とどまるべし。”

Hinomiko explains the reason why Fuji gongen stops the custom of pool sacrifice. It is because of the lamentation of the parents and various fervent wishes. Hinomiko says:

Hinomiko: So, this time, a daughter of a traveller happened to get the lot to choose a sacrifice. Maybe due to the great lamentation of the father and the mother, there were various fervent wishes. Stop the pool sacrifice from now on and make the state safe.²⁷²

In the text, the custom of sacrifice is ended because of the parents' lamentation. Nevertheless, given the parents' response to the decision of the village to sacrifice their daughter, it is difficult to believe. Rather, it seems that Fuji gongen's decision is not related to any character and incident in the play by then.

The main chain of plot in the play consists of the father's decline in society, the journey east, the chance visit to Yoshiwara, the ritual sacrifice, the female child's selection as sacrifice, and the female child's rescue by Hinomiko and Fuji gongen. We can see the necessary connection between a loss of power, the journey, stopping by at Yoshiwara, and the family joining the drawing of lots. However, it is hard to see the necessity when it comes to the female child being picked as sacrifice.

According to the play, there are other people as well as the family, who picked the lots.

The scene is described as follows:

Priest: Now we have come to the Pool, and by its edge are ranged the Priest, the acolytes, the virgins and dancing-boys.
 Chorus: There is one doom-lot;
 Yet those that are thinking
 "Will it be mine?"
 They are a hundred,
 And many times a hundred.²⁷³

²⁷² Translated by Yuri Sato. This part corresponds to *Ikenie* p. 734, “さて此度贄の御鬮を~国土安全になすべしと。”

²⁷³ Waley 1921, p. 240. This part corresponds to *Ikenie*, p. 733, “さて富士の御池に着きしかば~思う人数は数百人。”

Thus, the play shows the possibility that another person who is not one of the family members can be the sacrifice. When we see this point from another view, the playwright could omit the description on other people joining the lot and just write that the family members were the only people who picked the lots and the female child was the most unfortunate one to be sacrificed. This means that the playwright chose to emphasize that the female child happens to be a sacrifice. It emphasizes absurdity.

Fuji gongen's decision is due to the parents' lamentation as expressed by Hinomiko:

Hinomiko: So, this time, a daughter of a traveler happened to get the lot to choose a sacrifice. Maybe due to the great lamentation of the father and the mother, there were various fervent wishes. Stop the pool sacrifice from now on and make the state safe.²⁷⁴

The female child's selection as a sacrifice is due to the fact that she has to join the drawing of lots, but not due to the behavior she chooses to take. That she is chosen as a sacrifice is not caused by her will or decision. The connection of plot is very loose when the female child becomes a sacrifice. The gongen's decision is abrupt because the parents do not show their lamentation overtly.

These elements are the main plot of the play as a whole, but the element of drawing lots and Fuji gongen's decision do not bring the following incidents naturally. In *Jinen koji* and *Fuji's Drum*, the beginning of the play brings a series of incidents that leads the female child to a coming of age. However, in this play, coming of age is not visible. The loose necessity of each element emphasizes the absurdity the family faces and the helplessness of the family.

When it comes to sphere, death, and restoration, the female child leaves the village of Yoshikawa in the human sphere and enters the pond in the supernatural sphere. Thus, she dies as

²⁷⁴ Translated by Yuri Sato. This part corresponds to *Ikenie*, p. 734, “この悪蛇をも~とどまるべし。”

a human being in the human sphere, but is restored as a sacrifice in the pond. She was supposed to be absorbed in the supernatural sphere by being eaten by the serpent, but such a thing does not happen. Instead, Hinomiko returns the female child to her parents.

She dies in the pool and restores herself in the human sphere again. However, unlike the female children in *Jinen koji* and *Fuji's Drum*, the female child in *The Pool Sacrifice* does not make decisions and based on her will. Her journey with her family was due to her father's decision, she becomes a human sacrifice because she is forced to join the drawing of lots. Her behavior has nothing to do with the fact Hinomiko and Gongen save her. Thus, she does not gain her independent function. Therefore, she does not achieve a coming of age.

Jinen koji and *Fuji's Drum* begin from someone's death. In the former case, the death of the parents, and in the latter, the death of the father, Fuji. In *The Pool Sacrifice*, death does not take the form of characters' death, but of the possibility to die. Also, death is a synonym for being a sacrifice and an antonym for peace.

The entire plot takes place in the sphere none of the family belongs to: the village and the pool. This play does not have the theme of coming of age. In *Fuji's Drum*, the audience can see the female child's possibility to become an adult later, but in this play, they cannot see any clues. The movement between spheres does not bring the female child a coming of age.

The Pool Sacrifice begins with the father's loss of power. The series of incidents: the father's decline in society, journey east, chance visit to Yoshiwara, happening to face the ritual of sacrifice, the female daughter's selection as a sacrifice, and the female child's rescue by Fuji gongen, are loosely connected and show less necessary connection to each other. The loose necessity of each element emphasizes the absurdity the family faces and the helplessness of the family. She dies in the pool and returns to the human sphere. However, unlike in *Jinen koji* and

Fuji's Drum, the female child in *The Pool Sacrifice* does not make decisions by herself. Her journey with her family was due to her father's decision. She becomes a human sacrifice because she is forced to join the drawing of lots. Her behavior has no influence on Hinomiko and Fuji gongen rescuing her. Death in this play is not actual the death of a character, but death seen as being a sacrifice and as the opposite of survival. The plot does not bring the female child a coming of age.

Minase

In the beginning of the play, Tameyo leaves Mt. Kōya because he misses his home village, Minase. According to him,

Tameyo: I am a priest coming from Mt. Kōya. I used to be called Tameyo from the village of Minase in the country of Tsu. However, I cut the paper cord to tie my hair and transformed myself to this appearance. Because my hometown gradually became nostalgic, I have just decided to go to the village of Minase and am on my way in haste.²⁷⁵

The play begins on the day Tameyo arrives at Minase. Tameyo's wife died before his arrival.

Tameyo's arrival and his wife's death bring Tameyo to pass in front of the female child and her brother. They happen to be out to bring water to Tameyo's wife's grave.

The Sister: These are the two children of a person who is called Tameyo in the village of Minase in the country of Tsu.²⁷⁶

The Sister and the Brother: Well, our father took the tonsure for his later life. Our mother and we were abandoned. We, both mother and children, lived together crying like plovers. However, since even our mother passed away, we, the sister and the brother, leave here to pay tribute of flowers and water.²⁷⁷

²⁷⁵ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2928, “これは高野山より出でたる~水無瀬の里へと急ぎ候。”

²⁷⁶ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2929, “これは津の国一子にて候なり。”

²⁷⁷ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2929, “さても一立ち出づる。”

After Tameyo's encounter with his children, the children ask Tameyo to hold a service for their mother without knowing who Tameyo is.

The Sister and Brother: We are very happy. Today is the day when our mother passed away. Please read a sutra for her.²⁷⁸

His wife appears and unites her children with Tameyo. Tameyo's arrival, Tameyo's wife's death, the children's meeting with Tameyo, and the reunion are a series of incidents brought by Tameyo's arrival and his wife's death. This line of plot always includes the children. In other words, the female child is always involved, but always as "Tameyo and his wife's children." She is not depicted as an "individual" character.

In terms of death and restoration, the female child does not supersede the spheres, nor does her brother. Tameyo and Tameyo's wife move between spheres. Since the female child does not get out of her own sphere, she does not have a coming of age. Tameyo's wife is the only person who moves between the spheres for her children. Tameyo happens to come to Minase, but he does not get out of the human sphere. The female child does not die in any sphere and thus does not restore herself.

When it comes to Coming of Age, as stated, the female child and her brother do not undergo a coming of age in this play. However, Tameyo goes through 了 significant transformation in this play. He left his children for his sake and returns to Minase because he misses his home village. Compared to his wife who raised her children without Tameyo and comes back to this world for her children he is depicted as a selfish person. However, his wife brings him and his children together and tells him to take care of the children.

²⁷⁸ Translated by Yuri Sato. This part corresponds to *Minase*, pp. 2930-2931, “嬉しや今日は~御経読みてたび給へ。”

Tameyo's Wife: Saying "It depends on the situation if you should
hesitate," the diseased ghost takes the children's hands,
Tameyo: At a night in a lodging in the middle of travelling
Tameyo's Wife: the parent and the children meet again as if in dream
The Sister and the Brother: The sister and the brother cling to the father's
sleeve.²⁷⁹

Thus, in a way, this play shows Tameyo's coming of age, or the death of a selfish man and a restoration as a father.

Minase begins with Tameyo's return and his wife's death. Due to these two incidents, Tameyo and his children could get together. In this play as a whole, the female child is not an individual character. Unlike *Jinenkoji*, *Fuji's Drum*, and *The Mirror of Matsuyama*, the female child does not cross the spheres and thus does not die or restore herself. However, Tameyo goes through a transformation from as a selfish man to a responsible father. It could be said that he experienced a kind of coming of age and that the female child and her brother were the trigger for the transformation brought on by Tameyo's wife.

Skylark Mountain

In the beginning of the play, Toyonari comes to Skylark Mountain after finding out that Chūjōhime is still alive.

Toyonari: I could not change the fact that I lost my daughter and did not do anything about it. However, at such a moment, I heard that my daughter is still in this world. Hawking this time is nothing but about my daughter. I thought I might hear my daughter's whereabouts and I have come here. Now seeing you made me believe that my daughter still lives in this world as I heard.²⁸⁰

²⁷⁹ Translated by Yuri Sato. This part corresponds to *Minase*, p. 2933, “なう包むもことも~袂にすがれば。”

²⁸⁰ Translated by Yuri Sato. This part corresponds to *Hibari yama*, p. 202, “人のざんそうに姫をうしないしかども後悔さきに立たざれば~姫は此世にあると思へ。”

Toyonari's arrival was due to the fact that he tried to lead Chūjōhime to death. No one's death appears in this play, but it indirectly appears as a possible incident in the past.

Toyonari's arrival brings an encounter with Jijū. This encounter is a father's encounter with a fictional mother. In other words, Toyonari's negation of a blood relationship by plotting his daughter faces the fictional blood relationship made possible by protecting Chūjōhime. After an argument with Jijū, Toyonari meets Chūjōhime in the end. The argument goes as follows.

Toyonari: I lost my daughter due to a false charge, but I could not change the fact that I lost my daughter and do anything about it. However, at such a moment, I heard that my daughter is still in this world. Hawking this time is nothing but about my daughter. I thought I might hear my daughter's whereabouts and I have come here. Now seeing you made me believe that my daughter still lives in this world as I heard. Now where is my daughter, tell me truthfully.

Jijū: How surprising. You said, but do not remember. How can Chūjōhime, whom you lost by listening to someone's slander live in this world? No matter what you ask, my body is now ceasing like lilies in remaining in bushes. How what will you ask?

Toyonari: What you say is understandable, but you can see the father's heart regretting what he did in the color of my tears. Tell me where my daughter is.

Jijū: Well, do you really think so?

Toyonari: This should be an unbelievable thing, but various deities in Heaven and local deities see my regret clearly as it is.

Jijū: If so, enter here.²⁸¹

Toyoyari's arrival at Skylark Mountain, his encounter with Jijū, argument between Toyonari and Jijū, and reunion with Chūjōhime are the main chain of the plot. In the play, the female child, Chūjōhime, is always the center of the discussion. Toyonari visits Mt. Hibari to find Chujōhime. Jijū has lived on the mountain to take care of Chūjōhime.

As in the third section, Chūjōhime dies when she first enters Skylark Mountain. Jijū and Toyonari's follower sanctifies Chūjōhime into a god spending their three years. In other words,

²⁸¹ Translated by Yuri Sato. This part corresponds to *Hibari yama*, pp. 202-203, “人のざんそうに姫をうしないしかども~さらばこなたへ御入りあれ。”

Chūjōhime dies as a human being on Skylark Mountain and restores herself as a god there. Thus, in terms of Ikeda Setsuko's definition of coming of age, we could say Chūjōhime has a coming of age. However, since she turns into a god which is not a human being, it is not appropriate to understand that she has a coming of age. Also, since she leaves the mountain with Toyonari, we cannot say that Chūjōhime's has a coming of age.

As discussed earlier, Chūjōhime transforms into a god and leaves the mountain with Toyonari. However, this is not a coming of age, but a transformation into a totally different kind of entity. Toyonari moves between spheres. He leaves his sphere and enters the mountain to find Chūjōhime. Toyonari dies and restores herself in the mountain and eventually in his sphere when he returns with Chūjōhime. In other words, we could say that this play was about Toyonari's coming of age in a way. Also, Toyonari's coming of age is taking place in Chūjōhime's sphere. Thus, Chujōhime, a god on the mountain, gives power to Toyonari.

The play starts with Toyonari's arrival resulting from his conspiracy to kill Chūjōhime. Thus, the play's beginning implies the possibility of the female child's death. Toyonari's plot to kill Chūjōhime results in the encounter between a real blood relationship and a fictional blood relationship. The main plot centers on Chujōhime. Chūjōhime dies as a human being on Skylark Mountain and restores herself as a god, but this is not a coming of age. It is a transformation. Rather, Toyonari has his coming of age in a way. In addition, he receives power from Chujōhime.

Conclusion

Death in the plays marks the beginning in some of the plays. In *Jinen koji*, the parents' death causes the female child to sell herself and fictionally marry the human trader and *Jinen koji*.

In *Fuji's Drum*, Fuji's death brings his wife and the female child to visit the capital. In *The Mirror of Pine Forest*, the mother's death enables the daughter to have the mirror. In *Minase*, Tameyo's wife's death brings the children together with Tameyo. In *Skylark Mountain*, plotted death of Chūjōhime.

Death can be contrasted with survival. In *The Pool Sacrifice*, no character dies in the play, but death appears as an opposite of survival of the female child. In other words, death in this play is relative.

In *Skylark Mountain*, death is a denial of a blood relationship, or death brought by human on purpose. The only description of death in this play is Chūjōhime's death plotted by Toyonari. Toyonari's attempt results in Chūjōhime's transformation to a god on Mt. Hibari. Also, her plotted death means Toyonari's denial of his blood relationship with her.

The audience sees a fictional coming of age in *Jinen koji*. The female child dies in two ways and restores in the human sphere. We see preparation for a coming of age in *Fuji's Drum*. The female child dies as a human in the human sphere and restores herself. She returns to the human sphere. In *The Mirror of Pine Forest*, the female child does not move between spheres. Thus, she does not die or restore herself, thus coming of age for the female child does not take place. However, since she could bring her mother to be a bodhisattva. This implies that she will be a bodhisattva later. Therefore, we can see preparation for a coming of age in this play.

In *The Pool Sacrifice*, no coming of age is seen. The female child dies in the human sphere as a human and restores herself as a sacrifice in the pond. Then she comes back to her parents in the human sphere. However, her situation does not change. So there is no coming of age.

In some plays, fathers experience transformations, which are similar to coming of age. In *Minase*, the female child does not move between spheres, Thus, she does not have a coming of age. However, the father communicates with the supernatural sphere by sutras and sends his wife to salvation. So the father prepares for his coming of age in a way or transformation. In *Skylark Mountain*, Chūjōhime becomes a goddess on a mountain. Thus, her transformation is different from a coming of age. Toyonari accepts his fault and goes back to his sphere with Chūjōhime. The father experiences coming of age.

Conclusion

In the Noh plays I've discussed, Some female children do not behave in accordance with their motivations. In such cases, they are used as tools to advance the plot. On the other hand, in *Fuji's Drum* and *The Mirror of Pine Forest* female children execute their mothers' obsessions on behalf of the mothers.

Observing the ages of female characters in several plays, we can see the contrast between motherly figures and female children. All the motherly figures are "ceasing to be a woman," but the female children are entering or in the transformation into adults.

One noteworthy function of female children is to connect spheres, which they do by taking various forms. In *Jinen koji*, *The Pool Sacrifice*, and *Minase*, female children are used to work as a human beings. In *Fuji's Drum* and *The Mirror of Pine Forest*, female children move as a supernatural maidens. In *Skylark Mountain*, the female child works as a god, and in other plays some female children connect spheres by marriage.

Death plays a significant role in plays featuring female children. In *Jinen koji*, *Fuji's Drum*, *The Mirror of Pine Forest* and *Minase*, death marks the beginning of the play. In *The Pool Sacrifice*, death is contrasted with survival. In *Skylark Mountain*, death represents the denial of a blood relationship, and is brought by a human being on purpose.

Death and coming of age are closely related. *Jinen koji*, *Fuji's Drum* and the *Mirror of Pine Forest* portray a female child preparing to come of age. In *The Pool Sacrifice*, however, coming of age is not portrayed at all. In *Minase* and *Skylark Mountain*, the fathers go through a transformation and have their own coming of age.

Section title	Section I category based on motivation	Section I female children's role	Section II female children's age	Section II contrast between adult women and female children	Section III female children's form
Jinen Kōji	belonging -scrambling	equipment	14-15	X	human
Fuji's Drum	extension / embodiment -pure embodiment and physical extension	execute obsession	10-16	foreshadowing female child's future	medium
The Mirror of Pine Forest	extension / embodiment -marrying embodiment and physical extension	execute obsession	8-20	foreshadowing female child's future	medium
The Pool Sacrifice	belonging -food chain	equipment	13-20	marginalize female child	human
Minase	belonging -relaying	equipment	8-16	foreshadowing female child's future	human
Skylark Mountain	belonging -scrambling	equipment	15-20	marginalize female child	god

Chart 13. The aspects covered in the prior section.

Section title	Section III marriage or sacrifice	Section III the relationship between mothers and female children	Section III coming of age	Section III category	Section IV death	Section IV death and coming of age
Timen koji	marriage	X	preparation	marriage/ sacrifice	beginning	preparation
Fuji's Drum	X	extension	preparation	medium	beginning	preparation
The Mirror of Pine Forest	X	extension	preparation	medium	beginning	preparation
The Pool Sacrifice	marriage	(X)	no	marriage/ sacrifice	vs survival	X
Minase	X	motivation	no	exception	beginning	father
Skylark Mountain	X	X	exception	exception	denial of blood/brought by human X	father

Chart 14. The aspects covered in the prior sections.

As both chart 13 and 14 clearly show, *Fuji's Drum* and *The Mirror of Pine Forest* share many formal elements. The female children in both plays show their own thoughts. Fuji's daughter disagrees with her mother although she later changes and behaves as her mother does. In this way, she is not forced to change her thoughts, but after listening to her mother, she changes her feelings of her own free will. The female child in *The Mirror of Pine Forest* disagrees with her father and persists in trusting her mother.

Fuji's Drum and *The Mirror of Pine Forest* share all the aspects we surveyed so far. They are both extension of their mothers. Both female children execute their mothers' obsessions, and in both plays the young girls are used to highlight the differences between female children and mothers. Also, the audience can see the female children's future through the mother figures. In these six plays, these two children are the only ones who function as mediums, and both children prepare for their coming of age in the plays.

The dissimilarity between *Fuji's Drum* and *The Mirror of Pine Forest*, and other plays lies in thought, will, voluntary action and the center of the play. The most vivid differences can be found in the female children's thoughts, wills and voluntary actions. The female children in *Fuji's Drum* and *The Mirror of Pine Forest* have their own thoughts and independent will. Their independent thoughts and free will lead them to take voluntary actions. Therefore, they stand in the center of their plays. The female child in *Fuji's Drum* may not seem to be in the center of the play. However, she acts right next to Fuji's wife, the central pillar of the play. Thus, she is the second center of the play, so to speak.

While there are female children in other plays, and even some with apparently "major" roles, these other female children amount to little other than stage dressing. The most important decisions and incidents take place without their knowledge. Thus, they do not have the

opportunity to fully express their thought and fully behave accordingly, or they simply do not have their own thought.

Some female children have their own thoughts, free will, and take voluntary actions, but they do not have enough opportunities to conduct their own thoughts and express free will. One example of this kind of female child is in *Jinen koji*. She is tied up throughout the play and cannot take actions as she wants. The female child in *Minase* shows her will to hold a memorial service for her mother and makes her brother talk to Tameyo. However, other than that, she does not show her thought and will and does not take voluntary actions. Therefore, she cannot be said to stand in the center of the play.

Some have no independent thought, free will, and do not take voluntary actions. Such examples are the female children in *The Pool Sacrifice* and *Skylark Mountain*. Their lack of thought and voluntary action prevent them from becoming the center of the story.

The female children's thoughts, will, and actions may motivate some narratives. However, since most female children lack their own thought, free will, and the opportunity to act female children tend to be minor characters and thus they do not influence major plots. Instead, female children usually function as stage dressing, such as the ideal helpless victim who marks the beginning of plots and leads other characters to carry on in the plays.

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