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Mochizuki

Translated by Rebecca Teele Ogamo

Ataka and *Mochizuki*, the two nō plays introduced in this issue of *Mime Journal*, each illustrate the feudal ideal of loyalty to one's master. In the case of *Mochizuki*, a retainer is able to facilitate the revenge of a young boy for the murder of his father. Upon learning that the killer of the boy's father has arrived at the inn where the retainer is now innkeeper, the widow makes their desire to strike him down clear. In considering the possibilities for revenge afforded by being at an inn, the retainer is able to suggest a plan enabling the revenge to be carried out. In fact, the title of the nō, *Mochizuki*, is the name of the man who is the target of the revenge.¹

Mochizuki does not have a foundation in fact other than the existence of the places mentioned. One is Shinano, present day Nagano prefecture, where the murder took place, and the other the post town of Moriyama in Ōmi, present day Shiga prefecture, where revenge is achieved. A singular feature of the nō is its incorporation of the *shishimai* or lion dance as the vehicle used to lull the villain *Mochizuki* to sleep so that the revenge may be accomplished. This lion dance is most often associated with the nō play *Shakkyō*, in which mythical lion-like beasts appear and dance among peonies.² Of the five schools of shite actors (main actors), only the Kongō school has one more play, *Uchito Mōde*, in addition to *Shakkyō* and *Mochizuki*, which features a lion dance.³

It has been recorded in *Kanze Taiyu Shojō*, that a disgruntled actor, refused permission to dance the lion dance, added it to an extant revenge play and this subterfuge was accepted.⁴ Through various vicissitudes, today this nō, *Mochizuki*, is considered a *hiraki mono*, requiring permission from seniors before a young actor may take it on for the first time. In this issue of *Mime Journal*, actors from the Kanze and Kongō schools of nō discuss this topic along with how they each prepared to perform this play in "On *Mochizuki*: An Interview with Mikata Shizuka and Udaka Tatsushige."

Hiraki mono as part of the process of gaining acceptance within a group, learning new skills, and taking on challenges, are approached differently by each actor. Having been a part of Udaka Michishige's process of performing *hiraki* plays I would like to share a few details as I observed and

1 The analysis and translation below follow the tradition of the Kongō school.

2 These mythical beasts are guardians of the Bodhisattva Monju. They appear before Priest Jakushō, who waits at the narrow, moss-covered Stone Bridge (*shakkyō*) separating our world from Monju's western paradise.

3 In *Uchito Mōde*, a shintō priest at the Grand Shrines of Ise performs it at the urging of imperial envoys. The play was written and choreographed by the 10th Grand Master, Matabyoenagayori, to feature the vivid Kongō dance style. However, Matabyoenagayori passed away before performing it, and it was first staged in 1877. At that time the title was also changed from *Sangū* to its present title.

4 See Michael Watson's article "*Mochizuki*: History and Context" in this issue of *Mime Journal* for further details regarding *Shakkyō* and *Kanze Taiyu Shojō*.

took part in it.⁵ The first three *hiraki* plays that Michishige performed were presented as part of amateur recitals which featured his amateur students culminating each time with his *nō*. In 1974 he celebrated the fifth year of his independence and the completion of his training with Kongō Iwao, the head of the school at the time, by performing *Shakkyō*. The head of the Kongō school (Kongō Iwao II, d. 1998) performed a dance excerpt, and his son, Hisanori (the current *iemoto*), took the main role of the white lion in *Shakkyō* at that recital. Two years later, in 1976, he performed *Midare*, and in 1978 he performed *Mochizuki*.⁶ These three performances took place at the Kongō Nōgakudō. Later *hiraki* plays such as *Dōjōji* and *Ataka* were performed under different auspices. It was our understanding as students at that time that the successful performances of these plays were important to validate Michishige's standing and proficiency as an actor while also making an appeal to the audience of his strengths as a teacher through the demonstration of his students' mastery of aspects of *nō*. Performance of *nō* considered *hiraki mono* led then to performances of standard versions of other plays and then to the challenge of *kogaki*, performance variations of plays. These performances were all carried out after consultation with the head of the school and usually with his participation on some level.

As to the *nō* itself, *Mochizuki* begins with the entrance of Kozawa Tomofusa along the *hashigakari* bridgeway. He introduces himself, explaining that he was a member of the household of Yasuda Tomoharu, who was killed in an argument by his cousin, Mochizuki. Learning that Mochizuki's men were on the lookout for him and that his own life was in danger, Tomofusa fled to Moriyama where he became the innkeeper of an inn called Kabutoya, or Helmet Lodge, where he greets many travelers each day. Does he imagine he will be reunited with either his master's family or Mochizuki? It is not clear if this is so, though it is suggested that as many as thirteen years have passed since the death of Tomoharu when all the characters concerned meet at the inn by chance.

The Widow of Tomoharu and their son, Hanawaka, then enter along the *hashigakari* bridgeway where they stop and chant, describing themselves as anxious birds floating on the waves. The Widow explains that as her husband has been killed by his cousin and all his retainers scattered, she has no one to depend on. Wishing to protect Hanawaka, she is fleeing with him. In the *michiyuki* travel song, they describe how the moon is their only companion as they travel, shedding bitter tears at night as they leave their home behind, finally arriving at Moriyama where they decide to find an inn to stay the night. Of the performers, the Widow bears the main burden of setting the tone and expressing the pathos of their situation through chant throughout.

When they arrive at the inn Tomofusa quickly recognizes them as the Widow of his master, Tomoharu, and their son, Hanawaka. He introduces himself, and there is an emotional scene as they are reunited with their family's faithful retainer. Servant and son see respectively their master and father reflected in each other as they are described by the chorus as clasping each other and they raise their hands to their faces as though to suppress their tears.

At the same time, Mochizuki is on his way back to Nagano from the capital where he has been able to clear himself of all charges and suspicions held against him. He has also had the lands he took from Tomoharu declared his own. He stops in Moriyama and has his Servant look for an inn, warning the Servant to be sure not to mention his name. Tomofusa welcomes his new guests, and inadvertently the Servant reveals Mochizuki's name.

⁵ Kongō school master actor and mask carver, he is interviewed with flute player Sugi Ichikazu in "On *Ataka*: an interview with Udaka Michishige and Sugi Ichikazu."

⁶ *Midare* is a variation of the charming short play *Shōjō* about a young wine shop owner in China who receives as a reward for his filial devotion an inexhaustible jar of sake from a sake-loving water sprite. It is often performed by a child actor without a mask as his first *nō*. The variation calls for the performance of sophisticated choreography to a unique musical accompaniment.

Tomofusa recognizes this as the perfect occasion for Hanawaka to avenge his father's murder, a desire his widow expresses at once, and they plot together. Tomofusa suggests widow and son pretend to be entertainers in order to approach Mochizuki: she will be a blind singer, and Hanawaka will lead her; he will also play the *kakko*, a waist drum. They readily agree to this plot.

Tomofusa takes the Widow, led by Hanawaka and using a cane to indicate that she is blind, to Mochizuki's room. He offers to bring wine and, suggesting to the Servant that his master might like some entertainment, to introduce a blind singer and a young boy who will dance. After consulting with Mochizuki, the Servant urges them to sing, and mother and son begin to chant a scene from the famous "Soga Brothers' Vendetta." This story describes the young Soga Brothers at their family shrine, praying to Fudō, the central figure of five Buddhist figures, shown sitting surrounded flames holding a rope and sword with which he dispels evil.⁷ The chorus chants for them, continuing the story of how the two brothers pray for success in avenging their father's murder by killing Kudō. At the dramatic moment when the younger brother is described as preparing to draw his sword, mistaking "Fudō" for "Kudō," Hanawaka shouts out that he will strike. Tomofusa saves the situation by saying that the boy meant that he wants to strike his waist drum and the boy is then encouraged to dance.

Mochizuki then asks if Tomofusa himself will not dance for them. Hanawaka says that Tomofusa will dance the Lion Dance (*shishimai*), an especially celebratory and esoteric dance. Tomofusa leaves the stage to prepare for his performance while Hanawaka dances with a waist drum. Mochizuki, lulled by the wine and the entertainment provided by Hanawaka and Tomofusa, doesn't realize what is happening when the two approach him. They declare their identities and strike him down, finally avenging Tomoharu's murder. In the triumphant closing, the chorus narrates how these events, as well as the properties themselves, will be passed to his family through generations to come.

⁷ Among the many conflicts and tragedies that occurred during the establishment of the Kamakura shogunate is one which lead to the Soga Brothers' vendetta, one of the three great vendettas (the others being the Ako Vendetta, or the revenge of the forty-seven rōnin, and the Iga Vendetta), celebrated in Japan as an example of loyalty and selflessness in the face of injustice. In 1176, because of complications related to an estate dispute, Kudō Suketsune ordered his men to assassinate Kawazu Sukeyasu, the son of his cousin. Seventeen years later, in the spring of 1193, Kawazu's two sons avenged their father's murder. The saga of the brothers' filial devotion, bravery, and perseverance captured the public imagination and the relationships and exploits they experienced as they prepared for their vengeance have been celebrated in every dramatic and musical form, including nō.

MOCHIZUKI

Characters in Order of Appearance:

KOZAWA NO TOMOFUSA, innkeeper of Kabutoya	<i>shite</i>
WIDOW of Yasuda Tomoharu	<i>tsure</i>
HANAWAKA, their son	<i>kokata</i>
SERVANT of Mochizuki	<i>ai</i>
MOCHIZUKI AKINAGA	<i>waki</i>

Classification: 4th Group Miscellaneous or 5th Group Closing Noh with *kakko* Waist Drum Dance and *shishimai* Lion Dance in the latter half; the ensemble includes the *taiko* stick drum.

Place: Moriyama, in present day Shiga Prefecture

Season: Early winter, or the new year

Tomofusa, wearing a linen jacket and trousers (suō jōge) belted over a silk under robe with a broad horizontal stripe pattern (dan noshime), with a small sword at his waist, and carrying a fan, enters and stands at stage center to introduce himself. This self-introduction completed, he goes and sits in front of the chorus to await the appearance of prospective guests.

TOMOFUSA:

(*nanori*) I am Kozawa no Tomofusa, a resident of Shinano province, and a member of the household of Yasuda Tomoharu, with a role in legal matters. Now then, Tomoharu, who employed me, quarreled with his cousin Mochizuki and, unfortunately, was killed. At that time I was in the capital, but when I knew of the matter I hastened to return home, only to learn on the way that men had been sent out after me. Given this news, it was no longer possible for me to return home, so I fled to Moriyama where I have become the innkeeper of Kabutoya.⁸ Many travelers stop here every day. Today, too, I know there will be travelers seeking lodging here.

⁸ The name of the inn translates as Helmet Inn and is fictitious.

As the shidai entrance music is played, Hanawaka, wearing white wide stiff trousers (shiro ōkuchi) over an embroidery and foil embellished robe (nuihaku), and with a short sword and child's fan, and the Widow of Yasuda Tomoharu, wearing a woman's wig (katsura) and wig band (kazura obi), a brocade robe (karaori), without the color red, in straight wrapped style (kinagashi) over a foil embellished under robe (haku) enter along the bridgeway, stopping there to face each other. The mask used in the Kongō school for the role of the Widow is Shakumi, for middle-aged, or married women, women with children.

WIDOW and HANAWAKA:

(shidai) As water fowl who dwell floating on the waves,
 As water fowl who dwell floating on the waves
 seem serene, yet below the surface are without rest,
 just so are we, anxious in our hearts.

WIDOW:

(sashi) We are citizens of the province of Shinano,
 The wife and son of Yasuda Tomoharu.
 Now, unfortunately, my husband Tomoharu was
 killed by a person of the same place, Mochizuki no Akinaga.
 The many members of our household have all scattered,
 leaving no one we can depend on.
 Seeking to conceal my darling son Hanawaka,
 and fearing our enemy's henchmen,
 I've set out together with him.

WIDOW and HANAWAKA:

(sageuta) With no set destination, we travel the Shinano Road!
(michiyuki) The moon our companion as we sleep alone and dream.
 The moon our companion as we sleep alone and dream,
 yearning for our home,
 as smoke rises, wavering, from Mt. Asama,
 we, too, hesitate, as we make our way.

Bitter are the cold nights we spend on grassy pillows

bitter the mounting tears shed on our travelers' bed

As we reach an inn in Moriyama.

We have reached an inn in Moriyama.

WIDOW: (*Turning to speak, facing the stage proper.*)

Hurrying on our way, we have arrived at an inn in Moriyama. I believe we should take lodging here. Is there someone who can help us?

Tomofusa stands and turns towards the bridgeway to respond to her question. The Widow and Hanawaka enter the stage and all sit in front of the chorus during the following exchange.

TOMOFUSA: Who are you that have arrived here?

WIDOW: We are travelers and would like to request lodging for one night.

TOMOFUSA: So, you are travelers? Let me show you to your lodging.

Now then, where have you come from, and where are you bound for?

WIDOW: We are from Shinano province and are on our way to the capital to meet someone.

TOMOFUSA: For a woman of some standing as you are, but without any servants in attendance and with a child, what a long and difficult journey it must be! Come, come this way.

Tomofusa goes then to the first pine on the bridgeway where he reflects on what he has just seen and heard.

When that traveler said they were from the province of Shinano, I felt there was something familiar about them. Looking closely, I see that they are the wife and child of Yasuda no Shōji Tomoharu in whose service I was so long ago. Indeed, such a wretched situation for them now that he is gone, and so painful! I must quickly tell them who I am and give them my support.

Tomofusa returns to the stage, sits in front of the musicians, and, confronting the Widow and Hanawaka, tells them who he is.

Excuse me, there's something I would like to tell you. I am Kozawa no Gyōbu Tomofusa who was in your employ long ago in the province of Shinano. I have felt as though I lingered, my life without meaning, but perhaps now I can, through this meeting, fulfill the relationship of a servant to his master, which is said to continue through the past, present, and future. Unwittingly, I find myself shedding tears of joy!

WIDOW:

Then are you Kozawa no Gyōbu Tomofusa from long ago?

Oh, so overwhelmed I am with memories from the past!

Overcome by tears, I can say no more.

(kudoki) What is there now that I may hide?

This is what has become of the wife and child of Yasuda no Shōji Tomoharu!

HANAWAKA:

Hanawaka clings to Tomofusa,
feeling as though reunited with his father,

TOMOFUSA:

He is the image of the lord who is lost to me,
so that I am reminded again of the past!

Hanawaka and Tomofusa mime clasping each other, raising hands to their eyes as though to suppress tears.

Lord and retainer
grasp each other, hand in hand.
Now, as they remember the departed,
there is no time for their tears to dry.

CHORUS:

Until now travelers, not knowing our way,
Travelers not know our way, now
we have found here the bond of master and servant,
and compassion to rely on, too!

Indeed, it must be we have ties over many lives.

Indeed, it must be we have ties over many lives.

As the shidai entrance music is played, Mochizuki, wearing a linen jacket (kakesuō) belted over a brocade under robe (atsuita) and white wide stiff trousers (shiro ōkuchi) and with a man's traveling hat (otokogasa) fan, and both short and long swords, and his Servant, wearing a linen jacket and trousers (kyōgen jōge) belted over a striped silk under robe (shima noshime), and with a short sword and a fan, appear, stopping on the bridgeway.

MOCHIZUKI:

(shidai) Returning home joyfully,

Returning home joyfully:

Who would find such a journey a difficult one?

Waki: *(nanori)* I am Mochizuki, a man from the province of Shinano. Now then, I had a cousin, Yasuda no Shōji Tomoharu who, unfortunately, I killed in a falling out we had. This matter became known to the shogun, and I was summoned. As it was decided I was rash and at fault for this act, I was forced to give up my domains. But, thanks to a fortunate connection I had, those holdings have all been returned to me. Now my worries are over and I am on my way back to my home province.

As we have hurried, we have arrived at an inn in Moriyama.

Is someone here?

SERVANT: Here I am, before you.

MOCHIZUKI: Get me lodging here. And be sure not to mention my name.

The Servant trades places with Mochizuki on the bridgeway in order to address Tomofusa, who then approaches him.

SERVANT: *(To Mochizuki)* Certainly, sir.

Oh, but this is something to celebrate! He's asked me to hurry and get a place at an inn. This is the first time we've stopped at an inn, so I want to make sure it's a really good place. Kabutoya is honest, I've heard. I'll try there.

(To Tomofusa) Excuse me, is the master of the inn here?

TOMOFUSA: Who are you who that have arrived here?

SERVANT: My master is on his way down to the province of Shinano. He'd like lodgings.

TOMOFUSA: As it is a slow time, I will be glad to show you to a room.

He looks like a lord. What is his name?

SERVANT: In the province of Shinano this man is well known.

Mochizuki no Akinaga—he *isn't*, you see!

TOMOFUSA: Ah, it's of little importance. Now, come this way.

SERVANT: (*To Tomofusa.*) Thank you.

(*To Mochizuki.*)

If you will, sir, come this way, please.

Having retired to the stage attendants' position, Tomofusa goes to the bridgeway again as Mochizuki and the Servant take their places near the chorus.

TOMOFUSA: What an outrageous thing!

Just now Mochizuki has arrived at this house!

I must tell Lord Hanawaka about this at once.

Tomofusa enters the stage to address the Widow and Hanawaka.

Excuse me, but I have something to tell you.

This evening Mochizuki arrived at this lodging.

HANAWAKA: What? Mochizuki, you say—

With a gesture of caution to Hanawaka, Tomofusa leads the Widow and Hanawaka to the bridgeway.

TOMOFUSA: One moment! He is close by, so come over here.

Yes, Mochizuki has just arrived.

WIDOW: As we are reduced to our present condition because of him we must make a plan and strike him down!

TOMOFUSA: Indeed, it is a heaven-sent opportunity. Soon we will fulfill this earnest wish. However, he is unusually cautious, so that it seems there is no way to approach him.

WIDOW: Let us consider the possibilities then.

TOMOFUSA: Yes, let us do that.

Recently blind entertainers have been popular at the inns here.⁹ Do not delay, but disguise yourself as one who is blind and let Hanawaka lead you by the hand to his rooms. I will then bring wine.

When the chorus describes their taking on their respective roles, the Widow receives a staff (tsue) at the stage attendants' position, symbolizing that she is pretending to be blind, and is led on stage by Hanawaka.

WIDOW:

How happy I am! It will be possible to fulfill our desire then,
if I go out in the guise of one who is blind!

CHORUS:

That Semimaru of ancient times.¹⁰
That Semimaru of ancient times,
groping, stumbling here and there,
straying along the roadside:
no less than his the grief and pain I feel!

As pathetic as I am, as a blind person my art
I will perform: these songs I have learned.
Listen to them, travelers!
Listen to me then, travelers!

⁹ Blind women entertainers, were known as *mekura goze*, the term most likely based on the custom of women entertainers called *shirabyōshi* to typically end their names with *gozen* as suggested by Gerald Groomer in "The Guild of the Blind in Tokugawa Japan," *Monumenta Nipponica*, Vol. 56, No. 3, Autumn 2001.

¹⁰ Heian period blind poet and lute player said to be of noble birth and to have lived in seclusion at the barrier between Kyoto and Shiga prefecture. His poems are included in various anthologies.

Tomofusa enters the stage, followed by the Widow and Hanawaka, to address Mochizuki. They are observed closely by the Servant, who responds to Tomofusa.

TOMOFUSA: Is there anyone within?

SERVANT: What is it?

TOMOFUSA: I am the master of this inn. It is cold this evening so I have brought some wine.

Please tell your master this.

SERVANT: I see.

(To Mochizuki.) I would like to report that the master of the inn is here. He says he has brought you some wine.

WAKI: Well then, tell him to come here.

SERVANT: Certainly, sir.

(To Tomofusa.) Come this way.

TOMOFUSA: I am the master of this inn. As it is cold this evening, I have brought you some wine.

MOCHIZUKI: I'll enjoy this with great pleasure!

SERVANT: And who are these people?

Tomofusa introduces the Widow and Hanawaka, who sit center stage in preparation for their performance for Mochizuki.

TOMOFUSA: This is a blind entertainer who is popular here. She visits the rooms of guests unannounced at times like this and sings for them.

MOCHIZUKI: Well then, let us have her sing something.

SERVANT: *(To Mochizuki.)* Certainly, sir.

My lord would like you to perform for him. Sing us a verse of something amusing.

HANAWAKA: We'll sing a song about how Ichiman and Hakoō avenged their father's enemy.¹¹

¹¹ Ichiman and Hakoō were the childhood names of the two Soga brothers, later known, as adults, as Soga Jūro Sukenari and Soga Goro Tokimune. Seventeen years after their father's murder by Kudō Suketsune the brothers avenge themselves. Jūro is slain at that time and Goro is later executed.

SERVANT: Well, this is unexpected. He says they'll sing a song for you about how Ichiman and Hakoō killed their father's enemy. How shall I reply to them for you?

MOCHIZUKI: Oh! No—I have no problem with that. Have them sing!

SERVANT: Certainly, sir. Sing the song you mentioned just now.

WIDOW and HANAWAKA:

(sashi) Now Kawazu no Samuro had children,
brothers known as Ichiman and Hakoō

CHORUS:

It was when they were five and three!
Their father was slain by his cousin.
So quickly the days passed, and,
as the time came when they were seven and five,
the wish grew in their young hearts
to take revenge on their father's enemy.
So strong a desire it was,
it changed their very complexions.
Indeed, how piteous they seemed.

(kuse) One day the brothers went to their private worship hall

Where a Buddhist figure was enshrined.

The elder, Ichiman,

burned incense and offered flowers to the Buddha.

The younger, Hakoō,

stared earnestly at the principal image there,

"Now listen to me, my brother.

The name of the principal image here

is that of our enemy, Kudō.

He carries a sword, and holds a rope.

If you hate the way he glares at us,
 then let us run up to him,
 and cut off his head!"

The elder, Ichiman,
 when he heard this, said,

WIDOW and HANAWAKA:

"What sacrilege, and an unlucky thing to say!

The Buddha here

CHORUS:

Is called "Fudō,"

our enemy is called "Kudō."

How can you not know that?

"Then this is a Buddha?" he said,

and to its scabbard

returned the sword he had drawn.

"Forgive me, and hail, Buddha!

Help us to avenge ourselves on our enemy!"

HANAWAKA: Now, I'll strike!

The Servant moves to protect Mochizuki in reaction to Hanawaka's words, and Tomofusa responds by questioning his suspicious action and explaining Hanawaka's intention.

TOMOFUSA: One moment! Why are you upset?
 Now, what he means is that he will strike the waist drum. Let us have him play the waist drum.

SERVANT: If you recommend it, then we should certainly have him play.

(To Mochizuki.) It has been suggested, sir, that the young boy should play the waist drum for you.

MOCHIZUKI: Now then, doesn't the master of the inn have any accomplishments?

HANAWAKA: The master of the inn will dance the Lion Dance for you.

MOCHIZUKI: Then let us have him dance the Lion Dance for us.

TOMOFUSA: I haven't danced it before, but while I will go and prepare please have the young fellow play the waist drum for you.

NAKA-IRI Tomofusa goes off stage to prepare for his dance. The Widow follows after him, also leaving the stage. Hanawaka goes to the stage attendants' position to have the waist drum put on. He then stands and chants in introduction to his dance.

HANAWAKA:

Yoshino and Tatsuta's¹²

cherry blossoms and autumn colors!

CHORUS:

Sarashina and Koshiji's

moon and snow!

Hanawaka dances the kakko—a dance with a drum worn at the waist and played with two small drum sticks. As the dance finishes, he chants to introduce the Lion Dance.

HANAWAKA:

The Lion and the Tiger know the time to awaken to action, calling up

CHORUS:

the fierce music of rain and gathering clouds!

Tomofusa enters to the entrance music (ranjo) and then performs the Lion Dance (shishimai).

To perform the Lion Dance Tomofusa wears a costume symbolically representing a lion: a white headband (shiro hachimaki) under the lion headdress (kashira) comprised of a rough red wig, two gold pleated fan leaves joined to represent the lion's upper and lower jaws, with a red cloth covering the lower part of his face; a silk under robe with a broad horizontal stripe pattern (dan noshime), white wide stiff trousers (shiro ōkuchi) with a decorative belt (koshi obi), and has a short sword and fan; a brocade robe (atsuita) in abbreviated jar-fold, style (tsubo ori), is worn over this, to complete the costume.

¹² Yoshino and Tatsuta in Nara, Sarashina in Nagano, and Koshiji in Niigata are famous for cherry blossoms, autumn colors, the moon, and snow respectively. They appear in the translation in the order they appear in the text.

CHORUS:

So fascinated by the esoteric dance.
 So fascinated by the esoteric dance,
 again, and yet again, the wine cup passes,
 And he is persuaded to greater intoxication.
 Finally, he wearies, and sleep overcomes him.
 As the time passes, as the time passes,
 they see the time is ripe.
 He puts aside the lion headdress.
 Then, of the waist drum, "Strike! Strike!"

TOMOFUSA and HANAWAKA exchange glances as described by the chorus as they prepare to take their revenge. After their exchanges with Mochizuki as Tomofusa and Hanawaka reveal who they are. They take their revenge, trapping Mochizuki, and preparing to stab him. Mochizuki leaves the stage by the low side door. Their vendetta accomplished, only the man's traveling hat (otoko gasa) remains.

They exchange glances, and then,
 as though whirling his sleeves in the dance,
 He seems playful as he approaches
 and traps the foe in his arms.

MOCHIZUKI: Who are you?

HANAWAKA: Yasuda no Shōji Tomoharu, who you killed,
 had a son: Hanawaka. I am he!

MOCHIZUKI: Who are you that appear to be the master of the inn?
 Why have you deceived me?

TOMOFUSA: I am Kozawa no Gyōbu, Tomofusa.

MOCHIZUKI: Ah, how preposterous! And trying to pull away...

TOMOFUSA: He is pulled back in place.

MOCHIZUKI: Trying to throw them off and stand...

TOMOFUSA: He is released, and thus—

CHORUS:

The end of these months and years of hatred:

“Now, at last, our revenge, Mochizuki!”

They slay their hated enemy.

Their heartfelt desire accomplished.

Their heartfelt desire accomplished,

at last they will return to their home.

Triumphant in their revenge, Tomofusa and Hanawaka prepare to leave the stage.

On those lands to pass on this event to Tomoharu’s descendants,

his name, too, to be known still now as an example of the Warrior’s Way.

Of the Warrior’s Way of bow and arrow: an example.

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