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Karaito sōshi: A Tale of Optimism and Good Fortune

by

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ABSTRACT

Karaito sōshi is a short narrative that falls within a genre of stories from fourteenth-century Japan known as *otogi-zōshi*, or ‘companion tales’. *Karaito sōshi* was included in the 1716 *Otogi-bunko* (Companion library) anthology and was advertised as educational reading for new brides, its didactic value lying in the prominence it gives to the themes of female loyalty and filial piety. Taking the events of the Genpei War of 1180-85 as its setting, the tale also forms part of the reception of the *Heike monogatari* (The Tale of the Heike, thirteenth century). The transitional nature of *Karaito sōshi* as a Muromachi-period work is brought to light when placed next to the tales of *Shizuka* and *Giō*, which also act as *Heike* reception texts and which also existed during the Muromachi period (1336-1573). *Karaito sōshi* demonstrates the optimistic overtones often found in the *otogi-zōshi* genre, which anticipate the this-worldly concerns of Edo-period (1603-1867) popular fiction. This is the first time that *Karaito sōshi* has been translated into English, with the intent to add to the body of accessible works from the Muromachi period for further academic study.

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LIST OF FIGURES

FIGURE 1: Sample passage from *Karaito sōshi*, book 1. NIJL

LIST OF TABLES

TABLE 1: *Otogi-zōshi* sub-categories

Table of Contents

1. Introduction	1
2. Introduction to genre and state of field	4
I. <i>Otogi-zōshi</i> as ‘medieval’ literature	4
II. <i>Setsuwa</i> and <i>otogi-zōshi</i>	6
III. <i>Heike monogatari</i> as prelude to <i>Karaito-sōshi</i>	8
IV. The emergence of <i>otogi-zōshi</i>	13
V. State of the field	21
3. The significance of <i>Karaito sōshi</i>	25
I. Background to <i>Karaito sōshi</i>	26
II. The <i>shirabyōshi</i> in <i>Karaito</i> , <i>Giō</i> , and <i>Shizuka</i>	28
III. Filial piety and <i>Karaito sōshi</i>	33
IV. Comparison of themes in <i>Karaito sōshi</i> and <i>Heike monogatari</i>	36
4. Conclusion	39
5. <i>Karaito sōshi</i> in translation	40
I. Notes on translation	40
II. <i>Karaito sōshi</i>	41
6. Works cited	64
7. Appendix	70

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

1. Introduction

The *Tale of Karaito*, *Karaito sōshi*, is one of approximately four hundred narratives known as *otogi-zōshi*, or companion tales, that emerged during the Muromachi period (1392-1573). *Otogi-zōshi* are short tales that draw upon various other tales and historical events from the past and place them in a contemporary, forward-looking setting. Until fairly recently, this genre has not received much scholarly attention in English-based studies of pre-modern Japanese literature and culture, especially when compared to other medieval literary forms like *renga* (linked verse) or *nō* theatre.

The name *otogi-zōshi*, despite being widely used by scholars to discuss this genre, is problematic because it was created in the sixteenth century and applied retroactively to the tales. In the mid-Edo period (1603-1867), these tales were first classified and compiled into print collections with subject matter ranging from supernatural tales to tales of monks and nuns. Most stories classified as *otogi-zōshi* do not have a specific date or author attached to them, but they all maintain similarities that define them as transitional works, as they pull figures and storylines from classical texts but include descriptions of newer socioeconomic patterns that arose during the late medieval period, such as the upward mobility of classes that were traditionally on the lower stratum of the societal hierarchy originally brought from the continent.¹ These narrative tales, despite their status as literature rather than history, can reveal a great deal about the social climate of the Muromachi period. *Karaito sōshi* will be analyzed to demonstrate how the

¹ Emperor, Aristocrat, warrior, farmer, merchant, etc.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

author (or authors) made use of one or more variations of the thirteenth-century war tale *Heike monogatari* (*Tale of the Heike*) to create a new tale based on past events.

Karaito sōshi first appears in a type-set collection of twenty-three short stories called *Otogi-bunko* that was published in 1716 in the city of Osaka. It also appears in *Nara e-hon* (*Nara-style-picture book*) and *emaki* (scroll) format, both early Edo-period works, which are the base texts of the *Otogi-bunko* collection, discussed below. Despite being a so-called “Muromachi short story,” it can also be looked at as an Edo-period tale, as the version used for this translation and analysis was edited and printed in 1716. *Karaito sōshi* is uncommon as an *otogi-zōshi* story because it emphasizes filial piety, a Confucian value more familiar to the Edo-period when it was published than to the Buddhist culture of the Muromachi-period when the story was first developed. Also uncharacteristic to *otogi-zōshi* is that the tale consists of two parts, according to Kazuo Tokuda’s *Otogi-zōshi jiten*.² The first half tells the story of Karaito, servant of the great general Minamoto no Yoritomo (1147-1199), who overhears a plan by him that will result in the murder of her father. Hearing this, she attempts to take Yoritomo’s life to save the life of her father and his clan, but is caught and imprisoned. The second half of the tale concerns Karaito’s daughter, Manju. Both characters are extremely filial, but are rewarded differently according to their actions. Manju, playing the role of a female performer, delights the Minamoto family god, Hachiman, convincing Yoritomo to reward her generously. Manju

² Kazuo Tokuda 徳田和夫 *Otogi-zōshi jiten* お伽草子事典 (Tōkyō 東京: Tōkyōdō Shuppan 東京堂出版, 2002), 204.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

frees Karaito and gains material or economic rewards, which will be discussed in more depth below. This tale can be looked upon as another addition to the oeuvre of *Heike monogatari* reception texts, as it takes characters such as Yoritomo, Yoshinaka and Tezuka that are widely known through their appearance in the *Heike monogatari*, and reworks them in a new way, though the characters of Karaito and Manju are, as far as we can see, invented for this story.

This thesis will explore the significance of *Karaito sōshi*'s treatment of women by comparing it to episodes that focus on women in the *Heike*, and will examine the defining characteristics of medieval narratives and how they fit into the time period in which they were produced. Key concepts in *Karaito sōshi* include the roles of female loyalty and its perceived value, as well as the appearance in the narrative of Matsugaoka Temple (Tōkeiji), which demonstrates how people viewed or interpreted the history of locations associated with important figures of the past. The interpreted history of Matsugaoka Temple in *Karaito sōshi* is particularly interesting because the real history of Matsugaoka was known at the time of printing. Other significant features include the role of *shirabyōshi* (white beat) dancers, the values of artistic merit and an unusual emphasis on filial piety.³ *Karaito sōshi* is an unusual tale that can greatly aid our understanding of the genre: originally developed in the Muromachi period but reflecting the ideals of the Edo period when it was published, in which artistic merit and filial piety can bring fantastic secular rewards via supernatural means.

³ Kazuo Tokuda, 204.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

2. Introduction to genre and state of field

I. *Otogi-zōshi* as ‘medieval’ literature

Karaito sōshi is included in the genre of *otogi-zōshi*, a term retroactively applied to a diverse series of texts within the greater body of medieval Japanese literature and defined loosely as a series of transitional works pulling characters and storylines from classical texts but reflecting the new socio-economic changes of the Muromachi and Edo period such as the increasing upward mobility of the lower classes. Here, I will briefly go over the characteristics of medieval literary genres before attempting to establish some parameters for the genre *otogi-zōshi*. I will then explain to what extent *Karaito sōshi* fits into these parameters and demonstrate why it can be read as “medieval” beyond its time period.

The texts that have, over time, received greater attention have been inextricably linked to societal ideas and values of what ‘literature’ is. ‘Literature’ prior to the Meiji period (1868-1912) encompassed all things that were valued as writing,⁴ from historical pieces and government documents to poems and poem-tales. In the pre-modern, medieval and early modern periods, up until the mid-Meiji period (1868-1912), the canon followed the Chinese hierarchy of genres, as follows from high to low: Buddhist texts, Confucian texts, Histories, Chinese belles lettres, Japanese classical poetry, and finally, vernacular tales and other writings in *kana*.⁵ This hierarchy was employed to both legitimize and criticize

⁴ Haruo Shirane, ed. *Traditional Japanese Literature, An Anthology, Beginnings to 1600*. (New York: Columbia University Press, 2007), 12.

⁵ Haruo Shirane, “Introduction: Issues in Canon Formation.” In Haruo Shirane and Tomi Suzuki, ed. *Inventing the Classics: Modernity, National Identity, and Japanese Literature*. (Stanford: Stanford University Press, 2000), 4.

Karaito sōshi: A Tale of Optimism and Good Fortune.

the importance of various texts throughout Japanese literary history. The hierarchy was reversed around the mid-Meiji period, where medieval narratives began receiving some scholarly attention as part of the search for a new Japanese national identity. Today, ‘classical’ Japanese literature is typically defined as consisting of texts such as *chokusenshū* (imperial poetry anthologies), *nikki bungaku* (court diaries), *uta monogatari* (poem tales) and *ōchō monogatari* (courtly tales), the latter best exemplified by the eleventh-century *Genji monogatari* (*Tale of Genji*). I will keep this in mind throughout the duration of this thesis, as it is key to my understanding of *Karaito* as part of the larger literary picture, particularly in regard to *Heike* reception.

The literary classification of the medieval period begins approximately around the late Heian and early Kamakura periods, and includes the Muromachi period (1333-1573), which applies most directly to *Karaito sōshi* and the medieval narratives classified as *otogi-zōshi* in general. This is a very interesting time period, as the macro-level societal change was that of upward mobility, meaning that those previously without means, economic or otherwise, were now able to access cultural products, such as literature, that were previously available only to the uppermost social strata. It marks a point in time where literary forms such as *monogatari* (tales), *setsuwa* (anecdotal stories), *nikki* (diaries) and *chokusenshū* (imperial poetry anthologies) essentially faded away.⁶ According to Ruch, “...the Japanese middle ages comprised not an elite and a popular culture but a variety of cultures – those of farmers, warriors, fisherfolk, courtiers, urban working people,

⁶ Haruo Shirane, *Traditional Japanese Literature*, 904.

Karaito sōshi: A Tale of Optimism and Good Fortune.

and religious practitioners.”⁷ Within each of these groups were several others that varied with age, economic power and so on. With more social mobility, for example, aristocrats and commoners were no longer strongly segregated from one another, allowing cultural exchanges to occur between the classes.

Part of the reason for the growing cultural exchanges between classes was the prevalence of performing arts during this period. A rich storytelling tradition can be seen from early on in Japan’s literary history, particularly with the belief in the power of words through poetry for their truthfulness (*kotodama*), extending to *setsuwa* (anecdotal stories) and the oral narrative, *Heike monogatari*. As Haruo Shirane points out, however, it was with the introduction of *setsuwa* from India and China that Japan’s storytelling tradition began. Literate monks passed these tales along to Buddhist patrons from the late Heian period onward, working both didactically and as entertainment for a wider part of the population.⁸

II. *Setsuwa* and *otogi-zōshi*

Setsuwa are a useful point of comparison with *otogi-zōshi* because of their didacticism. *Setsuwa* are didactic tales, anecdotal stories, rooted mainly in Buddhism, but they can also be secular stories that offer morals for day-to-day life. Events and people that appear in *setsuwa* are treated and presented as historical fact, written down and shared so as to teach those who would previously not have had access to elite cultural forms, whereas *monogatari* were universally viewed as

⁷ Barbara Ruch, “The Other Side of Culture in Medieval Japan”, *The Cambridge History of Japan*, 3 (Cambridge: Cambridge University Press, 1990): 501.

⁸ Haruo Shirane, ed. *Traditional Japanese Literature*, 9.

Karaito sōshi: A Tale of Optimism and Good Fortune.

neither real nor true.⁹ The dissemination of previously elite cultural forms over broader areas of society is one of the major defining characteristics of medieval literature in general.

Since *setsuwa* were viewed as retellings of historical events, they tend to be fairly formulaic, and generally begin with the date on which the event occurs and the names of the persons involved. Members of the lower classes can appear as heroes in *setsuwa*, but are easily mocked in contrast to the more dignified treatment of upper-class heroes.¹⁰ Collections of *setsuwa* began emerging circa 822 and were produced over a span of several centuries before fading out circa 1350.¹¹ The majority of *setsuwa* were produced between the late Heian and Kamakura periods, which saw the compilation of the major *setsuwa* collections, *Konjaku monogatari shū* (*Collection of Tales of Times Now Past*, ca. 1120), and *Uji shūi monogatari* (*A Collection of Tales from Uji*, early thirteenth century).¹² *Setsuwa* differ from *monogatari* precisely because they are presented as true and historical,¹³ whereas *monogatari* are defined as fictional products.¹⁴

Karaito sōshi and other medieval narratives classified as *otogi-zōshi* bear similarities to *setsuwa* in that they end with a moral lesson, but contrast with *setsuwa* because they stray somewhat from Buddhist ideology by emphasizing secular rewards and because they reflect the late medieval trend of *gekokujō*

⁹ Haruo Shirane, *The Bridge of Dreams, A Poetics of 'The Tale of Genji'* (Stanford: Stanford University Press, 2007), xvi.

¹⁰ Marian Ury, *Tales of Times now Past. Sixty-Two Stories from a Medieval Japanese Collection* (Berkeley: University of California Press, 1979), 17.

¹¹ Royall Tyler, *Japanese Tales* (New York: Pantheon, 1987), 1ii.

¹² Shirane, *Traditional Japanese Literature*, 671.

¹³ Marian Ury, 9.

¹⁴ Shirane, *Traditional Japanese Literature*, 671.

Karaito sōshi: A Tale of Optimism and Good Fortune.

(overthrowing of the upper by the lower).¹⁵ *Otogi-zōshi*, according to Shirane, replaced *setsuwa*, and are typically longer, combining elements of both *monogatari* and *setsuwa*.¹⁶ Mulhern likens *otogi-zōshi* to Western fairy tales and fables¹⁷ in which a moral lesson is drawn from the actions of a main character which lead to a “happily ever after” ending. *Setsuwa*, by contrast, often describe characters failing to uphold socially acceptable norms, resulting in some form of punishment. *Otogi-zōshi* didacticism therefore provides a model of good behavior for the reader to emulate with the promise of reward, while *setsuwa* often serve as a warning as to what types of behaviour should be avoided. The inherent positivity in *otogi-zōshi* reflects the new potential for social and economic upward mobility made possible during the Muromachi period. The *monogatari*-like elements in *otogi-zōshi* include their heavy reliance on past tales, characters and tropes. Also like *monogatari*, the timelines of *otogi-zōshi* span months, years, or a lifetime, differing only in the speed at which time passes due to their much shorter length.¹⁸ Overall, *otogi-zōshi* aimed to educate and entertain, and did so by using all available literature to create a new genre that reflected the possibilities, both real and imagined, available to the people of Muromachi society.

III. *Heike monogatari* as prelude to *Karaito-sōshi*

Otogi-zōshi combine aspects of the *setsuwa* and *monogatari* genres, by borrowing the didactic focus of *setsuwa* and combining it with the entertainment

¹⁵ *Ibid*, 1098.

¹⁶ *Ibid*, 671.

¹⁷ Chieko Irie Mulhern, “*Otogi-zōshi*. Short Stories of the Muromachi Period,” *Monumenta Nipponica*, 29.2 (Summer, 1974): 183, 192.

¹⁸ *Ibid*, 195-197.

Karaito sōshi: A Tale of Optimism and Good Fortune.

and fictional aspects of *monogatari*, while differing from *monogatari* in its focus on commoner life rather than courtly life.¹⁹ A major source of inspiration in *Karaito-sōshi* is the most famous of the *gunki monogatari* (warrior tales), the *Heike monogatari*. The *Heike*, as part of the broader *gunki monogatari* genre, is closely related to *setsuwa* both because of its didacticism and status as text that has a narrative stance of truthfulness.²⁰ Warrior tales such as the *Heike* are made up of elements or sections that work on their own as individual *setsuwa*,²¹ and, read in their entirety, can also be taken as a large-scale *setsuwa* in and of themselves. The *Heike* has occupied a very dynamic role in Japanese literary history, acting as a source of inspiration for Zeami's *nō* theatre, for *kōwakamai* (martial balladic dances), *kabuki* and *otogi-zōshi*, among others.²² Today's most widely translated and read version of the *Heike monogatari*, the *Kakuichi* variant of c.1371, is only one of several hundred extant textual versions that are thought to have existed as early as the beginning of the thirteenth century.²³ Major *Heike* variants include: *Shibu kassenjō daisamban tōjō Heike monogatari* (The Tale of the Heike, the third battle of a battle-record in four parts), written between 1218 and 1221, the *Yashiro* variant, written between 1242 and 1300, the *Kamakura* variant, 1300 to 1340 and finally, the previously mentioned *Kakuichi* text.²⁴ While

¹⁹ Shirane, *Traditional Japanese Literature*, 1098.

²⁰ *Ibid*, 671.

²¹ *Ibid*.

²² David T. Bialock, "Nation and Epic: *The Tales of the Heike* as Modern Classic" In *Inventing the Classics: Modernity, National Identity, and Japanese Literature*, eds. Haruo Shirane and Tomi Suzuki (Stanford, CA: Stanford University Press, 2000), 166-168.

²³ Kenneth Dean Butler, "The *Heike monogatari* and The Japanese Warrior Ethic," *Harvard Journal of Asiatic Studies*, 29 (1969): 94.

²⁴ *Ibid*, 96, 97.

Karaito sōshi: A Tale of Optimism and Good Fortune.

the creator(s) of *Karaito sōshi* took inspiration from the *Heike monogatari*, we do not know if one particular variant was used or if several versions were.

Set around the events of the *Genpei* war (1180-1185), *Heike monogatari* acts as a Buddhist sermon that is meant to appease the spirits of the dead Heike clan. The tale opens with Taira no Kiyomori's (1118-1181) dramatic rise to power and prominence in the capital and his subsequent abuse of said power. As a member of the warrior class and head of one of two major warrior families, his political manipulations are a point of contention for the eventually victorious Genji (Minamoto) clan, who are based around Kamakura. Thus, the Minamoto, with the approval of the aristocracy, and the Taira families engage in a series of battles collectively referred to as the Genpei war(s).

By reciting the *Heike*, the *biwa hōshi* (blind lute-priests) used the narrative as both history and as a sermon to prevent natural disasters and pestilence that were expected to result from the restless spirits of the dead Heike warriors, were they left un-pacified. The *Heike* evolved greatly between 1220 and 1371, when the *Kakuichi* variant emerged as the standard recited version. Thereafter, two major *biwa hōshi* schools emerged, one using the *Kakuichi* variant as its *de facto* material, and the other, an earlier version. Soon after the groups' formation, each broke into smaller and smaller factions, each customizing their version of the tale more and more over time.²⁵ These competing versions are the likely origin of some of the tales currently classified as *otogi-zōshi*. Barbara Ruch points out that “from a linguistic point of view, [it is] fairly certain that some stories are

²⁵ Kenneth Dean Butler, “The Textual Evolution of the *Heike Monogatari*,” *Harvard Journal of Asiatic Studies*, 26 (1996): 7.

Karaito sōshi: A Tale of Optimism and Good Fortune.

rewritings of late Heian tales; that others grew out of episodes within longer military accounts chanted by itinerant performers; and that others were condensed from evangelical narratives written by priests.”²⁶ Few literary works from the Heian and Kamakura periods have survived, making it impossible to know to what extent any number of the *otogi-zōshi* have replicated, changed or repeated tales from these time periods. Are they inventions from later times, or combinations of story fragments that were passed along and confused over time? Whatever the case, some of these largely fictitious narratives, including the *Heike*, are known to have been used by governing families such as the Hōjō and the Minamoto as a means of legitimizing their rule. Some were also treated as historical fact and used as spirit-pacifying prayer. Thus the importance of these tales to society should not be underestimated.

The storytelling tradition as a performing art from which many *otogi-zōshi*, including *Karaito* emerge are analogous to the ritual placatory performance art, *daimokutate*, as both add to the body of *Heike* reception. *Daimokutate* is a coming of age ceremony in which young men perform the roles of various characters from the *Heike monogatari*.²⁷ Key episodes were acted out in front of shrines dedicated to local gods. This occurred throughout rural Japan from the late medieval period until the early modern ages.²⁸ As Oyler states:

²⁶ Barbara Ruch, “The Other Side of Culture in Medieval Japan”, In Kozo Yamamura, ed. *The Cambridge History of Japan: Volume 3: Medieval Japan*. (Cambridge: Cambridge University Press, 1990), 598.

²⁷ Elizabeth Oyler, “*Daimokutate*: Ritual Placatory Performance of the Genpei War,” *Oral Tradition*, 21.1 (March 2006): 90.

²⁸ *Ibid.*

Karaito sōshi: A Tale of Optimism and Good Fortune.

Its reliance on stories from the *Heike* also places Daimokutate in the constellation of narrative and dramatic genres that interpreted episodes from the *Heike* during the medieval and early modern ages: the *nō* theatre, the ballad-drama *kōwakamai*; the *kabuki* theatre; and *otogi-zōshi*, a narrative genre embracing both fictional and historical tales.²⁹

The *Heike* and its large body of reception works created a common point of reference³⁰ across genre, geographical region, and social hierarchy more than any other work in Japanese history up to that point.³¹ These works of cultural capital allowed the aristocracy greater chances for legitimizing their rule, but access was not limited to the upper classes. Bialock explains:

... it is best to view the *Heike* as a structure of interrelated texts and oral practices, with numerous points of contact with both established and evolving centres of power, and with marginal elements at the fringes of society.³²

As part of this body of *Heike* reception works, *Karaito sōshi* also played a role in the social dynamics of the time.³³

²⁹ Elizabeth Oyler, “Daimokutate,” 90-91.

³⁰ *Ibid.*

³¹ *Ibid.*, 91.

³² David T. Bialock, “Nation and Epic: *The Tale of the Heike* as Modern Classic,” 165.

³³ *Ibid.*

Karaito sōshi: A Tale of Optimism and Good Fortune.

IV. The emergence of *otogi-zōshi*

The process of urbanization, which began at the end of the Kamakura period, continued to flourish throughout the late medieval age.³⁴ Coins were imported from Song China in the thirteenth century for use by the upper social strata. In urban centres, a mercantile base was forming, with trade networks, peddlers, tourists and entertainers selling their crafts and wares.³⁵ It took about a century for coins to reach the village level, as urban merchants travelled to villages to procure goods. Peasants exposed to coin-based markets began actively selling goods they produced or gathered, such as firewood. As a result, village production became more specialized over time. Coins were in widespread use in villages outside urban centres by the fourteenth and fifteenth centuries. The various strata of Muromachi society became intertwined via this developing system of commerce, and wealth, upward social mobility and urbanization spread, allowing oral tales to reach ever larger segments of the population.

Otogi-zōshi is a term that was first used in an early-eighteenth-century compilation and now incorporates 400 to 500³⁶ tales that were written in the fifteenth and sixteenth centuries.³⁷ *Otogi-zōshi* cover a wide range of themes, from the supernatural to tales about monks, warriors and female entertainers. They were developed from historical events, other forms of literature and orally-

³⁴ Namboku-chō (1336-1392), Muromachi and Azuchi-Momoyama periods (1573-1598).

³⁵ Barbara Ruch, "The Other Side of Culture in Medieval Japan," 511.

³⁶ Most scholars seem to estimate the former, including Ōshima Yukio, Shirane, Araki, Mulhern and Ruch, while Virginia Skord uses the latter.

³⁷ James T. Araki, "*Otogi-zōshi* and *Nara-ehon*: A Field of Study in Flux," *Monumenta Nipponica*, 36.1 (Spring 1981): 1.

Karaito sōshi: A Tale of Optimism and Good Fortune.

transmitted tales, such as the *Heike monogatari* and various *setsuwa*.³⁸ Shibukawa Seiemon's published compilation of twenty-three short stories represents the first known use of the term *otogi-zōshi* for these Muromachi-period narratives.³⁹ This collection, *Otogi-bunko*, was marketed by Shibukawa as moral education for new brides, ostensibly containing the most interesting tales from the past: *Karaito* is one of the tales included.⁴⁰ The popularity of these tales among female readers during the Tokugawa period led to a nineteenth- and twentieth-century interpretation of the publications as guides for women that were created in the Muromachi period as oral narratives, and later published in the Edo period to be used as guidelines for new brides. In light of the nature of the stories and the assumption that their intended audiences were women and children, these collections were initially disregarded academically.⁴¹ According to Chieko Irie Mulhern, the word *otogi* has its origins in the fourteenth century as a term applied to companion-attendants (*otogi-shū*) who acted as entertainers, tutors and storytellers to various *daimyō*.⁴² *Togi*, on the other hand, appears as early as the thirteenth century, as an alternate reading to *yoru* in a Heian period document, with one meaning being 'human companion'.⁴³ This implies that the genre originated as tales that were read by companion-attendants to high-ranking samurai or other high-ranking or wealthy members of society. The use of the term *otogi-zōshi* is considered problematic by Mulhern, Araki, Ruch and Ichiko Teiji,

³⁸ *Ibid.*

³⁹ Barbara Ruch, "Origins of *The Companion Library*, 593.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*

⁴² Chieko Irie Mulhern, "*Otogi-zōshi*. Short Stories of the Muromachi Period," 182.

⁴³ *Ibid.*, 181, 182.

Karaito sōshi: A Tale of Optimism and Good Fortune.

among others. As a genre, *otogi-zōshi* is not clearly defined, as the subject matter of the stories varies widely from one story to the next. The term *otogi-zōshi* is anachronistic, applied long after the period in which the tales were written, and it is unlikely that medieval audiences viewed these numerous tales as a genre unto themselves.⁴⁴ The term *otogi*, companion, is perhaps more indicative of Edo-period marketing, particularly since the first appearance of the term *otogi-zōshi* in relation to these medieval narratives appears to be in reference to the 1716 *otogi-bunko* collection. However, the use of the term *otogi* is useful as it seems to accurately represent what these tales, as entertainment, provided to women and men. *Otogi-zōshi* were transcribed by those who were educated and therefore members of the nobility, including educated samurai, Buddhist monks and so forth. This means that these tales would have been shared amongst the educated before being spread further across classes and society at large.⁴⁵ It is, however, likely that travelling preachers and entertainers played a greater role in the development of this particular type of literature in its oral phase, much like the spread of *setsuwa* and the *Heike monogatari* via the performances of monks and *biwa hōshi* (lute priests). The spread of *otogi-zōshi* also parallels the increase in people who were earning coin in the Muromachi period and into the Edo, whether they were artisans, wood or coal gatherers, dancers, storytellers, or other performing artists.

⁴⁴ Virginia Skord, tr., *Tales of Tears and Laughter: Short Fiction of Medieval Japan*. (Honolulu: University of Hawai'i Press, 1991), 9.

⁴⁵ James T. Araki, 8.

Karaito sōshi: A Tale of Optimism and Good Fortune.

The *otogi-zōshi* genre also includes *Nara e-hon*, picture books with illustrations rendered in the ‘Nara-style’.⁴⁶ These paintings are considered more expressive, and also more naïve than *emaki* paintings done in the Heian and Kamakura periods, even though they are essentially *yamato-e*, or ‘Japanese-style paintings,’ the same general style as *emaki* illustrations.⁴⁷ The colours are deep and brilliantly vibrant,⁴⁸ made even more so by the use of gold to highlight cloud spaces framing each illustration.

Otogi-zōshi versions of these books were written and/or copied and edited by calligraphers. Each *e-hon* has several paintings that act as visual cues, which added to the entertainment quality and accessibility of the tales,⁴⁹ as the audience may not have been well educated in the classics, or educated at all, making the pictures invaluable to the dissemination of the literary products.

The measurements and materials, including paper, binding, covers, and general structure of these books are covered in great depth by Yutaka Shimizu in his publication, *Nara Picture Books*.⁵⁰ The calligraphy in *Nara e-hon* was written so that audiences with limited experience reading *hentai-gana* (variant kana)⁵¹ would be able to quickly understand the writing system, as the *e-hon* calligraphers

⁴⁶ This term was not applied until the mid-Meiji, and is thought to be related to the area from which the Buddhist artists may have originated.

⁴⁷ James T. Araki, 16.

⁴⁸ *Ibid*, 13.

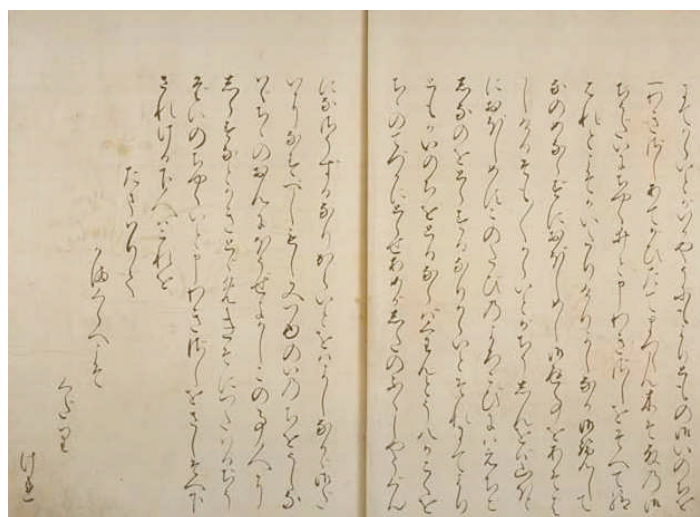
⁴⁹ Lora Slobodian, “*The Tale of the Heike* in Narrative Picture: *Emaki* and *Nara-e hon*”, Art History EASIA 599 with Professor Davis, Department of East Asian Studies, University of Alberta, Dec. 19, 2008, 11.

⁵⁰ Shimizu, Yutaka, *Nara picture books* (Los Angeles: Dawson's Book Shop, 1960), 3-8.

⁵¹ “...the traditional syllabic orthography consisting of two to fifteen variant graphs to represent each of the forty-seven syllables.” James T. Araki, “*Otogi-zōshi* and *Nara e-hon*: A Field Study in Flux.” *Monumenta Nipponica* Vol. 36, No1 (Spring, 1981), 12.

Karaito sōshi: A Tale of Optimism and Good Fortune.

generally used less than 120 variant characters.⁵² Additionally, Chinese characters were used sparingly, “... a decided convenience to those who would read the story aloud.”⁵³



54

にてからいとかいかやうにもよりともの御いのちを
 一わきざしあてがひたてまつらん木そ殿の御
 うごだいにちやくみと申わきざしをそへて給
 はれとこそかいたりけりよしなな御覽して
 なめならすにおぼしめし御返事をあそば
 しけるそも／＼からいとかちうしんをば山ほと
 におぼしめすこのたびのよろこびにはえちご
 しなのをとらすなりからいとそれにてより
 ともがいのちをとるならばくわんとう八かこくを
 ちゝのてづかにとらせあめがしたのふくしやうぐん
 になさうずるなりからいとをはよしなな御だ
 いになすべしもうゆのいのちをうしな
 はすちのおんにほうぜよかしこの事人に
 しらすなとかきとめきそにつたはるぢう
 だいのちやくいと申わきざしをさしそへ下
 されける下人はこれを
 たまはりて
 かまくらへこそ
 くだり
 けり

〔3ウ〕

〔4オ〕

⁵² Ibid, 12, 13.

⁵³ Ibid, 13.

⁵⁴ http://world.nijl.ac.jp/~ip/html/n_thumbnails/karaitothum/pages/karaito%20%285%29_jpg_gh.htm

FIGURE 1:
Sample passage from *Karaito sōshi*, book 1. NIJL

Karaito sōshi: A Tale of Optimism and Good Fortune.

Nara e-hon were produced and widely circulated from the mid-seventeenth to early-eighteenth centuries, but existed either in scroll or book form from at least the fourteenth century.⁵⁵ According to Ōshima, well known tales such as the tenth-century *Taketori monogatari* (*The Tale of the Bamboo Cutter*) and *Genji monogatari* were also rendered as *Nara e-hon*, thus showing the popularity of this medium and its use of tales from the elite canon.⁵⁶ *Karaito sōshi* also exists in *Nara e-hon* format. The example shown above, available for viewing through the National Institute of Japanese Literature's (NIJL) online database, demonstrates the minimal use of Chinese characters that is common in this medium.⁵⁷

The NIJL *Karaito sōshi* spans two books and is complete with a transcription of the text so that a non-specialist may read it. Book one is thirty by twenty-two centimetres, and each of the two volumes is bound with a blue cover. *Nara e-hon* generally come in three sizes: large vertical books, extra-large vertical books, and horizontal (oblong) books. The most common are the oblong versions.⁵⁸ The NIJL copy measures 30 by 22 centimetres, thus falling under the extra-large category, and is dated to the early Edo period, which means that the content may have been edited to reflect the ideals of the time.⁵⁹

Illustrated scrolls from the beginning of the Muromachi period that contain various *otogi-zōshi* narratives have been found, so it is possible that an earlier

⁵⁵ James T. Araki, 1, 15.

⁵⁶ Yukio Ōshima 大島由起夫 *Otogi-zōshi to Nara e-hon お伽草子と奈良絵本 Kokubungaku Kaishaku to Kanshō* 国文学解釈と鑑賞 Tokyo:Shibundo 73/12(2008):81.

⁵⁷ <http://world.nijl.ac.jp/> ;

http://world.nijl.ac.jp/~ip/html/n_thumbnails/karaitothum/kaidaikaraito.htm

⁵⁸ James T. Araki, 15.

⁵⁹ http://world.nijl.ac.jp/~ip/html/n_thumbnails/karaitothum/kaidaikaraito.htm

Karaito sōshi: A Tale of Optimism and Good Fortune.

illustrated version of *Karaito sōshi* may have also existed, but thus far no evidence for such a version has been found. Virginia Skord and Barbara Ruch both note that *otogi-zōshi* transmission, in its earliest forms, began with *emaki* (picture scrolls) that were increasingly cut up into book form to allow for ease of recitation. By the end of the Muromachi period, these texts were appearing in the *Nara e-hon* format.⁶⁰

The place of publication of the *Nara e-hon* is currently unknown, but it is thought that they were produced in the major centres of commerce and trade, including Kyoto, Sakai or Nara, although there is little if any proof supporting Nara as one of these centres.⁶¹ The term *Nara e-hon*,⁶² much like the term *otogi-zōshi*, is misleading, as it was retroactively applied.⁶³

Nara e-hon was first applied to these illustrated texts in 1899, in the National Diet Library catalog,⁶⁴ because it was thought that the illustrators and calligraphers originated in Nara. Other theories regarding this term stated that the books were compiled in Nara, although the more current theory links them to Kyoto and Sakai because these locations were the major centres of publication in Edo Japan.⁶⁵

There is also a scroll version of *Karaito* that was created at approximately the same time as the *e-hon*, in the early Edo period. The text consists of two scrolls in

⁶⁰ Yukio Ōshima 大島由起夫, 81.

⁶¹ James T. Araki, 14.

⁶² http://world.nijl.ac.jp/~ip/html/n_thumbnails/karaitothum/pages/karaito%280%29.jpg_g.htm

⁶³ Yukio Ōshima 大島由起夫, 82.

⁶⁴ James T. Araki, 13, 14.

⁶⁵ Yukio Ōshima 大島由起夫, 82.

Karaito sōshi: A Tale of Optimism and Good Fortune.

manuscript form.⁶⁶ This raises more issues with naming and classification, as some scholars, such as Akai Tatsuryō, prefer to call scrolls *emaki*, as they are not books, whereas others like Miya Tsugio have chosen to distinguish the scrolls by referring to them as *otogi-zōshi emaki*, while calling the texts in booklet form *otogi-zōshi e-hon*.⁶⁷

The textual variants of *Karaito sōshi*, including *emaki* and *e-hon*, that exist today are products of the Edo period. At the time of the publication of Seiemon's collection in 1716, literature was reflecting a "...deep interest in other worlds."⁶⁸ The *emaki* and *e-hon* versions of *Karaito*, produced in the early Edo period, reflect trends in literary productions of this time such as *kana-zōshi* that saw the appearance in print of Muromachi-period literature, such as *Karaito sōshi*, that had previously been performed.⁶⁹ *Kana-zōshi* is just as difficult to define as *otogi-zōshi* and seems to incorporate *otogi-zōshi* as part of itself. *Kana-zōshi* is vernacular prose that is printed with the intent to allow anyone access to written texts.⁷⁰ Thus, as *otogi-zōshi*, and *Karaito sōshi* in its various formats in particular, were printed and created from the early to mid-Edo period, *kana-zōshi* also speaks to define the life of the *Karaito sōshi* and other narratives currently called *otogi-zōshi*.

⁶⁶ The online database has incomplete information.

<http://dbs.humi.keio.ac.jp/naraehon/ehon/index2.asp?ID=BL003&FRAME=False>

⁶⁷ James T. Araki, 16, 18.

⁶⁸ Haruo Shirane, *Early Modern Japanese Literature, An Anthology 1600-1900*. (New York: Columbia University Press, 2002), 18.

⁶⁹ Laura Moretti, "Kanazōshi Revisited: The Beginnings of Japanese Popular Literature in Print", *Monumenta Nipponica* 65.2 (Autumn, 2010), 317.

⁷⁰ *Ibid*, 310-312.

Karaito sōshi: A Tale of Optimism and Good Fortune.

V. State of the Field

The use of *otogi-zōshi* as a literary term has changed greatly over time and remains problematic. A history of the development of the term is provided by Mulhern; I will briefly cover it here. *Otogi-zōshi* was first used to describe medieval companion tales in 1716 in reference to the collection *Otogi-bunko*. Subsequently, the term began to appear in modern scholarship when Hagino Yoshiyuki applied the term *otogi-zōshi* to tales from the fifteenth to the seventeenth-centuries in 1901 when he compiled twenty stories in a new collection comparable to Shibukawa Seiemon's.⁷¹ In 1931, *otogi-zōshi* was labelled a literary genre by Shimazu Hisamoto. Shimazu expanded the genre to include all short stories of the Muromachi period.⁷² Sasano Ken, in 1935, looked at both *otogi-zōshi* and *Nara e-hon* (Nara picture books), and claimed that only those tales that were made into *e-hon* should be designated *otogi-zōshi*. He also speculated that these tales were meant primarily for women and children, and because of this, were fairy-tale-like in nature.⁷³ The next scholar mentioned by Mulhern is Kuwata Tadachika, who claimed that despite the fairy-tale nature of *otogi-zōshi*, they were meant for all sexes and ages.⁷⁴ This reflects the Edo-period

⁷¹ James T. Araki, 4.

⁷² Chieko Irie Mulhern, "*Otogi-zōshi: Short Stories of the Muromachi Period*," 182, 183.

⁷³ *Ibid*, 183.

⁷⁴ *Ibid*.

Karaito sōshi: A Tale of Optimism and Good Fortune.

tendency to create texts that could be read and understood despite age, gender or education.⁷⁵

Ichiko Teiji was the first scholar to treat *otogi-zōshi* as serious literature in need of inclusion in surveys of Japanese literary history and academic attention. By examining all of the existing diaries kept between 1340 and 1622, Ichiko discovered that the tales were read by both men and women. The diaries were by and large those of monks, but an interesting passage from a samurai's diary is highlighted by Araki as showing that men were consuming these stories along with women, and that some of the tales were written in *kanbun*, rendering them mostly unreadable by women, who were not often educated in *kanbun*. Despite Ichiko's findings, however, the stereotype of *otogi-zōshi* as stories for women and children still prevailed in the 1970s. Even Japanese textbooks still tended to describe them as fairy-tale-like.

As a result, *otogi-zōshi* remained largely overlooked in textbooks and reference works and were rarely studied or critically discussed. Part of the reason for this lack of attention was due to the application of Western literary theory to the texts. A good example of this can be seen in Chieko Irie Mulhern's article, "*Otogi-zōshi. Short Stories of the Muromachi Period.*" Mulhern, summing up the general attitude of literary scholars to the genre, states that due to their "...less educated readership...", *otogi-zōshi* are lacking in "... nature description, psychological

⁷⁵ Moretti, 310, 311.

Karaito sōshi: A Tale of Optimism and Good Fortune.

depth, atmosphere, and poetry,” rendering them somewhat clichéd in theme and expression.⁷⁶

Mulhern, however, offers a very systematic discussion of the potential history of the genre as well as a breakdown of the sub-categories defined by Ichiko, which are as follows:

(1) Tales of Aristocrats	(2) Religious Tales	(3) Warrior Tales
(a) love stories	(a) religious awakening	(a) fights with monsters and villains
(b) poetic tales	(b) homosexual tales	(b) legends of the Genpei wars
(c) stepchildren tales, both (i) aristocratic and (ii) folklore versions	(c) religious anecdotes	(c) tales of revenge, based on real events and folklore
	(d) temple/ deity origins	
	(e) religious admonition/ instruction	

Table 1.⁷⁷

These subcategories are contested by other scholars, particularly Araki, who argues that they are arbitrary and problematic because each narrative could potentially fit into more than one category.⁷⁸ Araki sees a definite need for increased interdisciplinary study that goes beyond descriptive studies of individual texts.⁷⁹ Attention does seem to be growing: in 2009 a special edition of

⁷⁶ Chieko Irie Mulhern, “*Otogi-zōshi: Short Stories of the Muromachi Period*,” 195.

⁷⁷ *Ibid.*, 184.

⁷⁸ James T. Araki, 5

⁷⁹ *Ibid.*.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

the *Japanese Journal of Religious Studies* takes an interdisciplinary approach to *otogi-zōshi*, with contributions by Elizabeth Oyler, Hank Glassman and Keller Kimbrough.⁸⁰ The special edition approaches the tales from a religious standpoint, but deals with a variety of topics within that framework, including gender and art history. Without more such studies, it is unlikely that a good way of organizing and understanding these texts will be found, because, as Araki states, they are far more complex than categories can sufficiently describe.⁸¹

This thesis is the first to introduce *Karaito sōshi* into English, adding to the small number of works translated into English since the 1950s.⁸² I hope that this contribution exposes more people to Japanese medieval narratives and assists future studies in the field. I have followed Araki's request for more in-depth studies of single tales, in-depth annotations and full translations.⁸³

Searching for Japanese scholarship on *otogi-zōshi* in the National Institute of Japanese Literature's database returns about 1200 articles published. Of these, only ten discuss *Karaito sōshi*, and all ten have been published within the past twenty years, showing that this narrative has only recently attracted any attention. It receives little mention in English publications too, except for short summaries found in Morrell and Morell, and the NIJL website, the latter of which includes an English summary. The most detailed treatment of *Karaito* appears in the *Zen*

⁸⁰ Keller Kimbrough and Hank Glassman, eds., *Japanese Journal of Religious Studies*. 36.2, Vernacular Buddhism and Medieval Japanese Literature (2009).

⁸¹ James T. Araki, 5.

⁸² Please refer to <http://www.meijigakuin.ac.jp/~pmjs/biblio/otogi.html> for a complete list of texts, studies and translations on *otogi-zōshi*.

⁸³ James T. Araki, 5, 12.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

*Sanctuary of Purple Robes: Japan's Tōkeiji Convent Since 1285*⁸⁴ because of the appearance of Matsugaoka, which is part of the Tōkeiji complex. Thus, this thesis will greatly add to the field by providing deeper context to *Karaito* that will expand accessibility and readership in English, and hopefully spur more interest in *otogi-zōshi* and other *Heike monogatari* reception works. It will also provide new insights into Muromachi- and Edo-period society.

3. The Significance of *Karaito sōshi*

The cultural products of the Muromachi period occupy a transitional position between earlier and later genres. As Mulhern explains,

...from the viewpoint of literary history, *otogi-zōshi* serves as a link in the literary transition from the Heian and Kamakura novels expressing aristocratic ideals to the Edo short stories of contemporary commoner life.⁸⁵

I will demonstrate the transitional nature of *otogi-zōshi* using the content of *Karaito sōshi* as an exemplar of the ethos of the Muromachi and late medieval period, and demonstrate that *Karaito* contains particular socially-valued concepts that are representative of the period in which it was produced. I will compare

⁸⁴ Sachiko Kaneko Morrell and Robert E. Morrell, *Zen Sanctuary of Purple Robes: Japan's Tōkeiji Convent Since 1285* (New York: State University of New York Press, 2006).

⁸⁵ Chieko Irie Mulhern, "Otogi-zōshi: Short Stories of the Muromachi Period," 181.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

Karaito to two other texts, *Giō*, an episode in the *Heike monogatari* that also appears as an individual *otogi-zōshi* at the end of the Muromachi period,⁸⁶ and *Shizuka*, another *Heike* reception text that is not an *otogi-zōshi*, but appears in *nō* plays, *Nara e-hon* adapted from the earlier *kōwakamai* (ballad-drama) genre, and acts as an important point of comparison.

I. Background to *Karaito sōshi*

Karaito sōshi, dated to the latter half of the Muromachi period⁸⁷, is set during the Genpei War, and begins with a meeting between Minamoto no Yoritomo and the leaders of the eight provinces of Kantō, whom he convinced to act in unison against his family members, particularly Yoshinaka. This tale creates a new story within the context of the *Heike* from a new perspective meant for popular consumption, as it only borrows the setting and a few key historical figures, including Yoritomo, Yoshinaka, and Karaito's father, Tezuka no Mitsumori, who has a brief appearance in the *Heike monogatari*.

The narrative begins with Yoritomo ordering his generals to prepare to dispose of Yoshinaka. Karaito, whose father, Tezuka no Mitsumori,⁸⁸ is in Yoshinaka's service, warns Yoshinaka of the plot since his death would also mean the death of her father. She requests that Yoshinaka send her a family heirloom, a dagger, which she intends to use to kill Yoritomo. Yoshinaka is

⁸⁶ Kazuo Tokuda, 204.

⁸⁷ *Ibid.*

⁸⁸ Tezuka no Mitsumori appears on page 234 and 292 in the McCullough translation of *The Tale of the Heike*, beheading Sanemori, and with Yoshinaka makes the most direct connection back to the *Heike* from the *Karaito sōshi*.

Karaito sōshi: A Tale of Optimism and Good Fortune.

impressed by the bold plan and sends the dagger, which she secretly carries at all times, but she is caught and imprisoned before she can carry out her plan.

Manju, Karaito's daughter living in their home province of Shinano, hears of Karaito's imprisonment and decides to go to Kamakura to find her. Manju's wet nurse Sarashina joins her, and together they set out on their journey towards Kamakura. There, they find work as servants and carry out their search. They are hard-working and manage to locate Karaito and continue to visit her secretly until a rescue plan can be made.

In the meantime, six pine trees miraculously grow overnight in Yoritomo's quarters, and a diviner tells him that he should find *shirabyōshi* to perform at Tsurugaoka, where the Minamoto family deity Hachiman is enshrined. Hearing this, Sarashina convinces Manju to try out, as she is exceptionally skilled at song and dance, having inherited the gift of music from her mother. She performs so well that Hachiman reacts by banging the doors to his shrine and Yoritomo grants Manju whatever she desires. Manju requests her mother's release, and the three women happily return to their home province with numerous material rewards bestowed upon them by Yoritomo and his family.

The narrative combines historical subject matter, namely the Genpei wars, with newer narrative paradigms, such as economic gain and the freedom of people of the lower classes to serve the upper classes at their own discretion. Although Karaito and her daughter may not be commoners *per se*, their actions and the outcome of their story reflect the increasingly upward mobility of the working

Karaito sōshi: A Tale of Optimism and Good Fortune.

class of the late medieval period and represent a “success story” that would likely seem attainable to the story’s audience.

II. The *shirabyōshi* in *Karaito*, *Giō*, and *Shizuka*

Manju’s performance at the end of *Karaito* is of special interest because it introduces a female archetype, the *shirabyōshi* (white rhythm) dancer that is found in the *Heike* and texts that draw upon it. *Shirabyōshi* are figures who arose during the mid-Heian period, peaked around the twelfth century and disappeared by the end of the Kamakura, or early Muromachi periods,⁸⁹ and are usually considered to be marginal characters. Strippoli argues, however, that the *shirabyōshi*’s role is actually much more complex, as they were simultaneously marginalized as performers yet were also hired professionals working for powerful individuals, granting them a special place in the sociopolitical arena. For example, *shirabyōshi* had the freedom to go uninvited to the houses of important people,⁹⁰ a unique characteristic which will be analyzed in *Karaito*, *Giō*, and *Shizuka* below. According to Goodwin, two main arguments exist on the status of *shirabyōshi* and other similar ‘marginal’ female roles, *asobi* and *kugutsu*. The first is that these women belonged to the *shokunin* class (people of skill), a group allotted agricultural income because of their placement under a palace office.⁹¹ Under such an office, which may have included the *Naikyōbō* (Office of

⁸⁹ Roberta Strippoli, 31.

⁹⁰ *Ibid.*, 30, 31.

⁹¹ Goodwin, “Shadows of Transgression: Heian and Kamakura Constructions of Prostitution” *Monumenta Nipponica*. 55.3 (Autumn, 2000), 343.

Karaito sōshi: A Tale of Optimism and Good Fortune.

Entertainment) or *Gagaku* bureau,⁹² the *shirabyōshi* were permitted to travel at will. The second argument for the societal position held by *shirabyōshi* places them on the margins of society, not in the sense that they were necessarily viewed in a derogatory light, but rather, that they operated outside of the usual social structures.⁹³ This view maintains that the women working as entertainers may have been exploited by their “mothers;” the *chōja*, those in charge of the entertainment groups. On the other hand, Kawashima indicates that Minamoto no Yoritomo appointed an official (*bettō*) to oversee the affairs of *asobi*.⁹⁴ This proves that the marginality of the *shirabyōshi* is not clear, as they have an official standing with Yoritomo, but may also operate in a matrilineal system under the *bettō*. It should be noted that while *asobi* and *shirabyōshi* are both female entertainers, Goodwin and Kawashima distinguish them from one another, and focus mainly on the former.

Whether they were outsiders to the system of social hierarchy or members of officially sanctioned entertainment classes, *shirabyōshi* were still considered to be vulgar when compared to aristocratic women, as they sang in public with uncovered faces and played the drum, which was seen as indelicate next to the aristocrat’s instruments, the *biwa* and *koto*. The *shirabyōshi*’s costume, which was usually, but not always, a man’s outfit of white shirt and *hakama*⁹⁵ had erotic overtones.

⁹² *Ibid*, 345.

⁹³ *Ibid*, 343.

⁹⁴ Terry Kawashima, *Writing Margins: The Textual Construction of Gender in Heian and Kamakura Japan* (Cambridge: Harvard University Press, 2001), 48.

⁹⁵ Strippoli, 34.

Karaito sōshi: A Tale of Optimism and Good Fortune.

There has been much debate on the origin and meaning of the word *shirabyōshi*. The general consensus is that the *hyōshi* element means ‘rhythm’.⁹⁶ On the meaning of *shira*, however, consensus has not been reached, although it appears to be a type of “... plain beat corresponding in some unspecified way to the one called *shirabyōshi* in Buddhist chants...”⁹⁷. The *shirabyōshi* have long hair, and are compared to legendary Chinese women such as Yang Guifei in some texts,⁹⁸ thus exoticising them and adding to their erotic appearance. Because Karaito plays the biwa but does not sing or dance she is not, by the above definition, a *shirabyōshi*. She is introduced as a court musician who is recognized for her astounding talent on the biwa.

Both of the female characters Shizuka and Giō appear in the *Heike monogatari* as *shirabyōshi*, and both are connected to major figures in the tale. Shizuka appears very briefly in the *Heike* as the lover of Minamoto no Yoshitsune (1159-1189), half-brother⁹⁹ of Minamoto no Yoritomo (1149-1199), the leader of the Minamoto clan. In the *Gikeiki* (*The Story of Yoshitsune*, c.1411), Shizuka’s story is expanded upon in detail. She ends up as a prisoner of Yoritomo in Kamakura because of her connection to Yoshitsune, who is threatening to usurp power from Yoritomo.¹⁰⁰ Pregnant with Yoshitsune’s child, she is held until she gives birth, and her newborn son is immediately killed. She is thereafter made to perform for Yoritomo, but she takes the opportunity to mock his inability to

⁹⁶ *Ibid.*

⁹⁷ *Ibid.*

⁹⁸ *Ibid.*, 33.

⁹⁹ Helen Craig McCullough, tr., *The Tale of the Heike* (Stanford: Stanford University Press, 1988), 19.

¹⁰⁰ *Ibid.*, 268.

Karaito sōshi: A Tale of Optimism and Good Fortune.

capture her lover, Yoshitsune. Despite her insult, she is rewarded with freedom.

Thereafter, she takes the tonsure and enters Amida's Pure Land.

Giō is less violently tragic than *Shizuka*, but has thematic similarities to both *Shizuka* and *Karaito*. *Giō*'s tale is a relatively self-contained section of the *Heike monogatari* which demonstrates the callous nature of Kiyomori. Seven versions of the tale exist as *otogi-zōshi*, copied nearly verbatim from the *Heike*.¹⁰¹ *Giō* and her sister Ginyo reside with their mother, Toji, at Taira no Kiyomori's (1118-1181) residence thanks to Toji's popularity, and *Giō*'s beauty and talent for singing *imayō*. Kiyomori, the ruthless general of the Taira (Heike) clan, arguably causes the Genpei wars¹⁰² to occur, due to his political manipulations in the capital, causing anger among the nobility and the Taira clan's main rival, the Genji. The general is extremely fond of *Giō*, and her younger sister also enjoys the popularity of the court. They are provided with a house, rice and other necessities. Hotoke, a young *shirabyōshi*, arrives at Kiyomori's residence without invitation but is turned away. *Giō* requests that Hotoke be let in to perform, as she is so young and would benefit from the experience. Kiyomori assents to this and invites a very surprised Hotoke into his court. Because Kiyomori is portrayed as such a powerful, ruthless figure, it is interesting that he would humor *Giō*'s request. Hotoke, upon performing, proves to have such an exceptional talent for both singing and dancing that she is not allowed to leave the palace. Although she

¹⁰¹ Roberta Strippoli, "Dancing Through Time: Transformations of the *Giō* Legend in Premodern Japanese Literature and Theater." (PhD diss., Stanford University, 2008), 140.

¹⁰² The war spanning from 1180-1185, in which the Genji (Minamoto) clan overthrew the Taira (Heike) in a bid for power to co-govern with the Imperial court. The Taira, led by Kiyomori, held too much power in the capital according to Yoritomo. See Section I-III, above.

Karaito sōshi: A Tale of Optimism and Good Fortune.

protests to avoid embarrassing Giō, she is forced to stay, while Giō is dismissed from service, along with her mother and sister.

After a time, Kiyomori sends a message requesting Giō to return and perform for Hotoke, who has become melancholy over Giō's dismissal. Giō has no wish to return and perform, but Toji convinces her that it would be better to go, mentioning how uncertain sexual liaisons can be. Giō does return to Kiyomori's residence and sings, but does not dance, as Kiyomori dismisses her before she can finish her reluctant performance. However, those surrounding Kiyomori are brought to tears and feel sympathy for her plight despite her dismissal by the most powerful man present.

Giō's story demonstrates the assertive nature of the *shirabyōshi* in way they can show up unannounced and also how much influence they might have over men of power. Although Kiyomori is unreceptive to Hotoke at first, he is surprisingly receptive to Giō's request to allow her to play.

Toji's speech reveals that this group of *shirabyōshi* do more than just sing and dance for a living, which appears to be typical for literary female travelling entertainers. In Heian and early Kamakura Japan, at the peak of the *shirabyōshi*'s role, prostitution did not necessarily have negative connotations.¹⁰³ There is some stigma associated with these women in some medieval texts, but not in others, where the appearance of female entertainers works to teach a didactic lesson or assist others on the path to enlightenment. Such roles suggest that these characters cannot easily be placed into simple categories such as "marginal" or

¹⁰³ Strippoli, 39.

Karaito sōshi: A Tale of Optimism and Good Fortune.

“acceptable.”¹⁰⁴ Unless it is specifically mentioned in the text, as it is in *Giō*, there is no way to determine whether female entertainers in the literature were also involved in prostitution. Shizuka, as another example, is pregnant with Yoshitsune’s son, but we do not know if this is related to her occupation as a *shirabyōshi*, or if it is for entirely different reasons, such as marriage.

III. Filial piety and *Karaito sōshi*

Karaito and Manju are very exemplary of loyalty in the form of filial piety, although the text celebrates Manju’s actions while ignoring Karaito’s. This seems to speak of expectations and values assigned to females, and also perhaps explains why this tale was included in Shibukawa’s collection of twenty-three *otogi-zōshi*. The text opens with Karaito planning to assassinate Yoritomo with an heirloom dagger as a means of saving her father, Tezuka no Tarō Mitsumori, who works closely with Yoshinaka. Her actions are full of an agency that is not normally associated with female characters. However, she is eventually imprisoned in a stone cave as a result of her treacherous behaviour towards Yoritomo.

Manju, on the other hand, is assertive in her desire to rescue her mother, and acts on this desire without asking permission to do so. This immediately sets her in a different light from a more traditional female character, and thus alludes to her holding a different role in society. After finding her mother and performing *imayō* and dancing, her filial piety is rewarded handsomely and praised by the text. This is perhaps due to the difference in how she performs both her filial duty and

¹⁰⁴ See Terry Kawashima, *Writing Margins* for an in-depth study of the role of medieval female performers.

Karaito sōshi: A Tale of Optimism and Good Fortune.

her gender. Karaito's awesome plan of assassination would not have been regarded as the type of moral education that new brides should be receiving, had that behaviour been rewarded. Manju, on the other hand, embodies the *shirabyōshi*, singing *imayō* and dancing. "When they [*imayō*] are sung with sincerity at shrines and temples, they bring about divine revelations and fulfill our wishes...obtain[ing] for people their desire for official positions, prolong human life and immediately cure illnesses."¹⁰⁶ They acted as a means of communicating supernaturally.¹⁰⁷

This is seen when the doors to Hachiman's shrine thump as Manju performs. Besides the release of Karaito, Manju also gains considerable reward that includes various types of commodities like rice, silk and gold. This parallels *Shizuka*, as Shizuka is also rewarded in the text, but under a different emotional setting, and without a great deal of admiration from Yoritomo. Since Shizuka has already taken partial tonsure, it can be assumed that she will eventually take full tonsure, following what is traditionally seen in literature as a typical resolution.

Giō is more traditional in the sense that the reward for the women in the tale is that of salvation in the Pure Land as opposed to physical rewards, like those received by Shizuka and Manju. The ending of *Karaito* still differs, though, as their departure from Kamakura is amicable and the ending happy in general. Manju receives worldly goods, her mother's freedom and recognition as a filial daughter, whereas Shizuka witnesses her child die in a horrific manner, performs

¹⁰⁶ Yung-Hee Kim, *Songs to Make the Dust Dance: The Ryōjin hishō of Twelfth-Century Japan* (Berkeley: University of California Press, 1994), 40.

¹⁰⁷ Michele Marra, "The Buddhist Mythmaking of Defilement: Sacred Courtesans in Medieval Japan." *The Journal of Asian Studies* 52.1 (Feb., 1993), 54.

Karaito sōshi: A Tale of Optimism and Good Fortune.

and then leaves the capital with worldly goods, and Giō and her companions simply retire from the world, achieving a great reward in and of itself, rebirth. Arguably, the artistic achievement of Manju is superior to the other characters because of the pleasure shown by the god(s) for her performance. As such, she arguably becomes the most successful character in that her textual ending is happy. This pleasure, by the god of the Minamoto clan, equates to the forgiveness of the subversive nature of Karaito and of Manju's actions. It also reflects what is seen in Edo-period literature: a secular focus that includes finances and also integrates a concern with ethics and morals.¹⁰⁸

The Edo period saw an emphasis on Neo-Confucian principles take dominance over Buddhist principles.¹⁰⁹ Instructional books and books meant to entertain were also being heavily consumed by families wishing to educate their daughters.¹¹⁰ Thus, with its emphasis on the rewards of filial behaviour, *Karaito* would have fit perfectly with the climate of Confucian learning occurring during the Edo period. While it is unusual to see this emphasis on filial piety as opposed to impermanence or rebirth and so forth, filial piety as an ethical code existed from the introduction of the Confucian *Analects* in the ancient period.¹¹¹ Filial piety is found all throughout medieval Japanese literature, and as such, the attention it receives in *Karaito sōshi* is not all that unusual. One can only speculate how much the original oral, and possibly written version(s) focused on this principle, but the greatest indication of the presence of filial piety in the tale

¹⁰⁸ Haruo Shirane, *Early Modern Japanese Literature*, 15.

¹⁰⁹ Yutaka Yabuta, "Rediscovering Women in Tokugawa Japan," 10.

¹¹⁰ *Ibid*, 11, 13.

¹¹¹ Shirane, *Traditional Japanese Literature*, 7.

Karaito sōshi: A Tale of Optimism and Good Fortune.

prior to the Edo period is the very fact that *Karaito* survived over time. Its theme and focus, filial piety, fell perfectly in line with consumer demands in the Edo period for women to be educated and entertained in ways that fit a Neo-Confucian world view.

IV. Comparison of themes in *Karaito sōshi* and *Heike monogatari*

While the forgiveness granted to Manju for her filial act extends to Karaito, who was kept as a prisoner of Yoritomo for her treacherous act, the text does not indicate whether or not this forgiveness extends to Tezuka no Tarō and Yoshinaka. The audience is left to interpret this as they wish, while ensuring that in the alternate world this text creates, Manju, Karaito, the grandmother and Sarashina keep their agency, even when the events of the *Heike monogatari* occur. In this sense, *Karaito sōshi* is vastly different from the *Heike*, because it takes characters and an event that is so well known today, the Genpei wars and Yoritomo's desire to murder his cousin, Yoshinaka, and reinterprets them in a different context, where *Karaito* functions as a kind of medieval 'fan-fiction'. Yoritomo, for example is seen as both a villain and a benevolent leader in this text, despite being seen negatively in the *Heike* and the tale *Shizuka. Giō*, unlike either the former or latter, represents a verbatim retelling of a tale in its original form. As for the female characters in the *Heike*, as Strippoli states, "Giō and the others may or may not have existed, but the events and characteristics of their lives may well resemble those of actual *shirabyōshi* performers who lived in late Heian and

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

Kamakura Japan, resided in the capital, and associated with men belonging to the higher spheres of society.”¹¹² This idea can also be applied to *Karaito*.

Karaito sōshi is set around the events of the Genpei War, but reflects ideas and concepts that were held in the fifteenth century about the past, which add to the intrigue of this tale as a part of the reception of the *Heike monogatari*, but with new stories involving characters that people would have been aware of. This is not forgetting that the *Kakuichi* text of the *Heike monogatari* dates from the fourteenth century, but rather focusing on its oral past.

Matsugaoka, the temple that *Karaito* is sent to by Yoritomo, is part of the temple-complex Tōkei-ji, and is a further example of what people saw as historical, used in a new way. By this I mean that this temple-complex was not actually built until 1285, but exists in *Karaito*, which opens in the autumn of 1183, during the Genpei war of 1180 to 1185. There are several travel diaries from the Edo period concerning the founding and early history of this temple-complex, many of which attribute the founding of the Tōkei-ji to Yoritomo’s aunt (Lady Mino), thanks to the *Kamakura monogatari* (*The Kamakura Story*), of 1659¹¹³ that states,

In the days of the Great Commander of the Right [Yoritomo] there
was a temple here called Dōshinji. Lord Yoritomo’s aunt [Lady Mino]

¹¹² Roberta Strippoli, 8.

¹¹³ Sachiko Kaneko Morrell and Robert E. Morrell. *Zen Sanctuary of Purple Robes. Japan’s Tōkeiji Convent Since 1285*. (Albany: State University of New York Press, 2006), 41.

Karaito sōshi: A Tale of Optimism and Good Fortune.

became a nun and was abbess of this convent. From this time the temple continuously prospered.¹¹⁴

There is, as stated in *Zen Sanctuary*, no evidence in historical records or artifacts that support the notion stated in the above quote.¹¹⁵ Travel accounts, gazetteers and histories from the mid- to late Edo period do discuss this common misconception from the medieval period. Interestingly enough, though, a travel guide for Kamakura, the *Newly Edited Guide to Kamakura (Shimpen Kamakura shi)*, of 1685 already dismisses the claim made in *Kamakura monogatari* by identifying the founder of Tōkeiji as Abbess Kakusan in 1284¹¹⁶. *Kamakura's Select Sites (Kamakura ranshōkō)*, published in 1829, states what was claimed in the 1659 publication about the origins of the Tōkeiji, while explicitly correcting this view by referring to the *Historical Notes on Matsugaoka (Matsugaoka kakochō)*.¹¹⁷ Pointed to in the same manuscript is the question concerning why this temple, Matsugaoka (Tōkeiji) appears in the *otogi-zōshi, Karaito*.¹¹⁸ Since the convent was initially built for granting sanctuary to women,¹¹⁹ it is possible that it was only included in *Karaito* to represent the concept of a safe space. It is also possible that the oral tradition behind the text subscribed to the idea of a temple for granting sanctuary, therefore leaving it intact when the narrative was later written down. This again shows us what types of ideas were circulating about

¹¹⁴ Sachiko Kaneko Morrell and Robert E. Morrell, 41. This quotation is complete, and in the same general format as it appears in the Morells' book.

¹¹⁵ *Ibid.*

¹¹⁶ *Ibid.*, 65.

¹¹⁷ *Ibid.*, 66.

¹¹⁸ *Ibid.*, 41.

¹¹⁹ It later becomes a divorce temple (including sanctuary).

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

history and origins during the Muromachi period, despite known or unknown facts, and also relates back to the reinterpretation of historical characters and the people surrounding them¹²⁰.

4. Conclusion

There is no proof that the characters in *Karaito*, aside from Yoritomo, Masako, and some male warrior figures, actually existed. The story dates to the beginning of the Muromachi period,¹²¹ approximately three centuries after any of the events described in the tale occurred. Despite *Karaito* being dated to the Muromachi period, its themes are very much in line with those of some Edo-period texts, for example its emphasis on filial piety and this-worldly rewards. Thematically, *Karaito* presents a forward progression while looking back upon historical characters and events that would have been familiar to *Karaito*'s contemporary audience. Since the Muromachi was a time of increased social mobility, the tale is lighthearted with relatively independent female characters who are successful and make clear worldly gains, while the females in the older *otogi-zōshi*, *Giō*, and the women of *Shizuka*, as this tale appears in other genres, despite some successes, are shown in a world of impermanence and suffering. Although there is an optimism throughout the *otogi-zōshi* genre, and a sense that anything is possible (even if it is not), *Karaito* is a truly positive tale which

¹²⁰ Such as Yoritomo and Hōjō Masako.

¹²¹ Kazuo Tokuda, 205.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

presents a true mixing of the social classes and the realization of personal aspirations.¹²²

Confucian piety, rather than Buddhist suffering, works as the ideological base for *Karaito sōshi*. The rewards for good behavior, true to Confucian philosophy, are secular in nature, and contrast highly with the Buddhist rewards of *Giō* and *Shizuka*, which can only be attained in the afterlife. The filial bond between Karaito and Manju is affected by male influence, but never dominated by it, and, in the end, overcomes it completely. *Karaito*'s optimistic message about the chance for personal success against all odds demonstrates the great social changes that were occurring in the Muromachi period when it was written. Despite borrowing heavily from the *Heike monogatari* and other previous works, *Karaito* is filled with possibilities that would have previously been unattainable in those stories. *Karaito* is an uplifting tale that deals pragmatically with the potential of the now, rather than the foreboding notion of impermanence.

The implications for *Karaito* as an educational text for brides focuses on the idea of filial piety, despite the violent nature of Karaito herself. As it is Manju who receives the greatest reward, perhaps it is the idealized feminine trope that she represents that shows what 'proper' piety looks like in an exaggerated form.

5. *Karaito sōshi* in translation

I. Notes on translation

¹²² Barbara Ruch, "Origins of the Companion Library," 397.

***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

The base text for this translation appears in the *Otogizōshi* volume of the Nihon Koten Bungaku Taikei, edited by Ichiko Teiji and published by Iwanami Shoten.¹²³ The NKBT source text for *Karaito sōshi* is taken from the collection held by Ueno Toshokan (Ueno Library). The base text for the Nihon Koten Bungaku Zenshū text of *Karaito sōshi*, published by Shōgakukan,¹²⁴ is *Otogibunko*, originally compiled by Shibukawa Seiemon. This collection is housed in *Tokyo daigaku kokubungaku kenkyū shitsu* (Tokyo University National Literary Research Institute). For ease of understanding, I used one name where several titles were given in the text for the same character.

II. *Karaito sōshi*

In the autumn of 1183, Hyōe no Suke¹²⁵ Yoritomo of Kamakura¹²⁶ summoned the samurai (leaders) of the eight provinces of Kantō.¹²⁷ Upon their arrival, Yoritomo greeted them from an inner gate and commanded, “I ask of you to listen! From the beginning, the Heike ensured to cause doubt to fall in the capital about Yoritomo, causing my removal to Kamakura. However, Kiso no Sama no

¹²³ Ichiko, Teiji 市古貞次, ed. “*Karaito Sōshi* 唐糸さうし” *Otogizōshi* 御伽草子. Nihon Koten Bungaku Taikei 日本古典文学大系 38. Tokyo: Iwanami Shoten 岩波書店, 1980.

¹²⁴ Ryūshin Matsumoto 隆信松本. *Otogizōshi shū* 御伽草子集. Shinchō Nihon Koten Shūsei 新潮日本古典集成. Tokyo: Shinchōsha 新潮社, 1980.

¹²⁵ Assistant Commander of the Middle Palace Guards.

¹²⁶ Minamoto no Yoritomo, 1147-1199.

¹²⁷ The eight provinces, all loyal to Yoritomo, are: Sagami 相模, (modern Kanagawa 神奈川), Musashi 武蔵, (mod. Saitama 埼玉/ Tokyo 東京), Awa 安和, (mod. Chiba 千葉), Kazusa 上総 (also mod. Chiba 千葉), Shimōsa 下総 (mod. Chiba 千葉), Hitachi 常陸, (mod. Ibaraki 茨城), Kōzuke, mod 上野 (mod. Gunma 群馬), and Shimotsuke 下野 (mod. Tochigi 栃木).

Karaito sōshi: A Tale of Optimism and Good Fortune.

kami¹²⁸ Yoshinaka¹²⁹ and Minamoto no Yukiie's tenth grandson, Minamoto no Tameyoshi¹³⁰ and their supporters, full of ambitious conceit, think that they can visit the Emperor, or become Regent or Retired Emperor. They behave just as they want to, and it is outrageous. Therefore, prior to disposing of the Heike, we will rid ourselves of Yoshinaka. We will send Satake no Kanja¹³¹ and Yoshitsune to the capital to execute this plan. By the Tenth Month, it shall be done! Take all of your forces with you. Now prepare!" ordered Yoritomo. The group of samurai yelled "Understood!" and returned to their respective provinces to prepare.

Karaito, one of the female servants of the palace, was also present before the commander of Kamakura, Yoritomo, at the decisive moment. This woman was the daughter of Tezuka no Tarō Kanazashi no Mitsumori¹³² of Shinano province, and a subordinate of Lord Kiso.¹³³ She was excessively skilled at playing the *biwa* and the *koto*, and so, in her eighteenth year, was summoned to Kamakura and placed in charge of the *gagaku*,¹³⁴ but felt great pity as she was performing for the ones who would ultimately be responsible for the deaths of both Lord Kiso and her father. She felt that she must, by all means, inform Lord Kiso of this plot, and so secretly sent a highly detailed letter to the capital with the aid of a low-ranking

¹²⁸ Master of the Left Horse Guards.

¹²⁹ Minamoto no Yoshinaka, 1154-1184.

¹³⁰ Minamoto no Yukiie, d.1186.

¹³¹ Satake no Takayoshi.

¹³² Ancestry unclear; descendant of Seiwa Genji and member of Kanazashi clan of shrine priests at Suwa Shrine in Shinano. Mitsumori appears in the *Heike monogatari* as the victorious opponent of Sanemori (VII:8) and as one of Kiso's warriors in his final battle (IX:4).

¹³³ Kiso no Yoshinaka.

¹³⁴ The *Gagaku* 雅楽 means court or elegant music. Here, it is being played in Yoritomo's palace as a means of showing his refinement.

Karaito sōshi: A Tale of Optimism and Good Fortune.

male servant. This man departed from Kamakura, and is said to have arrived in the capital after thirteen days, passing Karaito's letter to Lord Kiso with the aid of Karaito's father Tezuka.

Yoshinaka opened the letter, wondering what tidings from the wind it held. It said, "In the centre of Kamakura, an important council has taken place regarding Lord Kiso, in which the two provinces of the north, Michinoku and Dewa, and the provinces of Kantō joined forces. According to what I overheard, they will arrive in the capital around the middle of the Tenth Month. If you are pleased with this information, please grant my father Tezuka the provinces of Echigo and Shinano. If you do so, I will somehow give you Yoritomo's life in one stab. From among Lord Kiso's family heirlooms, the dagger called *Chiyakui* is what I humbly request to use as my aid," was emphatically written. Yoshinaka looked this over and thought intently about the unusual nature of her letter, then replied,

"I am very grateful to you for letting me know so swiftly. To show my gratitude at this time, I grant your father Echigo and Shinano. If you, Karaito, take Yoritomo's life, then your father will be granted the eight provinces of Kantō¹³⁵ and I intend that he should rule all under the skies as vice-shōgun.

If this happens, then you, Karaito, must become my principal wife! If your life, impermanent as dew, is extinguished, then I shall repay my obligation to your father. Do not let anyone know of this." Yoshinaka wrote. The blade called *Chiyakui*, heirloom of the Kiso clan, was included with the reply letter and entrusted to the servant, who carried them back to Kamakura.

¹³⁵ Musashi, Awa, Kazusa, Shimōsa, Hitachi, Kōzuke and Shimotsuke.

Karaito sōshi: A Tale of Optimism and Good Fortune.

Karaito examined the letter, and was overjoyed. She carried the dagger next to her body at all times, and it is frightening how she sought to take Yoritomo's life each time he slept. As might be expected, Yoritomo, being Commander, was privileged with great good fortune, and somehow Karaito could not strike him time and time again.

However, on one particular occasion, Karaito accompanied Yoritomo's mother¹³⁶ to her herbal bath. The bath that day was organised by Tsuchiya no Saburō Motosuke. Motosuke saw the dagger hidden beneath Karaito's *kosode*¹³⁷ while she was bathing and asked "Whose robe is this?"

One of the female attendants present said, "It belongs to Karaito." Motosuke, with great surprise, realized that the woman called Karaito was the daughter of Tezuka no Tarō, and therefore of Lord Kiso's clan, and was undoubtedly a woman aiming to kill his lord Yoritomo. He went to the palace to tell Yoritomo. Seeing him, Yoritomo exclaimed, "What is this, Motosuke? Aren't you in charge of the bath?"

Motosuke responded by saying "I found a treasure while performing my duties at the bath. Please take a look, sir." Yoritomo looked at it and replied, "Well, this is very strange. This is the dagger called Chiyakui, an important heirloom of the Kiso clan. How did you find this?"

Motosuke said, "I found this beneath the robe of the palace woman, Karaito. The one called Karaito is the daughter of Tezuka no Tarō Kanazashi no Mitsumori, of Tezuka no Tarō, a close retainer of Lord Kiso. She is undoubtedly

¹³⁶ It is not clear to whom the text refers: it could also be the mother of Yoritomo's principal spouse Hōjō Masako.

¹³⁷ Kimono.

Karaito sōshi: A Tale of Optimism and Good Fortune.

someone who will try to take your life, my lord. It is most careless of you to have her serve close to you.”

Yoritomo listened with great surprise, and commanded Motosuke, “Summon Karaito here!” which Motosuke did. Karaito came into Yoritomo’s presence. Yoritomo looked at Karaito, and asked “Why are you wearing one of Lord Kiso’s treasured items, the blade called Chiyakui?”

“This was given to me as a keepsake of my time serving Lord Kiso,” Karaito responded. Yoritomo listened and thought this explanation odd because it was not fitting that a woman be given such an heirloom; in any case, being concerned at this, he said, “Entrust her to Matsugaoka-dono for safekeeping, Motosuke.” Motosuke heard this and took Karaito with him to entrust to Matsugaoka.

Afterwards, Motosuke discovered the letter from Yoshinaka in Karaito’s quarters, and presented it to Yoritomo. Yoritomo looked it over and, deciding that it was a gift from heaven, placed it deep within the treasure house at Hachiman Tsurugaoka shrine. Since Yoritomo said that Motosuke was his guardian spirit, he was given ten thousand *kan*¹³⁸ of land in the Ike estate in Musashi Province.¹³⁹

Soon after that, Yoritomo once again asked for Karaito to be summoned. Motosuke heard this and went to Matsugaoka to explain the matter. The abbess of Matsugaoka¹⁴⁰ listened, then angrily said, “Well, Yoritomo should become the leader of Japan, but this will be difficult since he knows nothing of propriety and

¹³⁸ Approximately 1190 square metres.

¹³⁹ During the medieval period, a system of loyalty based on reward was occurring, rather than loyalty for loyalty’s sake.

¹⁴⁰ The text does not specify the sex of this character, but seeing as Karaito is a woman, and the temple, Matsugaoka was established as a divorce temple for women to seek refuge at, it is most likely that Matsugaoka-dono is an abbess, as opposed to an abbot.

Karaito sōshi: A Tale of Optimism and Good Fortune.

laws. Listen well, Motosuke! Buddha created the Pure Land so as to save the wicked. In this world, priests build Buddhist temples for this very same purpose. For example, even if one aims and draws a bow at their leader, or points and draws a sword at their parents, or cuts off the heads of horses and cows, if they feel remorse, then you should not blame them.

If you would still accuse her in this way, then it goes without saying that to entrust her to me rather than giving her to a layperson, and to then say that you accuse her, and ask for her back, is thoughtless, whether on your part, Motosuke, or Yoritomo's. Is it because I am in holy orders, or because I am a woman that Yoritomo deliberately brings shame upon me? I shall bite off my tongue and die."

There being nothing further to be done, Motosuke returned to Kamakura and reported this. Yoritomo listened, and did not press the matter further, saying, "If that's how things are, then until Matsugaoka-dono's anger has subsided, we will leave Karaito there."

Thereafter, Matsugaoka-dono, saying, "In any case, you, Karaito are someone important, so it is not good to keep you in Kamakura. Go quickly to Shinano," sent Karaito quietly back to Shinano Province, accompanied by the temple attendants on duty that day. Unfortunately, at a place called Rokusho in the province of Musashi Karaito ran into Kajihara Heizō Kagetoki,¹⁴¹ now on his way back to Kamakura after spending one hundred days visiting the Numata estate in Kōzuke Province.¹⁴²

¹⁴¹ A subordinate of Yoritomo. He also appears in the passage in Chapter Six of *Gikeiki* dealing with Shizuka's capture, the murder of her child, and her dance for Yoritomo.

¹⁴² Alternate name for Okunitama Shrine.

Karaito sōshi: A Tale of Optimism and Good Fortune.

Recognizing Karaito, he said, “That person is Karaito, isn’t it? She’s an evil person who tried to kill my master! Hey! Hey! Somebody come and seize her!” he commanded, as those accompanying her scattered east and west. At that time Kagetoki imprisoned Karaito and took her back to Kamakura, which was most unfortunate. Without even returning home, Kagetoki went straight to Yoritomo’s headquarters, and saying, “I have a souvenir for you from Kōzuke,” handed Karaito over to Yoritomo.

Yoritomo saw her and was overjoyed, and replied, “There is no better gift than this! This conspiracy cannot have been arranged by one person alone, so there must be others in Kamakura of high and low standing assisting her. Investigate at Matsugasaki¹⁴³ with a seventy-five point formal questionnaire,”¹⁴⁴ he said to the warriors. Hearing of this, Matsugaoka-dono left for Kamakura in her palanquin in order to kill Kajihara and die in the process. Hearing of this, Yoritomo said, “Firstly, let’s drag her in here,” and [Karaito] was put into a stone cave behind the palace. It is not even worth mentioning the disparity between Yoritomo’s extremely good luck and Karaito’s extremely bad luck.

Karaito had an elderly mother over sixty years old and a twelve-year-old daughter in Shinano province; Karaito had left for Kamakura around age eighteen, and thought that her daughter would turn twelve this year. The daughter’s name was Manju. In the province of Shinano Manju heard faint tidings that her mother had been imprisoned in Kamakura, and saying, “What on earth has happened?”, she gazed up into the heavens and prostrated herself on the ground, crying

¹⁴³ Unclear. Possibly an error for Matsugaoka.

¹⁴⁴ A *monjō* or *toijō*, a legal document requesting information from the defendant in a lawsuit.

Karaito sōshi: A Tale of Optimism and Good Fortune.

uncontrollably. Fighting back her tears, Manju said, “If I were a bird, I would just fly over. I wish I knew where she is.” The nun, Manju’s grandmother, overheard and lamented, “My sadness is equal to yours. I can never see Karaito again.”

Manju went back to her room, put her clothes overtop of herself and cried and cried, but later that evening, she called Sarashina, her wet nurse, and said, “Listen, Sarashina. I have heard that my mother Karaito is imprisoned in Kamakura, in a stone prison, and I will do anything it takes to get to Kamakura and find her. Please come with me.” Sarashina listened, and cautioned, “We are only women, so how are you going to ask the whereabouts of your parent, Manju?”

Manju listened and responded, “That is a meaningless question: if I go to Kamakura and ask about Karaito, my mother, people will become suspicious. I am thinking that if I work and serve Yoritomo, Lord Chichibu,¹⁴⁵ or Lord Wada¹⁴⁶ for three to five years, since I will be in Kamakura, why shouldn’t find out where she is? What do you think, Sarashina?”

Sarashina, greatly impressed, replied “Even though you are so little, you feel indebted to your mother, showing great filial piety. Even though I am a lowly person, I will never forget my master’s kindness. I will accompany you to the end of the fields and the depths of the mountains.” Manju listened, and, feeling very strongly, thought that they ought to leave that very night, and should dress in travel clothes. Manju’s travel costume that night consisted of a lined raw silk *kimono* as the first layer, a chrysanthemum-dyed *kosode* that would add to the auspiciousness of meeting her mother. Over that went twelve layers of deep

¹⁴⁵ Hatakeyama Shigetada (1164-125), a senior minister in Yoritomo’s government. Known as Chichibu for his landholdings in a place by that name.

¹⁴⁶ Wada Yoshimori (1147-1213), a senior minister in Yoritomo’s government.

Karaito sōshi: A Tale of Optimism and Good Fortune.

purple fabric, and willow-green-coloured *hakama*, and she wore a lacquered reed hat. Sarashina's travel clothes that night consisted of a heavily patterned indigo *kimono* with seven layers of dyed silk, and she wore just a simple pair of hemp *hakama*. They placed various items into a cloth with a heavy pattern, and tied it up, and with Sarashina carrying the bundle on her head, they then departed from Tezuka no Sato.

Since neither Manju nor Sarashina knew where they were going, they got lost at the end of a mountainous road and stood in a daze. Manju said, "Now listen, Sarashina, I have heard that Kamakura is in the east, and I've also heard that the sun and moon rise from the east and set in the west, so we should look to them." They did just that and used the moon as their guide until daybreak.

In Tezuka no Sato, many people had gathered because they had noticed Manju's absence; Manju's grandmother, hearing of this, predicted that Manju had left for Kamakura, and left on foot to try and stop her. The grandmother finally caught up with them at a place called Ame no Miya in Shinano Province.

The grandmother embraced Manju and said, weeping, "Listen Manju, I am sure that Karaito is already dead, and if you abandon me to go to Kamakura, it will be like throwing yourself into the crocodile's jaws. If Yoritomo, the Lord of Kamakura, hears about you, he will kill you too, for being the daughter of the hated Karaito! Please give up this idea!" Manju, hearing this, cried and explained, "If I go to Kamakura and say that I am Karaito's daughter and ask where she is, people will suspect and doubt me. What I instead planned to do was to serve

Karaito sōshi: A Tale of Optimism and Good Fortune.

Yoritomo or Lord Wada or Lord Chichibu for two to three years in hopes that I hear something that will allow me to find out where Mother is.”

Manju’s grandmother, listened and said, “If that is how things are, then there is a temple near Kamakura called the Fujisawa-dōjō, built by a priest of the Ji sect; since I have an acquaintance there, I should hide at Fujisawa-dōjō while you go to Kamakura.” Manju, listened, then said, weeping, “Since this is a journey we are making in secret, I can’t take many people with me, and if we were found out, I would rather just throw myself into a river and leave this miserable world.” At this, her grandmother said, “I heard that it is rare for a child to think so much of her parents, but you have great filial piety, and so, I cannot hold you back. Sarashina, I entreat you, please take good care of her.”

Sarashina listened and said, “Since I said I would accompany her, I would go to the ends of the fields, to the depths of the mountains, into the fire and to the bottom of the water [with her]; I would go in together with her and sink together with her. Please set your mind at ease.” At this, the grandmother said, “If that’s how things are, then take a man with you as far as Kamakura,” and sent a male servant named Gorōmaru with them. Saying their farewells they parted, and there was no break in the tears that wet their sleeves as they went this way and that.

Manju and Sarashina departed from Ame no miya and passed through various places, such as the village of Fukashi, whose name auspiciously suggests the depth of the bond between parent and child. The smoke rising from the peak of Asama was like the feelings that overflowed from their bodies; they passed by the place called Iriyama, and also the post station of Tokiwa, well known in Kōzuke

Karaito sōshi: A Tale of Optimism and Good Fortune.

Province. They prostrated themselves and prayed at Ichi no Omiya. When they departed from Ninotamahara, they passed Mount Chichibu, a parent in name only, and Sue no Matsuyama, the mountain of waiting. They made their way through the Kasumi Barrier, and through the village of Iruma no Kōriyama, and through countless other villages. They passed Togami Plain, in Hoshi Valley, lit by cloudless starlight, and arrived in Kamakura. They went to the Hachiman shrine at Tsurugaoka, where Manju prayed. “Hail, Great Bodhisattva Hachiman, surpassing all other gods: I heard that you were the god of filial piety, so please, please let me see my mother, Karaito before her life, fleeting as the dew, comes to an end,” she prayed wholeheartedly. She spent the night in seclusion at the shrine, and when dawn came wrote a detailed letter to her grandmother, stating, “We got to Kamakura safely. Please take care of your life. It is said that turtles whose lives are complete meet in Hōrai,¹⁴⁷ and a certain poem says,

If you are alive, then you can see the autumn moon year by year, but if your life disappears like dewdrops, then you will not see the moon anymore.¹⁴⁸

So, Grandma, life is what is important. If your life is prolonged, you will surely be able to see Karaito, and me, again.” She then signed the letter, “From Manju in Kamakura to Grandma in Tezuka Village,” and when Gorōmaru arrived at Tsurugaoka she told him, “This is as far as you will accompany us. Goodbye,” and sent him back to Tezuka Village with the letter.

After that, Manju went to Yoritomo’s castle and asked to be taken into service there. Yoritomo’s wife listened and questioned Manju, “Where are you from and

¹⁴⁷ The land of the immortals in Chinese legend.

¹⁴⁸ There is a similar poem in the *Shinkokinshū* (1205).

Karaito sōshi: A Tale of Optimism and Good Fortune.

what is the name of your parents?” Manju listened and said, “My father is the superintendent of the shrine at Rokusho¹⁴⁹ in Musashi Province. I do not wish to give you the name of my parents.” Hearing that, Yoritomo’s wife was concerned that Manju would not name her parents, but she announced, “You will serve in the Chamberlains’ Quarters,”¹⁵⁰ and entrusted her to the senior female attendants. In the Chamberlains’ Quarters, Manju worked extremely hard, taking on extra tasks that others were asked to do, and because of her intense diligence, the other attendants spoke admiringly of her, and Yoritomo’s wife favoured her. For the first twenty days, when others were talking, Manju would pay close attention in hopes of hearing Karaito’s name, but did not. When Manju was awake one night, she said to her wet nurse, “Listen Sarashina! It has been more than twenty days, and though I listen and listen, no one mentions Karaito’s name, which must mean that she is not alive anymore. If she were still alive, no matter whether bad or good, people would still gossip about her, but as nobody mentions her, she must be dead. We spent thirty-two days coming here to visit her here, but cannot. How sad!”, Manju cried, deep in despair. Sarashina got very angry and said, “When we left Shinano, you said that you would stay in Kamakura for three to five years, but after only twenty days, you are crying. When people see your tears, they will certainly sentence you to death, and instead of staying here and suffering, I will just go home to Shinano tomorrow and you will be on your own, Manju.” Manju was greatly surprised and hugged Sarashina and wept, “In that case I will not cry

¹⁴⁹ The shrine being referred to here is not actually in existence at the beginning of the Kamakura period/ end of the Heian period.

¹⁵⁰ *Jijū no tsubone*, probably here referring to the quarters for female attendants who served the shogun’s wife.

Karaito sōshi: A Tale of Optimism and Good Fortune.

from now on. Please change your mind.” The two of them wept for the rest of the night.

When dawn had broken, Manju went to the back of the castle and looked around, where a lowly female servant came from somewhere and said, “Hey Manju! You cannot enter into this simple gate.¹⁵¹ It is not allowed.” Hearing that, Manju asked why that was prohibited, and the woman replied, “The female attendant of Yoritomo, the person called Karaito, is kept in a stone prison, so from here on, no matter if it is a man or a woman, no one is allowed to go in,” the woman replied.

On hearing the name of Karaito, Manju was so happy, in fact, that if she were snow, she would melt right then and there. She said to the other servant, “Oh thank you for telling me that... I didn’t even dream of it!” She euphorically returned to the castle, summoned Sarashina, “Be joyful! I just heard the whereabouts of Karaito!” As she was speaking, she was once again overwhelmed by tears. Sarashina also let flow tears of joy.

On the twentieth day of the Third Month, there was no one in the castle because they all went to view the cherry blossoms in the mountains. Thinking that tonight she would visit where her mother was, Manju sneaked out of the castle, and when she saw the simple gate; as if it was a *hōben*, a gift from the god Hachiman, there were no guards and the gate was slightly ajar. Manju was happy, but she suspected that there could be others watching her, and there might be stray dogs inside [the gate], and so she made Sarashina stand guard by the gate and went in herself, looking here and there. The wind in the pines, blowing down

¹⁵¹ *Kugimon*, probably an abbreviated style of gate.

Karaito sōshi: A Tale of Optimism and Good Fortune.

from the sky, made a noise when it hit the bottom of a boulder that made her suspect that there might be people there, so she would look, calming her nerves. Around the middle of the hour of the boar¹⁵² on the twentieth day, the clouds cleared from the sky, and she could see the moon a little bit. When she made her way in to look into a small patch of pine trees, she could see the stone prison. Feeling joyous, Manju approached it quickly and touched the prison door, listening for any sounds on the other side. Karaito, hearing that someone was there, said, weeping profusely, “Who is it at the door? Who is there? Is it a monster or someone here to kill me? If you are a spirit messenger, then I want to leave this miserable world.”¹⁵³ Manju, hearing that, felt great pity, and put her hand through a gap in the prison, taking her mother’s hand, and asked, weeping, “Is this my mother’s hand? I am Manju. I’ve missed you.” She cried an ocean’s worth of tears.

Hearing this, Karaito said, weeping profusely, “I left my daughter Manju in Shinano, but know that she turns twelve this year. Is this a dream, reality, or a vision? If it is a dream, wake me quickly. After waking, this will be bitter indeed.”

“Just as you said, I was in Shinano, but when I heard that you were a prisoner, I came with the intention of changing places with you.” On hearing that, Karaito again took Manju’s hand and shed tears of joy. Fighting back her tears, she said, “Is your grandmother still well? I miss her.” Manju, hearing that said, “She is well, so please set your mind at ease.”

Karaito asked, “Did you come by yourself?”

¹⁵² About eleven p.m.

¹⁵³ The same phrase that is used by Manju with her grandmother, pages 133 and 138 of the original text.

Karaito sōshi: A Tale of Optimism and Good Fortune.

Manju listened and replied, “I brought Sarashina with me.”

Karaito then asked, “Where are you hiding, Sarashina?”

Manju said, “I made her wait by the gate, because I was worried about being seen.”

Finally Manju brought Sarashina to see Karaito. Karaito looked at her and said, “It’s been so long since I’ve seen you, Sarashina. You must have been moved by my situation. As for Manju, it makes sense that she would come up and see me because we are parent and child, but you are just a wet nurse, not a family member, so it is most unexpected for you to come up this way. Since olden days, there have been servants who would visit their master who is flourishing, but I have never heard of such a servant who would visit a downtrodden master in previous generations, or in generations to come.” The tears that both of them shed were like falling rain. After that, Karaito, holding back her tears, said, “For you and I, alive and in the world, that we could see each other... my worldly attachment has been cleared. Sarashina, I beseech you: please take [Manju] back to Shinano.”

Manju listened, and said, weeping, “Since I have left Shinano, I have thought only of being your replacement. I absolutely will not return to Shinano.”

“In that case”, said Karaito, crying, “Don’t visit me frequently. If people find this out, then being my child, you will be sent to death or exiled before me, so be very careful to hide your identity.”

“If I don’t name my province,” replied Manju, weeping, “then there will be no person who will find out.”

Karaito sōshi: A Tale of Optimism and Good Fortune.

The night was ending and so they said goodbye, and Manju and Sarashina returned to the castle. Along the way, Manju stopped in town and sold her *kosode*, and it was touching how she and Sarashina took turns visiting [Karaito] in secret and so looked after her for nine months.

On the second day of the First Month of the following year, a strange incident occurred in the Lion Room where Yoritomo normally prayed.¹⁵⁴ Six young pine trees sprang up with their roots in the edge of the *tatami* mats. Yoritomo found this to be extremely disturbing and said, “This kind of plant should normally have roots in the soil, but these do on the edge of the tatami. These are very suspicious. Does this mean that there is trouble in Kamakura, or is it a bad omen for me personally? Summon the diviner.”¹⁵⁵

Abe no Nakamochi, a well-known diviner in Kamakura at that time, was summoned and questioned. “Listen well, Nakamochi. In the Lion Room where I always pray, overnight, six little pine trees sprang up. Please divine whether this indicates a disturbance in Kamakura, in Japan, or if it is a bad omen meant for me.”

Abe no Nakamochi listened, and made an auspicious divination: “Well, it is said that the reeds and the bush clover often extend the life of their flowers. However, the peach tree in the garden of the Queen Mother of the West¹⁵⁶ only blooms and bears fruit once every three thousand years. No one has seen it. One hears that it can take eight thousand years for the leaves of the camellia to renew

¹⁵⁴ Shishinoma --- this is similar to the word for the high seat of the Buddha, the Shishi no za.

¹⁵⁵ *Onmyōji*, yin-yang diviner.

¹⁵⁶ Xi Wangmu, J. Seiōbō, a female deity associated with Daoism.

Karaito sōshi: A Tale of Optimism and Good Fortune.

themselves, and eight thousand years for some grasses to grow.¹⁵⁷ However, a thousand years of life are not granted to the twin-trunked pine trees. Well, the Lord of Kamakura will live for millennia and Kamakura will surely prosper for six thousand years. For something so auspicious, you should move the branches of the twin-trunked pine¹⁵⁸ to the enclosure within the jeweled fence at Tsurugaoka Shrine, making it look like Hōrai, and bring twelve gentle women, and have them sing *imayō*; if you do so, the favour of the gods will be deep, and you will have good fortune.”

Yoritomo thought intently about it and decided to move the six pines to within the jeweled fence at Tsurugaoka Shrine and assemble twelve gentle women. The first woman chosen was Senjū no mae,¹⁵⁹ daughter of the wealthy brothel-keeper Tegoshi. The second woman was from Tōtōmi province, the daughter of Yuya, Jijū. As for the third, she was Kamezuru of the Kise River, and the fourth was the daughter to wealthy Yamashita, from Sagami, Toragozen. The fifth performer was a *shirabyōshi* called ‘Peony’, from near the Iruma River in Musashi. There were eleven women, starting with these.

It has been said that Kamakura is broad, but a twelfth girl was lacking, and was searched for here and there. After this, Sarashina, drew close to Manju and said, “You are beautiful and skilled at *imayō*, so you should go to this event and sing *imayō*, Manju!” Manju listened and said, “Instead of regular *imayō*, this time, it will be a special kind for an auspicious event, so how can I possibly do it? I

¹⁵⁷ This is referring to Zhuangzi.

¹⁵⁸ Referring here to the pines growing in the tatami.

¹⁵⁹ She appears in volume ten of the *Heike monogatari* as one of Yoritomo’s female attendants, skilled in song and dance.

Karaito sōshi: A Tale of Optimism and Good Fortune.

won't even think about doing it." Sarashina grew very angry at this, and said, "If you sing *imayō* at this kind of event, you will surely be rewarded." So saying, she went to talk to an attendant of Yoritomo's wife about Manju's abilities. The attendant told Yoritomo's wife and Yoritomo himself. Yoritomo was greatly overjoyed, and since he wanted to look at Manju, he summoned her to an audience, saw her, and was very pleased. Yoritomo's wife gave Manju a twelve-layered *kimono*. As it was, Manju was beautiful, but once she wore that, there was no equal to her.

A replica of Mount Hōrai was built in front of the shrine on the fifteenth day of the First Month, and to the left of the shrine building were Yoritomo's seat and those of the greater and lesser lords of the eight provinces of Kantō, said to number eight hundred and eight in all. Then to the right were the seats for Yoritomo's mother and wife, and after them the seats for the wives of the great lords of the eight provinces of Kantō, then seats for other high-ranking ladies. There was an uncountable number of seats in the end. So many came from Kamakura, all of the noble and lowly alike, that there was not even enough room at Tsurugaoka for horses to stand. Twelve shrine maidens and seventy-five shrine attendants performed *kagura*. The first lady came out and began performing her *imayō* after the crowd was cheering and continued with "Journey down the Sea Road: ¹⁶⁰ "One may gaze in the unclouded light of the night moon at Mount Ōsaka, [but] the bridge at Karahashi in Seta, the village of Noji, the haze clouding

¹⁶⁰ The *imayō* consists largely of the names of famous places between Mount Ōsaka, near the capital, and Kamakura, frequently accompanied by some kind of wordplay. It also appears in chapter ten the McCullough translation of the *Heike monogatari*.

Karaito sōshi: A Tale of Optimism and Good Fortune.

over Kagami, Mirror Mountain, and the thatched eaves of the gatehouse at Fuwa Barrier are the dreams of fleeting sleep; one wakes at the station at Same no I, Waking Well, then the insects lose their power at Owari, and, like the Eight Bridges like spiders' legs that span the three rivers of Mikawa, one's thoughts may go here and there. Like the small boat that moves without being poled on the rising tide at Hamana Bridge in Tōtōmi, where one visits friends and strangers, as the boat is rowed so may one think longingly of things. One passes Hikima Station, where one draws a horse as one might draw bows of spindle tree or zelkova, Sayo no Nakayama, Mountain of the Night, and Seto, and as one goes along, passing the path on Mount Utsu overgrown with vines, and Tegoshi, if one pushes open the gate at Kiyomi Barrier, where the moon is clear, and looks at the dawn sky, surely Mount Fuji's smoke will trail in the sky. One sees in a dream those splendid people in the capital, who emerge during this reign like the province of Izu; [like] the jeweled box of Urashima is Mount Hakone, which one regrets opening. When one comes to Mount Kamakura and looks, surely there is Tsurugaoka, so called for its one-thousand-year cranes and one-thousand-year pine trees, all of which are auspicious." The second performer was Kamezuru of Kisegawa, who sang "Dyed Bush Clover": "The beach reeds at Ise, the reeds of Naniwa; though there are said to be many names of the grasses of Mount Kamakura and the Plain of Musashi, surely none can match the Dyed Bush Clover." The third was Jijū, daughter of Yuya, who danced the gagaku dance "Great Peace." The fourth was Peony, of the Iruma River, who sang "Broken Inkstone."

Karaito sōshi: A Tale of Optimism and Good Fortune.

The fifth performer was Manju, in the *kimono* given to her by Yoritomo's wife. Since it was her thirteenth spring, she was wearing the twelve-layered robe and had turned back both her flower-like sleeves; when she came out from the musicians' room she looked just like a bush warbler flapping its wings from within a blossoming tree. This sight superseded everything else. Suddenly, she started singing: "One hears of the Seven Valley Villages of Kamakura. The people who live in the valley of the plum, the first to bloom in spring, or the folding fan valley, have cool hearts. [There is the] valley where the dew settles on the reeds in autumn, and the valley of the turtles unchanging for ten thousand years beneath the snow that falls into the spring; the standing waves of Yuhi Beach, where the cranes call to each other in withered voices, continue to Iishima and Enoshima. The auspicious deity Benzaiten at Enoshima came bearing precious jewels of virtue measureless as the sea. May our lord's reign last until pebbles grow into boulders and moss grows on them, and may the auspicious Manzairaku dance at the twin-trunked pine of Takasago extend your life. Dongfang Shuo lived nine thousand years, Uddaka Rāmaputta lived eighty thousand years, and Vimalakirti lived one thousand years. The peach tree in the garden of the Queen Mother of the West is said to bloom and bear fruit only once per three thousand years, but this is unlikely to be the case for the twin-trunked pine. You, Yoritomo, are supposed to live for millennia and prosper for six thousand years, and for such happy circumstances, I humbly give you this branch from the twin-trunked pine and wish you infinite good fortune, happiness and joy." She was waving a branch of pine over her head, and dancing against an all-white

Karaito sōshi: A Tale of Optimism and Good Fortune.

backdrop, and while dancing, she danced toward Yoritomo two or three or four or five times; seeing this, Yoritomo stood up near Mount Hōrai, wearing his court hat and a short sword with a white sheath and gold fittings, and threw up the white backdrop, and stepped out, saying, “Since I am in such happy circumstances, perhaps you will give me a branch of the twin-trunked pine.” Yoritomo had always excelled at *imayō*, and danced all of the different steps [along with Manju], singing “Flowing Fans” all the way to the end. While dancing, the flower-like sleeves of Manju overlapped with the sleeves of Yoritomo’s hunting robe again and again, and as they danced two or three or four or five times, even though there was no wind, the jewelled door to the shrine rattled and suddenly opened, as if Hachiman was listening too. Then the bamboo blinds at all eight hundred and eight seats rattled noisily, and the crowd of people, high and low, was in an uproar. Thereafter, Yoritomo went back into his seat as Manju returned to the musicians’ room. “Somebody take care of it. Settle this down,” ordered Yoritomo. It is said that he did not sing any more *imayō*, but had a drinking party until the evening of that spring day. When that day ended, everyone returned home to Kamakura.

The next day, Yoritomo summoned Manju and praised her extraordinary gift, exclaiming that she sang wonderfully. He then proceeded to ask her where she was from and who her parents are, as he wished to send them gifts. Manju listened and thought, that she did not want to tell, but realised that if she did not tell him now she was unlikely to have a better chance, so she determinedly told him, “My mother is Karaito, in the stone prison at the back of his palace. She left

Karaito sōshi: A Tale of Optimism and Good Fortune.

when I was four, but in the spring of last year news of her becoming your prisoner reached me in the province of Shinano, and I did not know what to do, so I came here thinking that I could exchange her life for mine. As the gift you offered me for my *imayō* performance this time, please take my life instead of my mother's."

Hearing this, Yoritomo was shocked, and could not speak for some time. He finally said, "So, Karaito is your mother? I never thought of saving Karaito, even if the head of a raven became white or even if a horse grew a horn, but compared to the joy your performance has given me, I do not regret giving up anything. If Karaito is still alive, then bring her quickly and let Manju take her," he proclaimed. Motosuke said, "I understand," tore down the stone prison, and brought Karaito, who had been in the prison for more than two years, with him to the palace garden and handed her over to Manju. Manju felt nothing short of intense joy. She embraced her mother tightly and both shed tears of happiness. Starting with Yoritomo, his mother, wife, and all the samurai who were present said, "Amongst people's treasures, there is no treasure greater than a child. It is truly strange that Manju didn't take into account that she is only a woman, only twelve to thirteen years old, and came to rescue her mother who was in the crocodile's lair." Saying this, everyone was moved to tears.

Afterwards, Yoritomo, wanting to give Manju gifts, granted her ten thousand *kan* of land in the province of Shinano, at Tezuka no Sato. A thousand *ryō* in gold and a thousand bolts of Fuji cotton were sent from his wife to Manju's lodging. The gift from Yoritomo's mother was gold dust worth five hundred *ryō* and a thousand measures of the finest Mino silk. Then, numerous daimyō in Kamakura

Karaito sōshi: A Tale of Optimism and Good Fortune.

also wanted to give Manju gifts, and did so. After that, Yoritomo, taking his leave of them, said, “I would like to keep you in Kamakura, Manju, but your mother’s heart is fierce, so please hurry home to Shinano.”

Manju was overjoyed and took Karaito with her back to Shinano. While it had taken Manju and Sarashina thirty-two days to get to Kamakura, it took them only five days to return home. When they arrived in Tezuka Village and went to see Manju’s grandmother, she was greatly ill and was lying down crying that now was it that she could not go on, and it was then that Manju said, “Grandmother! Manju and Karaito are back! We are here!” The grandmother saw them, parent and child, and cried tears and tears of joy, soon followed by everyone in the family.

Because Manju was pious to her parent(s), the Great Bodhisattva Hachiman of Tsurugaoka granted favours to her and she was able to sing *imayō*, and got land and saved her mother, who was imprisoned for two years. It has been said that Manju received great treasures, and her children flourished too. One hears that it was all because of Manju’s filial piety. Everyone who hears this thinks it is a joyful story. Everyone!!

Karaito sōshi: A Tale of Optimism and Good Fortune.

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***Karaito sōshi*: A Tale of Optimism and Good Fortune.**

7. Appendix

Original text of *Karaito sōshi* from Ichiko Teiji, ed. *Otogizōshi* 御伽草子 . Nihon Koten Bungaku Taikei 日本古典文学大系 38. Tokyo: Iwanami Shoten 岩波書店, 1980.

一一八三年。この年七月二十五日、平家都落。七月二十八日、義仲は京都に入った。二兵衛府の次官。源頼朝は平治元年十二月右兵衛権佐に任じたが、間もなく官を解かれ伊豆に流されたので、前右兵衛佐とよばれた。平家物語でも兵衛佐として書かれている。三関東八か国。相模・武蔵・安房・上総・下総・常陸・上野・下野。今の関東地方。四寝殿の東西の対の屋から南に通ずる長廊の中間にあり、四脚門から中庭に行く通路になっているところ。五以下の文は平家物語、卷八、征夷將軍院宣および法住寺合戦による。↓補注三六。六左馬寮の長官。寿永二年八月十日、義仲は左馬頭に任ぜられた(百鍊抄)。寿永三年正月征夷大將軍、同月二十日、範頼・義経に敗れ、粟津で死んだ、年三十一。七為義の十男。新宮十郎といい、新宮に住み十郎藏人と号した。はじめ義盛という。のち頼朝に謀叛したため、文治二年(一一八六)五月和泉国で殺された。八濁点底本のまま。日葡辞書・ロ氏文典・平家物語等すべて「クワンバク」とある。九天皇。日葡辞書に「シユシヤウ、テイワウ、タイシヤウ」、易林本節用集「主上(シユシヤウ)」。一〇奇怪(い)を強めていう。あやしくとがめるべきだ。不都合だ。けしからぬ。一一退治とも書く。一二底本「きたけ」。同板の後摺本で「きたけ」となっているものもある。佐竹の冠者は隆義で、常陸国(茨城県)久慈郡佐竹に住した。平家物語では義仲同様、

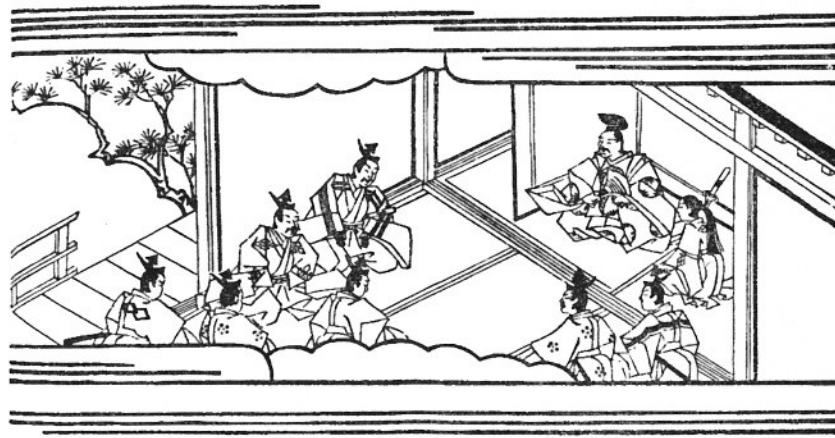
唐糸さうし

壽永二年の秋の頃、鎌倉の、兵衛佐頼朝は、八ヶ國の、侍たちを、皆鎌倉へ召しおぼせ、中門に出(で)させ給ひて、侍たちに向つて仰せけるは、「いかに方々聞き給へ。そもく平家は、頼朝が威勢に恐れてこそ、都をば落ちて候に、木曾の左馬頭義仲、十郎藏人行家らが、高名顔に、關白にやならん、主上にや參らん、法皇にやならんと、天下をほしいままにふるまふことこそ、きつくわいなれ。平家對治のさきに、義仲を對治せん。佐竹の冠者もその由を申(し)、奥州の秀衡も、九郎冠者義経を、上せんと申(す)なり。この十月のころなるべし。勢を殘さでつれ給へ。支度せよ」とぞ仰せける。侍たちは承り「かしこまる」と申(し)て、皆國々へぞ下られける。*

折ふしその頃、鎌倉殿に、唐糸の前と申(し)て、御所方の女房あり。これは、信濃國の、木曾殿の侍に、手塚の太郎金刺の光盛が娘なり。あまりに琵琶の上手なり、琴もすぐれてあればとて、十八の年、鎌倉へ召しのぼせ、管絃の座敷を預けらるゝが、唐糸は此由をうけ給はり、なさけなのことどもや、木曾殿の御滅亡は、親一門の滅亡な

意に背く例として佐竹・秀衡をあげて
 いるのに、これは、義仲を討つことを
 勧める者と変えているのがおもしろい。
 ↓補注三六。二三信濃国(長野県)諏訪
 郡諏訪神社下社の祝部金刺氏の一族と
 いう。義仲の家来で、斎藤実盛を討つ
 たことで有名。寿永三年正月、義仲と
 前後して死す。底本「かなざし」。
 一四一間所。一つの間。一室。あるいは人
 間所で、人の居ない室か。一五事を奏
 上する者。申次。取次の役。一六どう
 いう音信かとお思ひになつて。風のた
 より、ほのかなたより、うわさとい
 う意に多く用いるが、ここは、遠くか
 ら来た手紙をいう。一七評議と同じ。
 相談。一八奥州。両国は陸奥と出羽。
 元伝聞推定の助動詞。上京という話
 です。二〇この情報を知らせた今度の
 御札としては。二一こちらで。鎌倉で。
 末行の「それにて」と相応じている。
 三二どのように。どんなにでもして。
 三一脇指は一刀というのと大体同じ。
 一刀あてて(一さしにさして)命を失お
 うという意。脇指は丹緑本に脇指とし
 たところがあり、易林本節用集にもこ
 の字をあてて。脇差とも書く。二四重
 代は代々持ち伝える宝物の意。武家で
 は刀・鎧等の武器についていう。「重
 代に」は「重代の」と異り、「重代の
 品々」のうちの一つなる」の意。三木
 曾の家に伝わる名劍の名。著衣か。
 三事変などを急いで報告すること。
 あるいは忠心か。三非常に沢山なこ
 とのたとえ。

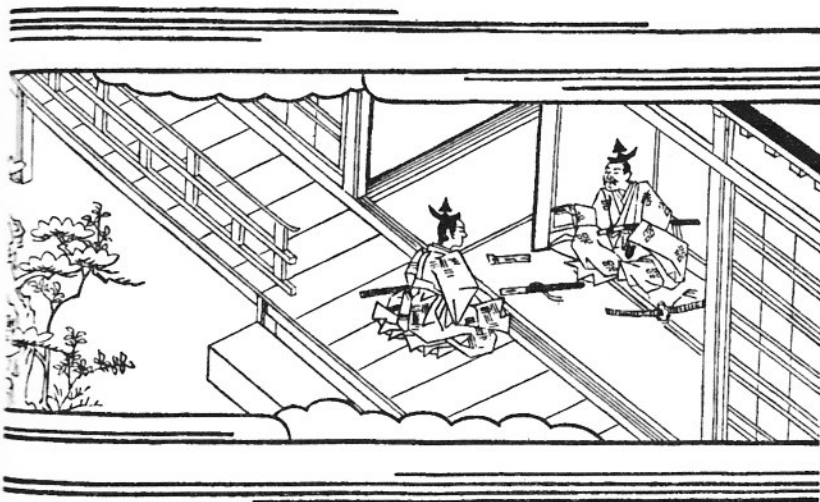
唐糸さうし



給はれ」とこそ書いたりけり。
 あそばしける。「そもく唐糸が注進をば、山ほどにおぼしめす、此度のよろこびには、
 越後信濃を取らするなり。唐糸それにて、頼朝が命を取ならば、關東八ヶ國を、父の

り、いかにもして此事を、木曾殿へ聞かせ奉らん
 とて、ひとま所へ忍び入(り)、文こまくと書き
 下人の男に持たせて、都へとてこそ上せらるゝ。
 下人鎌倉を出(で)て、十三日と申(す)には、都に
 著きて、父の手塚が奏者にて、かの文を木曾殿へ
 奉る。義仲ひらきて御覽じて、これはいかなる、
 風のたよりとおぼしめし讀み給ふに、「鎌倉中
 ては、木曾殿御大事の御評談、奥、兩國と關東勢
 が、ひとつに成、十月の中頃には、都上りと申
 (す)なり。此たびのよろこびには、父の手塚に、
 越後信濃を下されよ。これにて唐糸が、いかやう
 にも、頼朝の御命を、一脇指あてがひ奉らん。木
 曾殿の御重代に、ちやくいと申(す)脇指をそへて、

- 一 なさんとするの約。しようと思うするつもりだ。
- 二 御台所の略。貴人の北の方、妻をいう。
- 三 露ははかないものをたとえていう語。はかない命。唐糸の生命をさしている。失敗して死んだら。
- 四 意味が通じ難い。父に恩返ししたと思えの意か。
- 五 ゆるすは、そらす、離す意。離さないで。
- 六 運歩色葉集・日葡辞書・謡曲等すべて「スイメン」とある。
- 七 果報は因果の応報、むくい意から転じてしあわせがよいことをいう。「いみじき」は甚だしい、すばらしい。非常に幸運な。前世からもって生れた幸いのすばらしい。
- 八 どうにかこうにか。何とかかんとかして。
- 九 ちやうどその時。次の「その頃」とやや重複した言い方。
- 一〇 武家時代、將軍を御所と尊称したのに対して、將軍の父(前將軍)を大御所と尊称した(鎌倉の公方の場合にもいう)。ここは大をも尊敬の意に用い、將軍をいうか。頼朝のことあるいは頼朝の御所を大御所とよんだ例は、「木曾義高物語」幸若舞曲の「景清」「静」等にもある。ただし、「一四二頁六行・一四六頁二行」によれば、頼朝とは別人で、頼朝あるいは御台の母などに当る老女をさすようである。
- 二 葉湯。葉を入れた湯(三)。



手塚^{てづか}に取らせ、天^{あめ}が下の、副將軍^{ふくしやうぐん}となさうずるなり。唐糸^{からいと}をば、義仲^{よしのなか}が、御臺^{みだい}になすべし。もし又露^{つゆ}の命^{いのち}を失はゞ、父^{ちち}の恩^{おん}に報^{ほう}ぜよかし。此事^{このこと}人に知^しらすな」と、書^かきとゞめ、木曾^{きそ}に傳^{つた}はる重代^{ちゆうだい}の、ちやくいと申^{まう}(す)脇指^{わきさし}をさしそへ下^{くだ}されける。下人^{げにん}はこれを給^{たま}はりて鎌倉^{かまくら}へこそ下^{くだ}りけれ。

唐糸^{からいと}御文^{ごぶん}見參^{みまゐ}らせ、なのめならず^{よろこ}に喜びて、かの脇指^{わきさし}を、肌身^{はだみ}をゆるさずさしもつて、頼朝^{よりとも}の、睡眠^{すいめん}のたびごとに、ねらひけるこそ恐^{おそ}ろしけれ。さすがに頼朝^{よりとも}は、果報^{くわほう}いみじき、大將軍^{たいしやうぐん}にてましくければ、とかく、のがれ給ふぞめでたけれ。折節^{おりふし}その頃^{ころ}、大御所^{おみ}さま、御臺^{みだい}さまの、藥^{くすり}の風呂^{ふろ}の候^{ころ}に、かの唐糸^{からいと}も、御供^{ごとも}申^{まう}(し)て參^{まゐ}られける。其日^{そのひ}の風呂^{ふろ}の奉行^{へぎやう}には、土屋^{つちや}の三郎^{ざぶろう}もとすけなり。もとすけ、唐糸^{からいと}の前^{まへ}が小袖^{こそで}の下^{した}より、かの脇指^{わきさし}を見^みつけつゝ、「此衣^{このきぬ}の主^{ぬし}は、たれ人^{ひと}ぞ」と尋^{たづ}ねける。供^{とも}の女房^{にようばう}うけ給^{たま}はり、一言^{ひとこと}糸^{いと}を

三 主君の命令を受けて物事を行うこと、またその人。ここはかかり、当番くらいの意。

三三 未詳。幸若舞曲「馬揃」に「土屋三郎」、平家物語、卷十、藤戸に「土屋三郎宗遠」とあるが、これと同一人か。宗遠は土屋系図によると平家の子孫で、相模国土屋の住人、頼朝に仕えて功があった。「もとすけ」は後に「もと助(すけ)」とあり、丹祿本には「もと助」「もと介」などある。

四 どう見ても。たしかに。きつと。

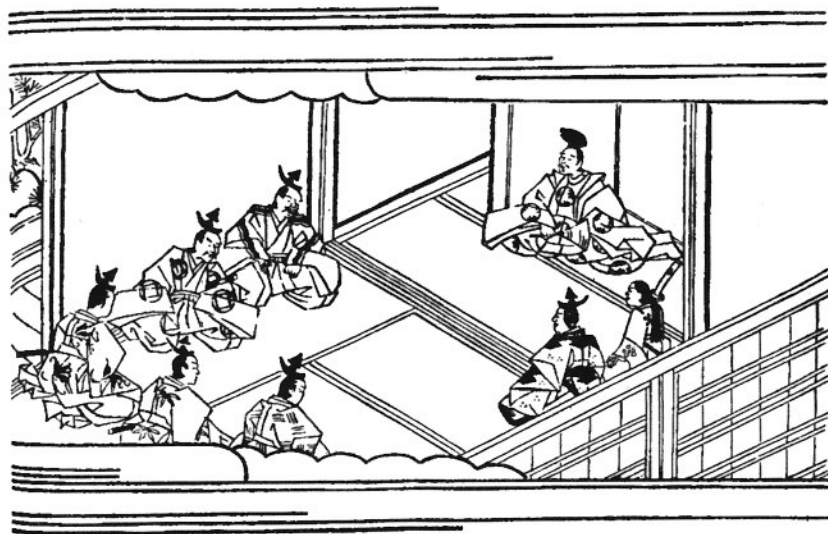
五 なし申さぬぞの意。しないのだ。

六 私(土屋)の風呂の奉行の際に。奉行をしていて。

七 そもそも。一体。

八 強めていう語。まことに。大そう。非常に。

見つけ申(し)て候。そも唐糸と申(す)は、木曾殿の御内成、手塚の太郎、金刺の光盛が娘なり。いかさまこれは、我君様の、御命を、ねらひ奉るなり、御身近く寄せられ、召使はれ候御事、中く君の、御不覺なり」とぞ申(し)ける。頼朝きこしめし大きに



の御小袖なり」と申(す)。もとすけ大きに驚き、あの唐糸と申(す)は、木曾殿の内に、手塚の太郎が娘なり、いかさまこれは、わが君様の御命を、ねらひ奉る女なり、君に此事を知らせ奉らんとて、御所をさしてぞ参りける。頼朝は御覽じて、「何とてもとすけは、風呂の奉行は申さぬぞ」。もとすけうけ給(は)り、

「土屋が風呂の奉行に、寶を見つけて候ぞ。御覽ぜよ」と奉る。頼朝御覽じて、「さても不思議の事どもかな。これは、木曾に傳はる重代に、ちやくいと申(す)脇指なり。何とてもと助は、見つけたるぞ」とのたまへば、

「御所方の女房、唐糸の前が、小袖の下より、

一 何で、どうして…さしているのか。
二 重代の脇指をもらってもっている
というのは似合わぬことだ。
三 何はともあれ。
四 相摸国(神奈川県)、北鎌倉、円覚寺の南にあたる地。松岡東慶寺をさす。東慶寺は臨済宗の尼院で、開山の覚山尼は北条時宗の妻、貞時の母。弘安八年(二八五)尼となりこの寺を草創した。この話よりも百年余のちのことであつて年代が合わない。
五 召し連れて。
六 部屋。局は仕切る意の下二段動詞。つばぬから派生した名詞。殿舎の中を仕切つてへやとしたことから生じた語。
七 あれこれと。何かにつけて。何にしても。
八 未詳。池上・洗足池の付近をいうか。
九 貫は、鎌倉以後、武家の知行高を換算する際に用いた単位で、田地、二段あるいは三段、五段を一貫文とした。
一〇 土屋に(与える)といつて下された。
一一 おきて。法律。禁令。
一二 娑婆世界。人間界。
一三 仏寺。
一四 未詳。さんげ(懺悔)の誤りか。あるいは「山林したる」で、山門禪林に入るなどの意か。
一五 子細はかれこれ言い立てるほどの事情。とやかくとがめることはあるまい。
一六 罪とがを責めようというのなら、

驚き「唐糸召せ」とぞ仰せける。「承る」と申(し)て、御前へ召しいだす。御前にかしこまる。頼朝御覽じて、「何とて汝は、木曾が重代に、ちやくいと申(す)脇指をば、さしたるらん」と、問はせ給へば、「これは木曾に仕へ申(す)とき、形見に見よとて、給はりて候」と申(し)ける。頼朝きこしめし、女の形見に、重代は似合はぬなり、先氣づかひにおぼしめすまゝ、「世のしづまるまで、松が岡殿へ、預け奉れ、土屋」とぞ仰せける。土屋承り、唐糸を引具して、松が岡に預け奉る。その後土屋は唐糸の前が局にて、木曾殿よりの、御文を見つけいだし、頼朝へ奉る。兵衛佐殿御覽じて、天の與ふる寶なりとて、八幡の寶殿に、深くこめをかるゝ。もとすけは、とにかくに、守護神なりとて、武藏國、池の庄、一万貫の所を、土屋にとてこそくだされける。

その後、「唐糸召せ」とぞ仰せける。土屋うけ給はり、松が岡へ参り、このよし申(し)上る。松が岡にはきこしめし、「そもく頼朝は、日本の主となるべき者が、禮儀法度を知らで、日本の主になりがたし。いかにもとすけ、物を聞け。佛は、悪人を助けんため、淨土をたてさせ給ふ、その如くにこの界にても、悪人を助けんがために、出家は仏舎をたつるなり。たとひ、主に向つて弓を引、親に向つて太刀をぬき、牛馬の首を斬りたりとも、さんりんしたる悪人に、子細はあらじと思ふ也。さやうに咎を

在家に預けておけばよいのに、預けておかないで。
一七 出家の対。在俗の人。俗人の家。
一八 濁点底本のまま。次も同じ。行きとどかないこと。不注意。
一九 申す必要はない。問うまでもない。自らもとめて。わざわざ。
二〇 舌を食いきって死のう。

三 「上日」または「定日」。次の「ちやうにち」を丹緑本では「せうにち」としている。上日は当番の日。上日の者は、その日に当番の者。定日もほぼ同じ意。
三三 添えられたのは松が岡殿のようにもとれるが、頼朝であろう。頼朝が当番の者を添えておかれたが、その目を忍んでこっそりとの意か。
三四 武蔵国(東京都)北多摩郡府中の六所神社(いまの大国魂神社)のあたり。
三五 上野国(群馬県)利根郡。いま沼田市。
三六 百日参りをして、の意か。
三七 残念なことであった。思うにまかせぬことであった。
三八 だれかいけないか(つかまえて)。元 命令。
三九 どんな土産にもました土産だ。何よりもよい土産だ。

唐糸さうし

責むべくは、在家に預けてをかすして、自らに預けをき、咎を責むべきとて、かへせとは、もとすけが不届か、頼朝の不届か、申(す)に及ばず。ことに自ら出家と申し女といひ、頼朝は、もとめて恥をかゝするか、舌を喰はん」と御腹たつ。力及ばずもとすけは、御所さまへ参り、此由をぞ申(し)ける。頼朝きこしめし、「その儀ならば、松が岡殿の、御腹のなをるまで、預けをき奉れ」とて、かさねて子細はましませず。

その後、松が岡殿には、とにかくに唐糸は、大事の者にて候へば、鎌倉中に置きては、あしかりなん、急ひで信濃へ下れとて、ちやうにちの者を添へらるゝを、忍びて信濃國へぞ送られける。武蔵國、六所と申(す)ところにて、梶原平三景時は、上野國、沼田の庄にて、百日の日をふんで、いま鎌倉へ上るとて、唐糸と行きあふこそ、本意なけれ。景時見るよりも、「それなるは唐糸か。我君の御命を、ねらひ奉るくせものなり、それそれたそ」と下知すれば、ちやうにちの者も、西東へばつと散る。その時景時は、唐糸ををしこめて鎌倉へ上りけるこそ本意なけれ。梶原は、わが家にも歸らず、唐糸を、すぐに御所へひかせて参り、上野土産奉らんとて、参らせける。頼朝は御覽じて、「これは何たる土産にもましたる」とて、大きに喜び給ひて、「いかさまこれは、唐糸が、ひとりの謀叛にてはよもあらじ。鎌倉中にては、大名か小名の、

一 易林本節用集「人数（ニンジユ）」、日葡辞書・ロ氏文典・平家物語・謡曲等にも「ニンジュ」とある。人の数。多勢。大名・小名で謀叛に加わっている人々が多勢いるにちがいない。

二 鎌倉の地名であろうが、未詳。

三 質問状。易林本節用集・日葡辞書に「モンジャウ」とある。問状は御成敗式目などに見え、鎌倉室町時代の罪人を取り調べ、裁判を行う際に用いる方法。被告に対して答弁を命ずる幕府当局の通知書。問いただす書状。

四 引きこんでおけ。退けておけ。

五 牢。牢屋。

六 「フ」は日葡辞書に幸運・運とある。方言辞典によれば、徳島県・島根県・山口県・九州などで運を「ふ」という。

七 牢屋に入れること。入牢。また入牢した人の事もいう。丹祿本の後の方に、籠者とあり、謡曲「籠太鼓」にも用例がある。易林本節用集等に籠舎とあるのも大体同じ意味らしい。

八 風聞。かすかな便り。うわさ。

九 軍記物語・幸若舞曲・御伽草子など、中世文学の常套句。悲嘆の甚だしいさまをあらわす時に用いる。

一〇 幸若舞曲・御伽草子・古浄瑠璃等ではげしく泣くときに用いる常套句。流涕は涙を流すこと。こがるははげしく思い悩み、恋い慕い、悶えるときに用いる語。

二 唐糸の母。尼君（あま）。尼になっていたからいう。



人数あるべきぞ。松が崎にて、七十五度の問状して、問へ」とて、ものゝふどもにぞ仰せける。松が岡殿には、此由をきこしめし、梶原と死なんとて、鎌倉へ御輿がたつ。頼朝このよしきこしめし、まづ／＼こなたへひけやとて、御裏の、石の籠へぞ入（れ）

られける。唐糸が、ふのわるさ、君の御果報申（す）に及ばず。

その後、唐糸は、信濃國に、六十にあまる老母と、十二になる姫をもたれけるが、唐糸十八歳の年、鎌倉へ上りしが、今年は十二になると覺えたり。名をば萬壽の姫と申（し）けり。唐糸の、籠者のよし、信濃國へ、風の便りに聞えければ、「そもこれは何事ぞ」とて、天に仰ぎ地にふして、流涕こがれて泣きにける。萬壽涙ををさへて申（し）けるは、「わが身鳥ならば、飛びも越し、母の行方を聞かまほしうこそ候へ」。尼公きこしめし、「自らが歎きも、汝には劣るまじひ。今より後に逢ふ

三 「かづく」はかぶる。ひつかぶって。
 三 「さ」は接頭語。夜ふけごろに。
 四 何としてでも。
 五 尋ねて行き。こ(越)すは行く意。
 六 未詳。「男とも思はず」で、男でもない女の身でという意か。後に「女とも思はず」という例がある。
 七 わけのわからない。理由のない。
 八 不審に思う。いぶかしく思う。
 九 それでなければ。さもなければ。
 一〇 秩父に住んでいた畠山(重忠)をさす。
 一一 和田義盛。
 一二 幼い者。語り物・御伽草子等の特有の語。
 一三 練絹でこしらえたあわせの着物。練は絹などの練ったもの。生絹(ひづ)の対。
 一四 聞くと菊とをかけたもの。菊染は未詳。
 一五 未詳。滋(重)紫で、紫のこいものをいうか。紫色の紐(ひ)織物か。
 一六 菅(ひ)で編んだ漆塗りの凸字形の笠。婦人のかぶるもの。
 一七 藍色の模様のある衣服。
 一八 底本「みのきぬ」。美濃(岐)卓(卓)から産する絹。
 一九 「十二ひとへ」に対して、やや薄いものとして「七つひとへ」といったものか。七つ襲(かさね。重ね)と同じであろう。七つ襲は上を白にしているいろな色の衣を七枚重ねたもの。
 二〇 未詳。繁文(ひび)で、模様の文の多いことをいうか。

唐糸さうし

事も、ありもやせん」と歎かれける。萬壽も、ひとま所へ歸り、衣ひきかづきて、流涕(なみだ)こがれ泣きけるが、さよふけ方に、乳母の更科を召され、「いかにや更科承れ、わが母の唐糸は、鎌倉に、石の籠にましますとうけ給はり候ぞ。わが身いかやうにも、鎌倉へ尋ねこし、御行方を尋ね聞かまほしく候へ。更科をひとへに頼む、つれて鎌倉へ上りてくれよ」と申されける。更科うけ給はり、「おとことも思はず、親をば何と尋ね給ふべき、萬壽さま」とぞ申(し)ける。萬壽きこしめし、「これはいわれぬ申(し)ごと、自ら鎌倉へ上り、唐糸を親なると、尋ねて参らばこそ、人も不審をたて候べき。鎌倉殿かそれなくは、秩父殿か和田殿へ、五年も三年も、奉公を申し鎌倉にあるならば、いかでか母の御行方を、聞きいださざるべきぞ。更科いかに」との給ひける。更科うけ給はり、「おさあひの心にさへ、親の御恩をおぼしめす。たとひ賤しき者なりとも、お主の御恩を忘れ申さんや。野の末山の奥までも、自ら御供申(す)べし」とぞ申(し)ける。萬壽聞召、なめならずにおぼしめし、さらば今宵に思ひたち、旅の装束せんとて、萬壽のその夜の装束には、肌には練のあわせを召し、親を尋ぬる門出なれば、めでたき事を菊染の御小袖、しけむらさきの織物に、十二ひとへをひきかさね、柳色の袴を着て、市女笠をめされける。乳母が其夜の装束には、そめつけに、美濃絹の染小袖、七つひとへをひきかさね、麻の袴を着るまゝに、しけもんの

一 月日を心あてにして。月日によって方角を察して。

二 幸若舞曲・御伽草子・古浄瑠璃にしばしば出る語。人が多勢集まっていること。群集した人々をいうこともある。

三 かちは徒歩。かちはだしと同じで、はだしで歩くこと。

四 信濃国(長野県)埴科郡。千曲川の南岸。埴代の東。

五 きわめて危険な場所をいう。



つゝみには、よろづの物を忍ばせて、乳母がこれをいたゞいて、故郷を出(で)られける。萬壽の姫も更科も、あとさき知らぬ旅なれば、山路の末に行迷ひ、呆れはてゝぞたゞれける。萬壽仰せけるやうは、「いかに更科承れ。鎌倉は、東の方とうけ給はる。

月日は東の空より出(で)て、夕日は西に入(り)給ふ。月日を、心にあてゝ行け、更科」とのたまひて、月をしるべに行く程に、すでにその夜も明けければ、手塚の里にては、萬壽の姫、失せさせ給ふとて、貴賤群集をなしければ、尼公此由きこしめし、いか様これは、鎌倉の方へ出(で)たるらん、急ひでそれをとゞめよとて、かちやはだしにて出(で)られける。信濃國、雨の宮といふ所にて、やがて追つつき給ひける。
尼公萬壽に抱きつき、「いかに聞くかや萬壽の姫、唐糸は、はや死したるものと思ひしに、汝まで自らを捨て、鰐の口へ尋ね行、鎌倉殿へきこしめさば、にくき唐糸が子なりとて、必ず

六「思はんとすれ」の転じたものという。思うにちがいない。きつと思うだろう。(だがそうではなくて:)

七「さぶらふ」か。

八 底本「とうしやう」。次も同じ。道場は仏教を修行する場所、寺。相摸国(神奈川県)藤沢にある清浄光寺をさす。遊行寺ともいい、時宗の総本山。ただし藤沢道場をひらいたのは、一遍より第四世の香海上人で正中元年(一三三四)のことという。また一遍が当麻(たじ)の道場(無量光寺)に居たのも弘長元年(一二六一)で源平時代よりはるかに後である。

九 遊行上人。一遍上人を遊行一世とし、以下歴代の時宗の上人、遊行寺の住職をいう。遊行は僧が諸国を歴遊する意。

一〇 底本「おほぜいづれては」とある。あるいは「多勢づれでは」か。多勢づれだつて行つてはよくあるまい。

二 ひまをとる。うき世のひまをあげることは死んでしまうことをいう。

三 よきように。よく。うまい具合に。

一三 いまの松本市。契は深しと深志とをかける。

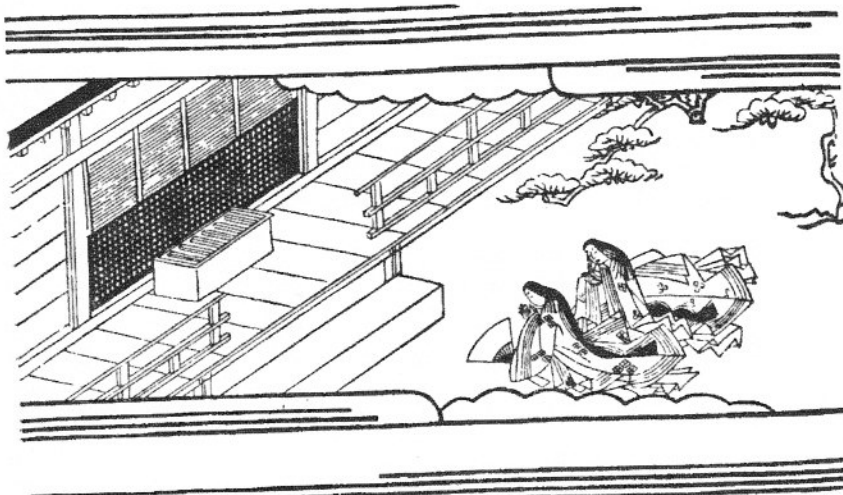
唐糸さうし

死罪に行はれ奉らん、思ひとまれ」と泣き給へば、萬壽承り、「自ら鎌倉へ参りて、唐糸を親と申(し)て、尋ねて参らばこそ、人も不審に思はんづれ。鎌倉殿か、和田殿か、秩父殿へ、二年も三年も、御奉公を申(す)ならば、いかでか母の御行方、尋ねいださで候べきかと、思ひたちてさふらふぞや」。尼公きこしめし、「その儀ならば、鎌倉の近くに、藤沢の道場と申(し)て、遊行和尚の建て給ふ、御寺あり、知る人のあれば、自らは藤沢の道場に隠れゐて、御身たちは鎌倉へこすべきなり」とぞ仰せける。萬壽きこしめし、「人目を忍ぶ旅なれば、多勢づれては叶ふまじ。其儀ならば、いかなる淵瀬へも身を投げて、うき世のひまをあけん」と泣き給へば、尼公きこしめし、「人の子の、親を思ふこと、稀なる道と聞きつるに、さても汝は、親孝行のものかな。その儀ならば、力なし。尋ねてもみよ。更科をひとへに頼むなり、よきに供してくれよかし、更科」とぞ仰せける。めのとは承り、「御供申(し)て出づるより、野の末山の奥、火の中水の底までも、共に入り、共に沈み申(す)べし。御心安くおぼしめせ、尼公さま」とぞ申(し)ける。尼公はきこしめし、「その儀ならば、鎌倉へ下るまで、男ひとりつけん」とて、五郎丸をぞつけ給ふ。さらばといひて立ち別れ、そなたこなたへ行く袖の、はらふ涙のひまぞなき。

萬壽の姫は、雨の宮を立出(で)て、通るところはどことぞ、親子の契は、深志の

御伽草子

- 一 煙の縁で「思ひ(火)」へと続ける。
- 二 上野國(群馬県)碓氷郡。碓氷峠を東へ下りたところ。横川に近い所。今は松井田町。
- 三 未詳。信濃國(長野県)、下水内郡に常盤という地がある。
- 四 一宮明神(貫前神社)。甘樂郡一宮にある。今は富岡市。
- 五 未詳。
- 六 親の名からちち(父)を出したもの。末を待つと松山とをかける。松山は武蔵國(埼玉県)比企郡。
- 八 武蔵國(東京都)南多摩郡関戸かという。霞川の川岸。霞の関は曾我物語・廻國雜記・もろかど物語等に見える地。
- 九 武蔵國(埼玉県)入間郡。豊岡のあたり。霞川は霞の関の方から流れて来てやがて入間川に入る。
- 一〇 相摸國(神奈川県)高座郡。座間に星谷觀音堂がある。厚木・相摸原に近い。
- 二 藤沢、鶴沼のあたり。片瀬川の川岸。平家物語、卷十、海道下に「砥上が原」とある。
- 三 濁点底本のまま。「おんがみ」とよむ。次も同じ。
- 三 底本「かんだん」。平家物語・日葡辞書に「カンタン」とある。まごころをこめる、心を尽す。
- 四 無事に。
- 五 祖母様。おばあさま。
- 六 ことわざ。幸若舞曲「信田」にも「命をまたふもつ龜は蓬萊にあふと伝



里こそめでたけれ。浅間の嶽に立つ煙、身には餘れる思ひにや、いま入山をうち過ぎて、上野國に隠れなき常盤の宿をもうちこえて、一の御宮をふし拜み、二のたまはらに出(で)しかば、親の名のみか秩父山、末まつ山をうち過ぎて、霞の關をも分け越して、入間の郡八瀬の里、いくらりの里をか越しつらん。曇らぬかげは星の谷の、砥上河原をもうち過ぎて、鎌倉山に著き給ふ。鶴が岡に参り、

「南無や八幡大菩薩、よろづの御神にこえさせ給ひ、親孝行の御神と、承りて候へば、わが母の唐糸の露の命のうちにめぐり逢はせてたび給へ」と肝膽をくだひて祈られける。その夜はこもりゐて、明ぬれば、文こまぐと書かれける。「自ら何事なふ、鎌倉まで参りて候。とにかくに、うばさまの、御命をよくく惜しませ給ふべし。命をまたふもつ龜は、蓬萊にあふとかや、有哥に、

命あらばいくよの秋の月や見ん消えてはい

へたり」とある。「またう」は「全(た)く」の音便。寿命を完全にたもつ者は幸運にであらう。蓬萊は理想郷。
七 命があるなら、今後の秋の月を何代も見ることできようが、露の玉が消えるようにはなく命がなくなつてはどうしよう、見ることはできない。
玉の緒は命。出典未詳。新古今集、哀傷、能因法師「命あればことしの秋も月はみつ別れし人に逢ふ夜なきかな」。
八 詮。肝要。大事。
九 「五郎丸をば」を「さらばとて」の次に入れて解釈するとよい。
三〇 府中の六所宮(大國魂神社)の別当別当は検校の下にあって、神宮寺を支配するもの。
三一 自分のたずねるもの、訪問した人が。
三二 侍従の局のところで。侍従は御台所に仕える女房であらう。
三三 人のすべき返事を自分のものにして。自分が代って返事をして。人が言いつけられた用事までも、すすんで自分とする意。
三四 物の役に立つこと。才能のあること。
三 かわいがる。目をかける。

唐糸さうし

かに露の玉の緒

と聞く時は、たゞ命がせんにて候ぞや。御命まし／＼てこそ、唐糸にも自らにも、またあはせ給ふべけれ」と、書きとめて「鎌倉山より、手塚の里のうばさまへ、萬壽姫」と書いて、五郎丸をば鶴が岡へ著き、「これまでなりさらば」とて、それより手塚の里へ返さるゝ。

その後萬壽姫は、御所さまへ参り、御奉公を望まれける。御臺さまには聞召、「國はいづくの者なるぞ。親をばたれと申(す)やらん」。萬壽うけ給はり、「武藏國六所別當の者にて候。親を名のり申(す)まじ。御奉公申(す)ならば、尋ぬるものが、親にて候はん」とぞ申されける。御臺此由きこしめし、親を名のり申さねば、御氣づかひにおぼしめす。「まづまづ、侍従の局にて、奉公申せ」とのたまひ、御局がたへ預け給ふ。萬壽は侍従の局にて、よきに奉公つかまつり、人の返事をわがにして、人の立たん所へも、わがものと立ち行けば、御局がたにも、萬壽は器用の者なりとて、御なさをぞかけ給ふ。廿日の過ぐるその間、萬壽は、人の物いふたびごとに、わが母の唐糸と、名にても人の申(す)かと、聞けども／＼いはざりけり。ある夜の寝ざめに、萬壽、乳母に語られけるは、「いかにや更科承れ、今まで廿日あまり過ぐるうちに、唐糸と、名にても人の申(す)かと、聞け共／＼申さぬは、うき世にもなきか。生きて

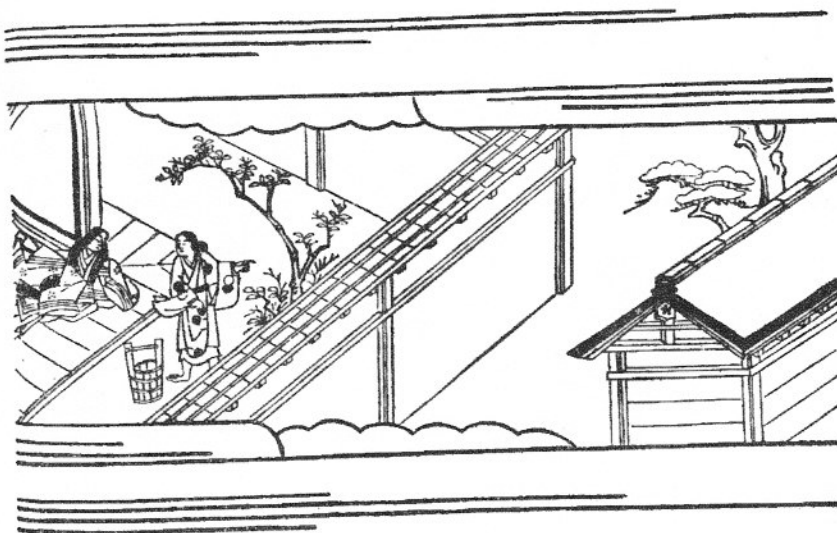
一人(唐糸)のことを、よいにつける
いにつけうわさするのがつねだ。
二 逢わないでしまふとは悲しいこと
よ。

三 ここで万寿が捕えられ殺されると
いうようなつらい目を見るよりも、な
さけない思いをするよりも。

四 意味を強めていう語。何事もすべ
て思いとまってくれ。どうしてもとま
ってくれ。ぜひともとまってくれ。

五 「みづし」は御厨子で、もと宮中の
食事を調える所に働く女中をいうが、
転じて一般に下働きの女・下女をいう。
漢字も水仕をあてるようになった。
六 人に呼びかける時にいう語。もし
もし。

七 釘貫門(くぎくわん)と同じか。両方の柱
の上方に横木を貫き通した、略式の門。



うき世に有(ある)ならば、人をば、よかれあしかれ沙汰する習(なり)ひなり、名をだに申(す)人も
なし。必ずこれは、死したる人なり。卅二日たづね来て、逢(あ)はではつべき悲しさよ」
と、ふし沈みてぞ泣かれける。乳母は大きに腹を立て、「信濃を御出(い)での時は、二年も

三年も、鎌倉中に、ましまさんと仰せありし
が、いまだ廿日も過ぎざるに、さやうに御涙
を流させ給はゞ、涙の色にて人に知られ、必
ず死罪にあひ給はん。その儀ならば、自らは、
これにて憂き目をみんよりも、明日は信濃
へ歸り申さん、御身ばかりになり給へ、萬壽
さま」とぞ腹を立つ。萬壽大きに驚き、乳母
更科にいだきつき、「その儀ならば、今より後
は、歎くまじ。萬事はとまれ」と泣き給ふ。
乳母も主も泣き明かす。夜も既に明けければ、
萬壽姫は、御所さまの御裏へ出(で)て、あた
りを眺めて御覽する所に、いづくともなく、
御みづし一人参り「いかにやなふ萬壽、此釘

塵添盤囊抄、三「町々ニアル城戸ヲク
ギスキト云歟：人ヲ登セジトテ釘ヲ打
貫^スシテ根ヲ不返故ニ釘ヲ貫^スク
ト書歟」。

ハ 築き籠め。石の半をつくつてそれ
におしこめられたので。

九（うれしさのあまり）気絶するくら
い。雪ならば消えてしまふ、それほど
消え入るほどうれしくてというので、
ことばのあやというべきもの。

一〇 よく教えて下さった。

二 以下、二冊本では「下」とする。

三 おりから。ちょうどその時。

三 仏などが、その道に導くための便
宜の手段をいうが、ここは御助けにな
る手段くらしいの意。

四 武家の職名。宿直、勤番して御所
などの雑務警衛などをする者。番人。

五 よその人が見ていることもあろう。

六 人のとがめだてをしない（人の気
づかぬ）里の犬があるかと。あるいは、
人がとがめることはないが人をとがめ
る里犬という意で用いたものか。ある
いは「人をとがむる」の誤用か。源平
盛衰記、卷三十九・古本平治物語など
に「人を咎むる里の犬」とある。

七 「あま」は天。空から吹きおろす。
八 岩の根に当って、音をたてるのを。

九 亥中。亥の刻の中ごろ、午後十一
時ごろをいい、その頃月がのぼるから

陰暦二十日の夜の月を亥中の月という。
雲が晴れて亥中の月が少し見える。
一〇 月や日には敬語を用いることが多
かった。

唐糸さうし

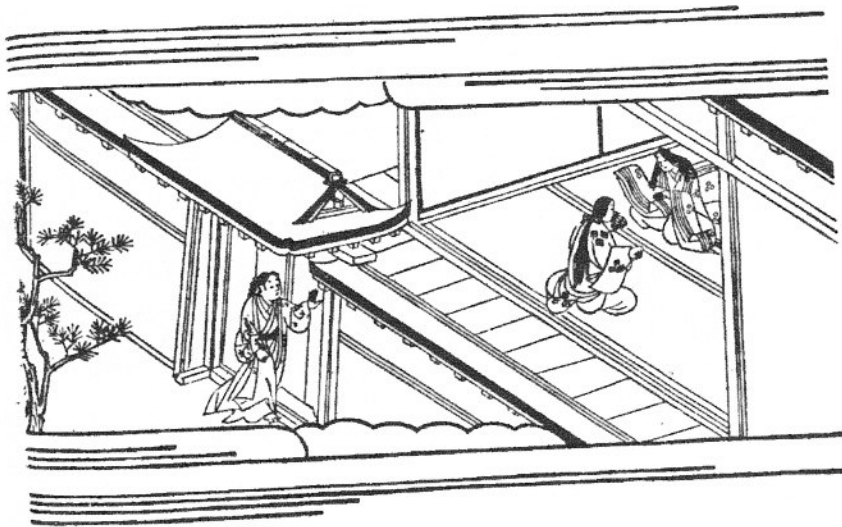
門^{もん}のうちへ入らせ給ふな、御法度^{ごはつと}なり」とぞ申^{まを}（し）ける。^{*}萬壽^{まんじゆ}きこしめし、「御法度
とは、いかに」と問はせ給へば、みづしうけ給はり、「御所^{ごしよ}様がたの御女房^{ごにようばう}、唐糸^{からいと}の
前^{まへ}と申^{まを}（す）は、石の籠^{ろう}につきこめられしに、これよりあなたへは、男女^{おとこをんな}によらず、御
法度^{はつと}なり」とぞ申^{まを}（し）ける。萬壽^{まんじゆ}きこしめし、唐糸^{からいと}といはれて、雪^{ゆき}ならば、消え入
（る）ばかりにうれしくて、「みづしはよく教へ給ふ、われは夢^{ゆめ}にも知らぬなり」と、
喜ぶ體^{よろこび}にて、御所^{ごしよ}へ参り、乳母^{めのと}を近づけて、「唐糸^{からいと}さまの御行方^{ゆくあ}を、たゞ今聞^{いまき}いて候
ぞ、喜び給へ」といひながら、またかきくとき泣き給ふ。乳母^{めのと}も喜びの涙^{なみだ}をぞ流しけ
り。

二 頃は三月廿日に、鎌倉山^{かまくら}の花見^{はなみ}とて、折節^{おりふし}御所^{ごしよ}には人もなし。萬壽^{まんじゆ}は、こよひ母^{はは}の
御行方^{ゆくあ}を、尋ねて見んとて、御所^{ごしよ}のうちをば忍び出^{しの}（で）て、釘門^{くぎもん}を見てあれば、正八
幡^{まん}の御方便^{ごはんべん}かや、折節^{おりふし}番衆^{ばんしゆ}もなかりけり。門^{もん}も細目^{ほそめ}にあいたるなり。萬壽^{まんじゆ}はうれし
けれども、よその見る目^めもあるらん、人^{ひと}の咎^{とが}めぬ、里犬^{さといぬ}あるやとばかり疑^{うたが}はれ、乳母^{めのと}
をば、御門^{ごもん}の脇^{わき}にたゝせて、わが身^みは内^{うち}へたづね入^{いり}、かなたこなたを尋ねけり。あま
吹きおろす松風^{まつかぜ}の、岩^{いは}が根騒^{ねさわ}ぎあたるをば、人^{ひと}やあるかと疑^{うたが}はれ、心を静^{しづ}めてあた
りを見る。廿日^{ふたにち}いなかの雲^{くも}はれて、月少^{すく}し見え給ふ。松^{まつ}の一むらある中に、尋ね入^{たづねい}
りて見てあれば、石^{いし}の籠^{ろう}こそ見えにけれ。萬壽^{まんじゆ}うれしさに、急ぎ立^{いそ}ち寄り、籠^{ろう}の扉^{とびら}

一 化物。
二 強めの助詞。禁止及び疑問の句に専ら用いられる。

三 「さぶらふぞや」か。丹緑本「侍ふぞや」。

四 丹緑本「御籠者(ろうしや)」とある。
五 まだ何事もなく、無事で、御丈夫でいらっしゃるか。
六 無事でいらっしゃいます、御安心下さい。
七 他人の目がわずらわしいので。ほかの人が見るとうるさいので。
八 あわれと思ってくれ。あわれと思うに違いない。
九 世に時めいている。栄えている。
「世になし」の対。
一〇 あなたも私も。「人」は相手をさす語であるが、ここは自分をさすか。あるいは「御身にも人にも」の意で、御身は万寿、人は更科をさすか。
二 よくない執念、執心。「はれる」はなくなる。



に手をかけて、内の體を聞けるに、唐糸は、人音を聞(き)つけて、「そもく門(かど)にを
とづるゝは、誰なるらん。變化(へんげ)のものか、又は唐糸が、討手(うつけ)にばし向く人か。御使に
てましまさば、うき世のひまをあけたし」と、かきくどきてぞ泣きにけり。萬壽は
承り、いとあはれはまさりけり。籠のすき
より手を入(れ)て、母の手をとり、「これは母
の手にてましますか。わが身は萬壽にてさふら
ふぞや。なつかしさよ」と泣きにける。涙は淵
となる。唐糸聞きて、「萬壽は信濃にこそ置き
つるが、今年(ことし)は十二になるとおぼえたり、夢か
現か幻か、夢ならば、とくさめよ、さめての
後はうらめしや」と、かきくどきてぞ泣かれけ
る。萬壽「仰せの如く、信濃國にさふらふが、
御籠者のよし、風のたよりに承り、御命に代
らんと、これまで参りて候ぞ」。唐糸きこしめ
し、其時萬壽が手を取り、うれし泣きにぞ泣き
給ふ。御涙ををさへ「うばさまの、御命はいま

三 さつさと。急いで。にわかに。きっぱり。

三 人に知られるな、身を隠せの意。

一「しろ」は代金。小袖を売って金にかえて。それで物を買って母を養うのである。二丹緑本「次(つき)」。三獅子の間か。仏の高座を獅子の座というから、仏を高座に安置してある室であろう。四苦勞すること。迷惑すること。

五陰陽(おんみょう)。うらないの博士。六丹緑本は次の「中もち」を「中持(なかもち)」としている。セ「せいわうばう」は「せいわうば」の訛ったもの。西王母は仙女。漢の武帝の宮殿に降り、桃の実を武帝に捧げたが、この仙桃は三千年に一度花咲き実を結ぶという。

漢武内伝・列仙伝等に見える。謡曲「東方朔」に「西王母と聞えしは西方極楽無量寿仏の化現なればはかりなき命の仙人となるぞめでたき。されば園生に植うる桃の三千年に一度花咲き実なる此木の仙葉となるぞ不思議なる」とある。八椿葉再改(しんか)の訛ったもの。

本朝文粹・九、大江朝綱「徳是北辰、椿葉之影再改、尊猶南面、松華之色十廻」(新撰朗詠集にも収める)による。莊子、逍遙遊に「上古有二大椿者、以八千歳為一春」とあるにより、椿の葉が再び改まるとは非常に長い時間をいう。なお平家物語、巻五、勸進帳や幸若舞曲「文覚」では「椿葉再会」とある。九丹緑本「八せんよのとし」とある。二〇千草であらう。千草はいろいろの草の

唐糸さうし

だめでたふましますか、なつかしさよ」と仰せける。萬壽うけ給はり、「何事もましまさず、御心安かれ」と申(し)ければ、唐糸聞きて「汝ばかり参りたるか」。萬壽うけ給はり、「更科をつれて参りける」。唐糸きこしめし、「いづくに忍ばせをきけるぞや」。萬壽申(し)けるやうは、「よその見る目のいぶせさに、御門の脇にたゝせてをき申(し)候」とて、やがてつれてぞ参られける。唐糸御覽じて、「更科めづらしや、唐糸がありさまを、不便と思ふべし。萬壽は親子の契なれば、尋ねて上るもことはりなり、汝は乳母といひながら、他人にて候ものが、これまで上るは不思議なり。昔より、世にある主をばたづねれども、世におちふれたる主の跡たづねるものは、上代にも聞き及ばず、末代にもあらじ」と、互に流す涙の色、降る雨の如くなり。その後唐糸、涙ををさへて仰せけるは、「御身も人も、生きてうき世の對面して、うき世の妄執はれてあり。更科をひとへに頼み申(す)ぞ。つれて信濃へ、歸り申せ」と仰せける。萬壽うけ給はり、「信濃國を出(で)しより此かた、御命に代らんと思ひきり、参りて候。はつたと、信濃へ歸るまじ」と泣きければ、唐糸きこしめし、「その義ならば、たび／＼参るなよ。人に知られて候はゞ、君よりも、唐糸が子なりとて、我よりさきに、死罪流罪に行はれ、奉らん。よく／＼忍べ」と泣かれける。萬壽うけ給はり、「國をも名のり候はねば、存ずる人も候まじ」と、涙を流し語る。夜すでに明けけれ

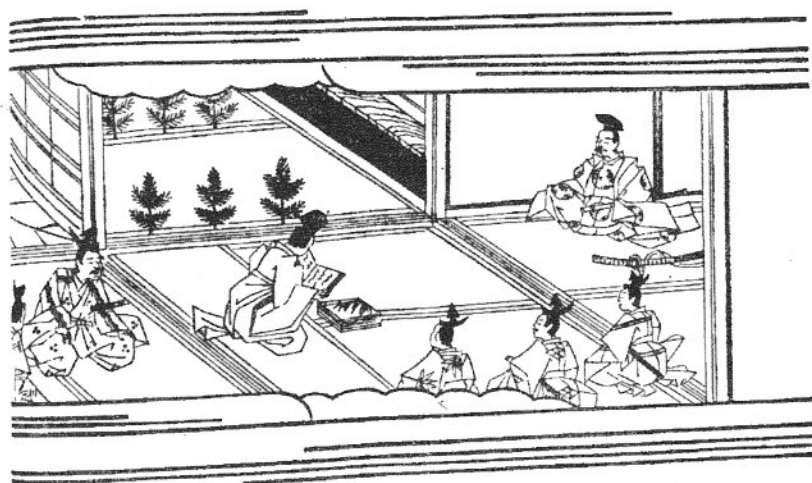
意であるが、千の縁から八千年と続けたものか、千草八千草などと続けても用いる。二一しよに生え出たこと。高砂・住吉の相生の松は古今集、序に基き、謡曲「高砂」などによって有名。松の寿命は長いから松の千歳といい、また松は千年に一度花咲くともいう。三濁点底本のまま。丹緑本「しく事はなし」。及ぶこととはない。かなわな。ロ氏文典に「シク」をあげ、すぐれているという意とある。本来は「しく」であろうが「しぐ」という形も行われていたものと思われる。一四三頁四行目に「しく」、同十五行目に「しぐ」とある。三松が枝を移し、蓬萊を移しかえる意。四かよわい女。女易林本節用集に「専女(タヤメ) 婦女弱女」とある。五平安末期に行われた歌謡。歌詞は七五調四句より成る。六丹緑本に「じん」と振仮名がある。平家物語、卷一・二・五に神徳の語例があるが正節本では清音でよむ。「神徳も」か。「七」なのめならず」と同じ。一通りでなく。八手越は地名、駿河国(静岡県)安倍川の西岸。長者は略して長ともいい、多くの遊女を抱えて旅客をもてなす宿屋の女主人。手越の長者の娘、千手の前は、平家物語、卷十、千手に見え、謡曲にも「千手」がある。平重衡が捕えられて関東へ下った際、一夜旅愁を慰め、重衡が斬られたと聞いて出家した。吾妻鏡、元暦元年四月二十日条にもある。元遠江国(静岡県)池田の宿の長者の娘。「ゆ

ば、いとま申(し)てさらばとて、御所のうちへ歸りつゝ、小袖を町へいだし、しろがへて、乳母が忍ぶ時もあり、自らが忍ぶ時もあり、九の月がその間、母を養ふあはれさよ。

次の年の正月二日に、鎌倉殿の常に御祈念をなさるゝ、しゝの間の御座敷に、小松六本、疊のへりに根をさし、生へ出でたるこそ不思議なれ。頼朝大に騒がせ給ひ、「かやう成草木は、土にこそ根のさすに、疊のへりに根をさし、生い出でたるこそ不審なれ。鎌倉中のわづらひか、又は頼朝が身の上か。博士を召せ」との給ひて、その頃鎌倉中に、隠れなき、安倍の中もと申(す)博士を召されて、問はせ給ひける。「いかにや中もちうけ給はれ。常に祈念するしゝの間の座敷に、今夜の内に、小松が六本生出でたり。鎌倉中のわづらひか、頼朝が身の上か、天下の亂れか占へ」とぞ仰せける。博士うけ給はり、「そもく萩萩の、花の命をのふること、あまたとは申せども、西王母が園の桃、三千年に一度花咲き、實のなると申せ共、見る人も候はず。ちんやさいかい八千世の年をふることも、ちくさの八千年をふることも、聞に、一千年の壽命も、相生の松にしぐことはなし。そもく君が千代をかさねて、六千歳、鎌倉山に年をよせ、榮へさせ給ふべき、かほどめでたき御事に、相生の松が枝を鶴が岡の玉垣の御内に蓬萊をうつしかへ、十二人の手弱女をうつして今様を歌はせ給はゞ、

や」は平家物語では湯屋・熊野と書き、謡曲では熊野と書く。平家物語、卷十、海道下・謡曲「熊野」・御伽草子「ゆや物語」などで知られている。平家物語では、熊野の娘、侍従が平宗盛に愛せられ、のち重衡、東下りの際に一夜もてなしたことになるが、謡曲では熊野を宗盛の愛人とする。三〇黄瀬川は駿河国（静岡県）黄瀬川東岸の宿駅。三島と沼津との中間。黄瀬川の亀鶴は吾妻鏡、建久四年五月二十八日の富士の狩場に居合せた遊女の中に見え、曾我物語、卷六、和田義盛が酒宴の事に「田舎にては黄瀬川の亀鶴、手越に少将、大磯の虎とて海道一の遊君ぞかし」とあり、卷八・九の富士の狩場の条に見え、王藤内の相手をしている。三 曾我十郎祐成の愛人として有名。曾我物語、卷四、大磯の虎思ひ初むる事「大磯の長者の女虎と云ひて十七歳に成りける遊君」とあり、兄弟の死後、出家して、亡き跡を弔った。吾妻鏡、建久四年六月一日条に「曾我十郎祐成妻大磯遊女（号虎）」とあり、同月十八日条には十九で出家し善光寺に赴いた旨が見える。幸若舞曲「和田酒盛」に「山したしゆくがはら長者の宿所にうちより」とあり、その長者の娘が虎御前ということになっている。山下は大磯の東北高麗寺山のふもとの地名（宿河原も大磯の付近）。三 遊女。三 自分が何とはからうことができよう。自分はどうすることができよう。「べし」は「べき」とあるべきところ。

唐糸さうし



神徳を深く君もめでたふましきと占ひたるこそめでたけれ。^{（一六）}

頼朝なのめにおぼしめし、六本の小松を、鶴が岡の玉垣の内へうつし、十二人の手弱女を揃へらるゝ。まづ一番には、手越の長者が娘、千手の前、二番には、遠江國、熊野が娘の侍従、三番には、黄瀬川の亀鶴、四番は、相摸國、山下の長者が娘、虎御前、五番は、武藏國、入間川の、牡丹といひし、白拍子、これをはじめて十一人なり。鎌倉中、廣しと申せども、人一人に事を缺き、色々尋ねらるゝ。その後萬壽の姫の乳母は、萬壽を近づけて、「御身はみめよく、今様は上手にてましますば、此度出（で）て、今様を歌はせ給へ、萬壽さま」とぞ申（し）ける。萬壽聞めし、「此度の今様は、世の常の今様にかはりて、めでたき事をば、自ら何とはからふべし、思ひもよらず」と仰せける。更科大きに腹を立て、「かやうなる時、今様を歌はせ給ひてこそ、御よ

一八少女、八乙女。神社などに奉仕し神楽を奏する八人の少女をいうが、ここでは舞姫くらの意。二「奉り」の次に、丹緑本では「今やうをはじめらるゝ。先(まつ)一番(ばん)の今やうは」とある。底本のままでも意味は通ずるが、おそらく脱文であろう。三平家物語、卷十、海道下・宴曲集、卷四、海道・曲舞「東国下」などがある。以下のことばは、部分的に平家物語と似たところがある。四鏡がくもるといふ縁で鏡山と続ける。五新古今集、雑中、藤原良経「人すまぬ不破の関屋の板びさしあれにし後はたゞ秋の風」。美濃国(岐阜県)不破郡にあった関で古代の三関の一。延暦八年(七八九)廃されて後あれはてた。六近江国(滋賀県)の東部で、不破の関と順序が逆になっている。七未夢が醒めるから醒が井と続ける。八未詳。虫の威勢で、終りに尾張をかけたものか。八三つの川をさすか、逢妻川あるいは矢作川の一名か、明かでない。九あれこれと思ひ乱れる。四三頁注一三・一五。一〇問うと遠江をかける。一一入る潮。満ち潮。一二棹をささないが上る漁夫の小舟。一三舟を漕ぐの意から思ひこがれるに続ける。一四まゆみ(櫓弓)は櫓(き)の木で作った弓。つきゆみ(槻弓)は槻の木で作った弓。弓を引くから、地名の引馬(曳馬・匹馬とも書く)を出した。遠江国(静岡県)浜名郡浜松の辺。一五↓九六頁注一八。一六駿河国(静岡県)志太郡、瀬戸川の北岸、藤枝の辺。一七↓九七

ろこびもましませんが」とて、御局さまへ参り、「萬壽こそ、今様の上手にて候」と申(し)上る。御局よりも、御臺さま、頼朝さまへ御披露あり。頼朝大きに喜び給ひ、萬壽一目見んとて、御前に召され、御覽じて、大きに喜び、御臺さまより、十二ひとへの御装束をぞ下されける。もとより姿すぐれたり。肩をならぶる女はなし。

頃は正月十五日、御前に山をたて、大宮の左手には、頼朝の御座敷、八か國の大名小名の御座敷、數八百八とぞきこえける。さて又右手には、大御所さまと御臺さまの御座敷をはじめとして、八か國の大名衆の、うへがた上藤衆の、御座敷數を知らず。

鎌倉中の、貴賤上下が参りて見物申(し)ける程に、鶴が岡に、駒をたつべきかたもなし。十二人のやをとめ、七十五人の宮人、神楽を奏して奉り、手越の長者が娘、千手の前ときこえける。貴賤群衆の言の葉に、海道下りをつづけたり。「逢坂山の夜の月、曇らぬ影をや眺むらん、勢多の唐橋野路の里、霞にくもる鏡山、不破の關屋の板底、假寝の夢は、やがて醒が井の宿、むしのいせいや尾張國、三河なる、三河にかけし八橋の、くもでに物や思ふらん、知るも知らぬも遠江の、濱名の橋のいるしほに、さゝねど上るあま小舟、こがれて物や思ふらん、ま弓つき弓引馬の宿、さよの中山瀬戸を過ぎ、宇津の山邊の蔦の道、手越を過ぎて行(く)程に、月を清見が關の戸を、をし明けがたの空見れば、富士の煙やなびくらん、夢にもみやこ人こそめでたや、御代

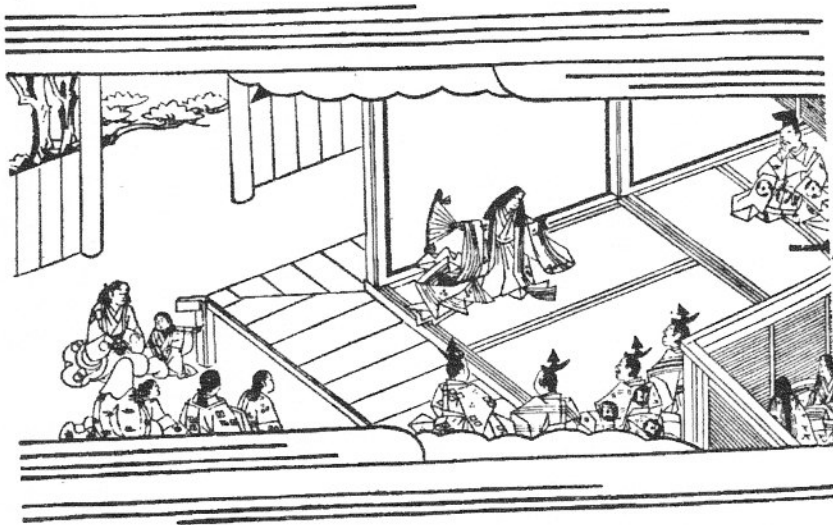
頁注二〇。八月を清く見るから清見が関をかけ、関の戸をおし明けるから明け方を出した。一九補注三三。三夢にも見ると都人とをかける。三御代には「出づ」と伊豆とをかける。三浦島の玉手箱あけて悔しき箱から箱根山を出す。浦島太郎の歌(三四五頁)参照。三濁点底本のまま。紋り萩。花にしほりのある萩であろう。三浜萩と蘆とは同じもの。住吉社歌合(嘉応二年十月)に説明がある。菟玖波集、卷十四「草の名も所によりてかはるなり。難波の蘆は伊勢の浜萩」。三雅楽の一。三硯破。幸若舞曲「和田酒盛」に歌詞がある。御伽草子に硯破がある。三兩袖。三底本「はふき」。はたたく。羽をふる。羽をならす。羽ばたきする。三九七つの谷郷という意であるが、その郷名については諸説あり、不明。三以下の歌謡は浜出草紙(三〇七頁)と類似する。「四季づくし」でもある。三扇がやつ。三佐佐目谷(笹目谷)。ささめがやつ。「雪の下」は鶴岡八幡宮の東の地。三亀がえがやつ。亀が谷と同じか。三三〇七頁注二一。三枯声。ひからびた声。しやがれ声。三「いゝじま(飯島)」の誤りであろう。鎌倉、材木座東南の突き出たところを飯島崎といひ、この辺に築島があったという。三謡曲「江島」に天部(弁財天)が、功德を現し、如意宝珠を欽明天皇の勅使に捧げることがある。福天か。三法華経、普門品に「福聚海無量」とあ

唐糸さうし

にはいづの國浦島が玉手箱、あけて悔しき箱根山、鎌倉山を來て見れば、鶴が岡とや申(す)らん、鶴は千年名鳥、松は千とせの名木、めでたし」と歌ふたり。二番は黄瀬川の龜鶴、しほりはぎを歌ふたり。「伊勢の濱萩難波の蘆、鎌倉山や武藏野の、草の名多しと申せども、しほりはぎにしくものは候はじ」と歌ふたり。三番は熊野が娘の侍従、太平樂をふむ。四番は入間河の牡丹、すざりわりを歌ふたり。五番のくぢは、萬壽なり。御臺さまより御装束は給はる。年は十三の春なれば、十二ひとへを着しつゝ、花の眞袖を返し、樂屋のうちより出(で)けるを、物によく／＼譬ふれば、花木に鶯の、はぶき出(で)たる風情も、是にはいかで勝るべき。はたとあげて歌ふたり。「鎌倉は谷七郷とうけ給はる、春はまづさく梅が谷、扇の谷にすむ人の、心は涼しかるらん、秋は露をくさゝめがたに、いづみふるかや雪の下、万年かはらぬ龜がへの谷、鶴のからごゑ打ちかはし、由比の濱にたつ波は、いくしま江の島つゞいたり、江の島のふくでんは、福聚海無量の寶珠をいだき參られたり、君が世は、さざれ石の、いはもととなりて、苔のむすまで、高砂や、相生の松万歳樂に、御命をのぶ、東方朔の九千歳、うつゝらの八萬歳、ぢやうみやう居士の一千歳、西王母の園の桃、三千年に、一度花咲き、實のなると申せども、相生の松にしくことさふらふまじ。そも／＼君は千代をかさねて六千歳さかへさせ給ふべき、かほどめでたき御ことに、

り、転じて謡曲「籠祇王」に「福寿海無量」とある。福徳のあつまることが海のように広大なこと。謡曲「江島」に「福寿円満の願をかなへ現寿無比衆後生清浄土曇らぬ宝珠を」とある。天倭漢朗詠集、下、維「君が代は千代に八千代にさざれ石の巖となりて苔のむすまで」(古今集、賀に、初句「わが君は」とある)。元高砂・住吉の相生の松は、謡曲「高砂」にあり、終に「千秋楽は民を撫で、万歳楽は民に命を延ぶ」とある。丹祿本「ばんせいらく」と振仮名がある。四漢武帝の代の人。仙術に長じ、西王母の桃を食べて寿命九千歳に及んだという。謡曲「東北朝」にある。四丹祿本「うづらわう」。四頭藍弗(あづま)のこと。釈迦が出家して道を問うたという仙人。寿命八万劫、八万歳という。宝物集、一「髯頭生天、期三万劫、始終衰不_レ免」とある、幸若舞曲「満仲」に「宇筒等の八万歳」とあり、「和田酒盛」に「とうばうさくの九千歳、うつらの八万歳、りうちくわしやうの二万歳、じやうみやうこじの翁の一千歳二千歳をふるとは申しさむらへど、名をのみ聞て今はなし」とある。三浄名居士であろう。維摩詰といい、インドの長者。維摩経に詳しい。

一「かづく」は頭にいたかく、かぶる意。ふりかぶって。二皆白。全部白いこと。「みなぐれなる」の対。あるいは「みなしろ」と濁ってよむか。三蓬萊に立



相生の松が枝、福壽無量のよろこびを、君に捧げ申さん」と、小松の枝をゆりかづき、みなしろの大幕へ、二三度四五度舞ひかゝりたりければ、頼朝御覽じて、ほうらいに立烏帽子、白鞘巻をさしながら、みなしろの大幕を、投げあげて、かゝるめでたき御

ことに、相生の松が枝を給ふらんとて出(で)給ふ。もとより頼朝は今様は上手なり、立つ波入る波、寄する波、引(く)しほの拍子足を、たんこふしきと踏んで、扇流しを歌ひすまし、萬壽が花のたもとへ、頼朝の狩衣の御袖、舞ひ重ね、二三度四五度舞はせ給へば、風も吹かぬに、大宮の玉の戸も、きりくばつと開き、八幡も御納受有(る)ときこえける。さるほどに、八百八つのみす簾の几帳も、ざいめいて、貴賤群集を返しける。其後頼朝は、座敷のうちへ入り給ふ。萬壽姫は、樂屋のうちへと引いて入(る)。頼朝仰せけるやうは、

「たれやの人か計らふべし、めでたくもはん

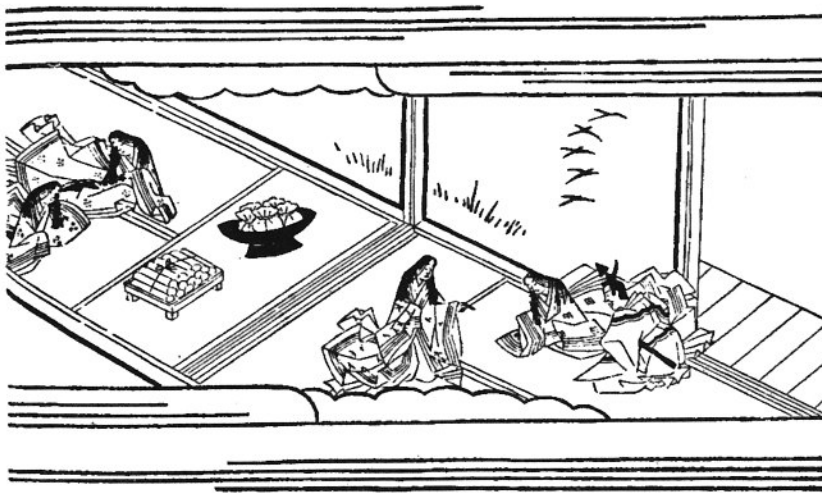
ち、立烏帽子と続けたもの。ただし丹
緑本「ほうい」とあり、布衣の誤りか。
四「たてえぼし」ともいう。ふつうの
烏帽子を折烏帽子と区別している。元
服した男子のかぶり物の一種。五・韃
柄などに銀金具をした韃卷。韃卷は腰
刀、八九寸の短い刀。元和板平家物語
に「しろさやまき」、真名熱田本等で
は「しらさやまき」とよませる。六・丹
緑本「給らん」。七・未詳。八・御伽草子
にも「扇流し」がある。九・「ノウジ」
とよむ。御受納。聞き入れること、受
け入れること。一〇・底本「さゝめいて」。
日葡辞書等に「ザザメク」とある。さ
わざわして。さざめいて。二・底本「き
せんぐんしゆ」。誤刻であろう。三・ひ
つくりかえす。大騒ぎにする。上を下
へと動揺させた。三・誰かとりはから
え。四・未詳。「踏んで」「半時踏んで」
などの誤りか。「飯で」か。五・丹緑
本「有けるや」。六・燕の太子丹の故
事に基く。「史記」にあり、日本では今
昔物語、卷十・平家物語、卷五、咸陽宮
その他に散見する。後者に「燕の太子
丹と云者、秦の始皇に囚はれて戒を蒙
る事十二年、太子丹涙を流いて申ける
は、我本国に老母有り、暇を給はて彼
を見ん、と申せば、始皇帝あざ笑て、
汝に暇を給ん事は馬に角生ひ、鳥の頭
白く成んを待つべし。燕丹天に仰ぎ地
に俯て、願くは馬に角生ひ、鳥の頭白
くなしたべ、故郷に帰て、今一度母を
見んとぞ祈ける。冥顯の三宝、孝行
の志を憐み給ふ事なれば馬に角生て宮

唐糸さうし

で(を)おさめよ」とて、今いま様はまします。春の日の暮るゝまで酒盛とこそ聞えけれ。そ
の日もかたふけば、皆々鎌倉へぞ歸らせ給ふ。
さて次の日、頼朝は、萬壽を御前に召し出して、「さて汝は、今様の上手かな。め
でたふこそは歌ふたれ。國はいづくの者なるぞや、親をばたれと申(す)らん、親を名
のれ、御引出物給はるべき」とぞ仰せける。萬壽承り、名のり申(す)まじと思へど
も、此度名のり申さずは、叶はじと思ひけん、思ひきりてぞ名のりける。「自ら
が親は、御所様の御裏の、石の籠につきこめ給ふ、唐糸にて候なり。されば四つ子に
て捨てられさふらふが、去年の春の頃、母が籠者の由を、信濃國にて承り、今はあ
るにもあらねずして、母の命に代らんと思ひ、これまで参りて候ぞや。此度の今様の
御引出物には、母が命に、自らをとりかへてたび給へ」とぞ申(し)ける。頼朝きこし
めし、大きに御驚かせ給ひ、しばらく物をものたまはず。やゝあつて仰せけるは、
「唐糸は、汝が母にて有(り)けるぞや。唐糸を助くる事は、鳥の頭が白くなりて、
駒に角の生ゆるとも、助けまじとは思へども、此度のよろこびには、いづれの物か惜
しからん、唐糸が露の命、今まで存命にてあるならば、急ぎ召しだし、萬壽に取ら
せよ」とぞ仰せける。土屋、「承る」と申(し)て、石の籠を引きやぶらせ、二とせに
餘る籠者せし、唐糸を召しだし、御所さまの庭に召し具して、萬壽にこそ渡されけ

中に来り、鳥の頭白く成て庭前の木に栖すめりけり」(岩波文庫による)。

- 一 「うれしなき」の誤りか。
- 二 以下文章がやや混乱している。大御所、御台所(北の方)、そうしてそこに居合せられたすべての侍たちもという意。
- 三 中世に多い子宝思想を表した語句、ことわざ。
- 四 自分が女とも思わないで。女の身をかえりみないで。丹緑本「おともおもはず」とある。↓一三一頁注一六。
- 五 危険なことのたとえ。鰐の口と同じ。
- 六 丹緑本「引いでもの」。
- 七 取らせよう。与えよう。
- 八 底本「ふしのゆいわた」。駿河国(静岡県)富士郡から産する真綿(たまご)。結綿は真綿の中央を結び束ねたもので、祝物などに用いる。
- 九 御引出物。女房詞であろう。
- 一〇 美濃国(岐阜県)から産する上等の絹。庭訓往来、四月条にもその名が見える。
- 一一 正は布を数える語。一疋は古くは四丈であった。



る。萬壽^{まんじゆ}なのめに喜び^{よろこ}て、母^{はは}にひしと抱きつき、うれしき泣きに泣きければ、母もろともに涙^{なみだ}を流す。頼朝^{よりとも}をはじめ奉り、大御所^{しよみだ}御臺^{おんたい}いづれもまします侍達^{さむらいたち}、「人の實^{たから}に、子にましたる實^{たから}なし、さても萬壽^{まんじゆ}は、女^{おんな}とも思はず、十二三の者^{もの}が、これまで参^{まい}り、鰐^{わに}の淵^{ふち}なる親^{おや}を助けたる、不思議^{ふしぎ}なり」と、みな感涙^{かんだい}を流しけり。

その後頼朝^{よりとも}は萬壽^{まんじゆ}に引き出物^でを、得^えさせんとて信濃國^{しなののくに}手塚^{てづか}の里^{さと}一萬貫^{まんぐわん}の所^{ところ}をば萬壽^{まんじゆ}にとてぞ下^{くだ}されける。御臺^{みだい}さまより、金千兩^{かねせんりやう}富士^{ふじ}の結綿^{ゆいわた}一千把^{せんば}、萬壽^{まんじゆ}が宿^{やど}へぞ送^{おく}られける。大御所^{しよ}さまの御ひきには、砂金^{しゃきん}五百兩、美濃^{みの}の上品^{じやうばん}一千疋^{ひきくだ}下されける。これをはじめて、鎌倉^{かまくら}中の諸大名^{しよのみやう}、われもくと引出物^{ひきいでもの}、萬壽^{まんじゆ}姫^{ひめ}にたまはりける。頼朝^{よりとも}仰^{おほ}せけるやうは、「萬壽^{まんじゆ}をば、鎌倉^{かまくら}にとどめたくは思^{おも}へども、母^{はは}が心の恐^{おそ}ろしきものなれば、急ぎ信濃^{しなの}へ歸^{かへ}れ」とて、御暇^{いとま}をぞ給^{たま}はりける。萬壽^{まんじゆ}なのめ

三 一本「ばんしのゆか」。万事の床で、万事休するほどの重病の病床の意か。あるいは万死の床で、万死一生というような重病の床をさすか。
三 いかにや、申さん、共に尋ねかける時の語。もしもし。

四 数々の。たくさんさんの。

に喜びて、唐糸をひきつれて、信濃へとてこそ歸りけれ。上りには、三十二日に上りしが、歸りには、五日にこそは下られける。手塚の里におちついて、うばの尼公を見申（す）に、ばんじの床に泣きふして、今を限りと泣き給ふところへ、「萬壽参りて候。いかにや申さん尼公さま、われ／＼は萬壽にて候ぞ、これは唐糸にておはします」と申（し）ければ、尼公は親子の者を御覽じて、うれし泣きにぞ泣き給ふ。一族一家の者までも、よろこびの涙を流す。されば萬壽、親孝行なる故により、鶴が岡の八幡、大菩薩の御方便にて、今様を歌ひ所領を給はり、二とせあまり籠者せし、母を助け、數の實を給はりて、子孫ともに繁昌するなり。萬壽姫の親孝行故なりと、うけ給はり候。かゝるめでたき物語かなと、感ぜぬ人はなかりけり。