

を他人に握られ位あじきない事は爾來夜又王  
は手当り次第に己が舊作をこぼち幽鬱になる時に元  
久甲子の年秋七月執權時政兵を放て頼家を殺す御前の  
であるが頼家のおもひ女夜又王の娘桂今は狭御前  
將軍をかばひ身に痛手をうけてかた桂今は捨て求る夜又  
父が家に今生に今ひとたびの名残りにと父を求る夜又  
王は刻々死に近きゆく己が娘の顔を下繪にとり乍ら  
南無阿彌陀佛を唱へると云ふ名道人道を下繪のした  
禍福は國の大小其有する物質の多寡によつて定まるも  
のではない其定り依て來るところは人の心である曰  
本國曰本國民は面師夜又王であり我儘に無理な注文  
を強ひた將軍頼家は軍部およびいはれなき野心に眼  
く桂は一本氣な國民の若い人達である所謂志士たちで娘  
く曰本軍部も其足元から起るものに仆さるる曰本國  
日本國民は面師夜又王が居したる如くこれに直面し  
づかに念佛を唱へ乍らゆくものは之を送り將來のよ  
り善き日本の爲に其下繪をとるものである



# 面師と將軍

の 人 にとり 自分 の 心 に そ ま ぬ 作  
 が 凡 そ 天 下 の 名 人 と 云 は れ る 程  
 か ば 其 面 を 己 が 手 に 入 れ ら れ  
 き か ば そ 夜 又 王 の 娘 桂 の 手  
 の 面 を 頼 家 公 に 奉 る 事 を 辞 退 申 其  
 死 の 相 であ れ て お り し か も 不 吉 變  
 と 笑 を 含 ん で 作 った 面 に 死 の 相  
 が 後 世 ま で 出 来 栄 が 死 ぬ 拂 目  
 注 父 師 夜 又 王 に 己 が 似 顔 の 面  
 は 禪 寺 に 幽 閉 され 鎌 倉 二 代 將 軍 頼  
 源 家 一 悲 劇 を 展 開 し た 伊 豆 元 年  
 修 禪 寺 物語 之 は 諸 君 の 記 憶 に 在

THE MASK MAKER AND THE SHOGUN

You will remember that stirring drama of the mask maker (Shuzenji Monogatori).

The first year of the Genkyu era witnessed one of many tragic episodes in the eventful history of the clan of Genji. Minamoto no Yoriie, second Shogun of the Kamakura Shogunate, whilst living in exile at Shusenji, had honoured the local mask maker, Yashao, who could make excellent things, with an order for a mask. The old master, realising that success in the execution of this order would make his name shine for generations to come, did his very best to create a perfect thing. Alas, this time his efforts seemed futile. Even after six months of hard work, Hashao was not satisfied with the result of his carving. Instead of smiling the desired mysterious smile imbued with divinity, its features seemed to him to simulate the horror of a cruel death. Therefore he refused to deliver it, in spite of repeated demands from the Shogun.

Of Yoriie it is said that he was a proud, profligate man of short temper. He would not understand the love of an artist for his creations, the feeling that they should bring eternal joy to man. And so it happened that the Shogun came in person to force the mask maker to deliver the mask. In getting hold of it Yoriie was aided by Katsura, the beautiful, ambitious daughter of the craftsman. She left the humble house of her father to become the Shogun's mistress, the second lady Wakasa.

Yashao, thoroughly unhappy over this surrender, destroyed many good things he had made before. He became a despairing man.

Now, in a few days, many evil things happen. Yoriie, with his followers, is killed by the Hojo enemy attacking from the capital. The new favourite, Katsura, mortally wounded, seeks shelter in her father's house.

Here we see Yashao freeing himself from despair, feverishly trying to sketch the features of his dying daughter, as love for his art transcends natural paternal feelings. It is a scene filling one with awe - Namu Amida - Namu Amida.

Both weal and woe spring from the heart. Even as the mask maker wanted to bring happiness to mankind, so the Japanese people want to do good things for the world.

Alas, the military clique and the patriots in their overweening national pride, in their rash recourse to arms and grievous lack of world understanding, are, to them, like the Shogun to the mask maker. Instead of allowing them to apply their creative power to the making of an image of mankind's happiness, they force them to deliver a mask of disaster and death. The people are impetuously driven along the road of doom by the militarists. But even as the Shogun Yoriie was slain, together with vain Katsura who slavishly followed him, so the military clique and its adherents will be destroyed.

However, like Yashao, the mask maker, the Japanese people will come through suffering to understand truth. They will resist evil and, regaining inspiration, they will throw off the yoke. Then joining the world, they will be able to do good things again.