Waki's monologue: Munechika decides to pray to the god Inari for divine intervention in order to fulfill this important request.

Shite entrance. Shite and Waki exchange: A boy calls out to Munechika surprising him by already knowing about the emperor’s request. Singing that the heavens have a voice which resounds on the earth, the chorus sings that this blessing from heaven is a sign that Munechika should fulfill the request.

Shite’s narration: With the chorus, the boy gives accounts of a famous swords belonging to different Chinese kings and emperors. The chorus sings in detail of the famous sword Kusanagi belonging to the legendary second century prince-general Yamato-Takeru.

Shite and Waki departure: Refusing to reveal who he is, the boy tells Munechika that he should hurry home and begin work on the sword. With the chorus, the boy promises that he will provide the necessary help, and then leaves to raijō (except in Kanze). Munechika also leaves the stage.

Ai’s narration: A god of a subsidiary shrine (or in Kanze, a servant of Munechika) appears and summarizes the events that took place in the first half of the play. Stage assistants then brings out a platform strung with sacred white zigzag papers with a mallet, anvil, and sword.

Waki’s prayers: Munechika enters again and sings of how he will obey the imperial request. As the drummers begins playing the notto purification ritual music, Munechika prays for the divine assistance of the deities Izanagi and Izanami who had thrust down the divine spear which have gave birth to Japan. He names Amakuni as the founding father of swordmaking. The chorus sings again of the imperial request asking the various gods to join with Munechika in making the sword.

Nochijite entrance: The god Inari no Myōjin enters to quick hayafue entrance music. The chorus sings for the god that the time has come to make the sword requested. The god dances a mai-bataraki action dance. Then as the chorus describes, the god and Munechika step up on the platform and together strike the sword. The chorus sings how the sound of the mallet rings throughout the heaven and earth.

Munechika sings of how the sword is completed and how he inscribes the word kogitsune (“little fox”) on the back. The chorus sings of the two inscriptions on one sword and how it will govern the four seas and bring a successful harvest of the five grains. The god takes the sword and gives it to the envoy, and then flies off into the clouds and back to Inari peak.

[Richard Emmert]