

半能「井筒(いづつ)」 (Half Noh “Izutsu (The Well Head”)

[演目情報 (Performance Data)]

会場：NHK スタジオ特設舞台 (Performed at The special stage set up at an NHK studio)

TV 放映：「こっぼんの芸能」2013年12月20日 (NHK) (Aired by NHK Education TV on Dec.20, 2013)

流派：観世流 (Kanze School)

作者：世阿弥 (Writer: Zeami)

素材：『伊勢物語』

(Original episode: Love story originally from the twenty-third story in Tale of Ise)

分類：三番目物、蔓物 (Category: The third group noh; kazuramono)

場面：大和の国石の上(いそのかみ)の里 (現・奈良県天理市) にある在原寺の旧跡。

(The ruins of Ariwara-dera Temple in the village in Isonokami in Yamato region (the current Tenri City in Nara Prefecture).)

季節：秋 (9月) (Autumn (September))

登場人物 (The characters in the play)

シ テ…紀有常の娘の亡霊{観世清和}

(Nochi Shite… the ghost of the daughter of Ki no Arisune {KANZE Kiyokazu})

ワ キ…旅僧[りよそう]{森常好}

(Waki… a traveling monk {MORI Tsuneyoshi})

[あらすじ]

ある秋の日、諸国を旅する僧が初瀬参り(大和の国の長谷寺)への途中に、小さな寺に立ち寄る。僧は、寺の名前が在原寺とあることから、在原業平(ありわらのなりひら)と紀有常(きのありつね)の息女が夫婦となって住んだと伝えられる石の上(いそのかみ)に違いないと思い、二人の冥福を祈る。

【そこへ、仏にたむける花水を持った里の女が現れる。僧の問いに女は、幼い頃井戸の脇で背比べをして遊んだ在原業平と紀有常の娘が、成人して互いに歌を詠み交わし結ばれたという恋物語を語る。そして、女は自分がその有常の娘であると告げて、井筒(井戸の枠)の蔭に姿を消す。僧が不思議に思っていると、里人が現れ業平とその妻の話語り、井筒の女(有常の娘)の霊を弔うよう勧める。】*

夜も更ける頃、僧が仮寝をしていると、夢の中に井筒の女の霊が現れる。夢の中の女は、業平の形見の冠(かんむり)と直衣(のうし)を身に付け、業平を恋慕いながら舞い、さらには、井戸の水に自らの姿を映し、そこに業平の面影を見て懐かしむ。やがて寺の鐘の音とともにほのぼのと夜が明け、井筒の女は姿を消し、僧は夢から覚める。

* 半能では【 】内は省略され、有常の娘の霊が業平を懐かしんで舞う場面を中心に演じられる。

[Synopsis]

One autumn day, an itinerant Buddhist monk stopped by a small temple in Yamato Province on his way to Hase Temple. From the name of the temple, Ariwara-dera, he believes that it must be the temple in Iso-no-kami village built by Ariwara no Narihira, where Narihira and his wife, the daughter of Ki no Arisune, lived. Then the monk decides to pray for the repose of their souls.

【 While he is praying, a village woman appears with flowers and water as an offering to the mound of Narihira. In response to the monk's inquiries, the woman tells about a love story between Narihira and the daughter of Ki no Arisune who were childhood sweethearts playing beside the well head, and fell in love and united in marriage later. The woman then reveals to the monk that she is the daughter of Ki no Arisune, then she disappears behind the old burial mound. Thinking it strange, the monk hears the story of Narihira and his wife from a villager living near by. The villager assumes that the woman was the ghost of the daughter of Arisune, who is called Lady Izutsu now, and recommends the monk to make a prayer to console her soul.】*

In the midnight, when the monk falls into a doze at the temple, Lady Izutsu appears in his dream, wearing a headdress and noshi (casual wear for aristocrats in the Heian Period) which are the mementos of Narihira. Missing Narihira, she gets right into him and dances a dance in his attire. Being reminiscent of those days, she looks into a well and finds the image of Narihira in the reflecting water. When the bell of Ariwara-dera Temple softly tolls the dawn, the monk awakens and the dream ends.

*The half Noh edition omits the parts in 【 】 featuring the dance scene of Lady Izutsu.

[みどころ]

世阿弥が「上花也」〔最高級の作品〕と自賛する、夢幻能の傑作である。伊勢物語の第二十三段「筒井筒」を題材とし、ここに登場する男女を、在原業平と紀有常の娘と見立てている。有常の娘は不実な業平が帰ってくるのをひたすら待つ女とされており、僧の夢の中に娘の霊が在原業平の形見である直衣を着て登場し、昔の思い出を手繰り寄せるように序の舞を舞う。この静かな舞に、愛する夫を待ち続けた女の情念がしつとりと込められている。そして井戸に映った姿は昔の業平の姿となり、霊の魂は鎮められ消えていき、後には幻想的な余韻が残される。

[Highlight]

As Zeami himself praised Izutsu as his best work, it is undoubtedly one of the masterpieces of the mugen-noh style which refers to an entire play made up of a dream or illusion. The author Zeami plotted out the story of Izutsu from the story of “Tsutsu-izutsu,” the twenty-third story in Ise Monogatari (Tale of Ise), and set the main characters over Ariwara no Narihira and the daughter of Ki no Arisune. The daughter of Arisune is supposed to be a woman waiting intently for faithless Narihira. She appears in the dream of the monk wearing a headdress and noshi which are the mementos of Narihira, and dances a elegant dance of Jo no Mai, where the deep emotion of waiting woman is gracefully put into. As the spirit of ghost is consoled by the image of Narihira in the reflecting water in the well, she disappears leaving the mystical afterglow.

謡曲 半能「井筒(いづつ)」
(Verses of “Izutsu”)

詞章 (現代語訳)

Romanization of Recitation (English translation)

<p>1. 旅僧(ワキ)の登場 笛の演奏と共に、一人の旅僧が登場し、自らの素性を名乗り、在原寺に立ち寄るいきさつを述べる。</p> <p>[名ノリ笛]</p> <p>旅の僧：これは一所不在の僧にて候。我この程は 南都に候いて 霊仏霊社(れいぶんれいしゃ)拜み巡りて候。またこれより初瀬詣(はつせもうで)と志し候。あれなる寺を人に問へば在原寺(ありわらでら)とかや申し候ほどに 立越え一見せばやと思ひ候。 (私は諸国を巡る旅の僧です。この度は奈良にきて、七大寺にお参りしました。これから初瀬の長谷寺(はせでら)へも参詣しようと思っています。あそこの寺のことを人に尋ねますと「在原寺(ありわらでら)」と申しますので、旅の途中で立ち寄ってみようと思います。)</p> <p>さてはこの在原寺は いにしへ業平 紀の有常の息女夫婦住み給ひける 石の上(いそのかみ)なるべし。風吹けば沖つ白波 龍田川と詠じけんも この所にての事なるべし。 (「在原寺」というからには、この寺は、昔、在原業平(ありわらのなりひら)と紀有常(きのありつね)の息女が夫婦となって住んだと伝えられる 石の上(いそのかみ)に違いない。「風吹けば沖つ白波龍田山」と有常の娘が詠んだ場所もここだろう。)</p> <p>昔語りの跡訪(と)へば その業平の友とせし 紀の有常の 常なき世 妹背(いもせ)をかけて弔はん。妹背(いもせ)をかけて弔はん。 (昔話をたどれば、業平の友人の有常は「常に有る」という名だが、世の中はその反対に「無常」である。こうして、二人の物語の跡を訪ねたのだから、夫婦二人をいっしょに弔おう。)</p> <p>半能では以下の2～6の部分を省略</p> <p>2. 里の女(前シテ)の登場 里の女が手に数珠と水桶を持って登場、一心に仏を念じている様子で、無常の世の中を生きる迷いを吐露する。</p>	<p>1. The Traveling Monk Appears With the music of Japanese flute, the traveling monk enters the stage, introduces himself and explains the situation to visit Ariwara-dera Temple.</p> <p>[Nanori-bue]</p> <p>Monk : Kore wa issho fuzai no so nite soro. Ware kono hodo wa nanto ni soraite reisha reibutsu ogami megurite soro. Mata, kore yori Hatsuse mode to kokorozashi soro. Are naru tera wo hito ni toe ba Ariwara-dera tokaya moshi soro hodo ni tachikoe ikken sebaya to omoi soro. (I am a monk traveling around place to place. This time, I visited the seven temples in Nara and now plan to extend my trip to Hatsuse to visit Hase Temple. I've heard the old temple over there is called Ariwara-dera Temple. I have decided to stop by and take a look at it.)</p> <p>Sate wa kono Ariwara-dera wa inishie Narihira, Ki no Arisune no sokujo fufu sumi tamai keru Iso no kami naru beshi. Kaze fukeba okitsu shiranami Tatsuta gawa to eiji kenn mo kono tokoro nite no koto naru beshi. (As it is named “Ariwara-dera”, this Temple must be the one in Isonokami where the couple Ariwara no Narihira and the daughter of Ki no Arisune are said to lived together. The daughter must have composed the poem “When the wind blows, white waves rise offshore like the peaks of Tatsuta mountain...” here.)</p> <p>Mukashi gatari no ato toeba, sono Narihira no tomo to seshi, Ki no Arisune no tsune naki yo, imose wo kakete tomurawan. Imose wo kakete tomurawan. (According to an old story, the name of a friend of Narihira, Arisune means “eternal existence.” Contrary to this name, nothing in this world remains as it was. Now that I have come all the way to the site of the story of Narihira and the daughter of Arisune, I should pray for the lovers who promised their eternal love with each other.)</p> <p>The following parts from 2 to 6 are omitted in the half Noh version.</p> <p>2. The appearance of a village woman (Mae Shite) A village woman enters the stage carrying a Buddhist prayer beads and a pail of water. She devotes herself to praying to Buddha and confesses her uneasiness to live in the mutable world.</p>
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3. 里の女と旅僧の会話

業平の墓に花水を手向けようとしている女に、僧が声をかけ、業平との縁を尋ねる。

4. 里の女の物語

女は業平と紀有常の娘が、井筒（井戸の周りの枠）の周りで仲良く語らう幼馴染みで、やがて恋に落ち結ばれたと語る。

5. 里の女の中入り

里の女は僧に問い詰められ、自分が有常の娘であると告げると、井筒の蔭あたりに見えなくなってしまう。

6. 旅僧と在原寺付近に住む男(間狂言)の会話

今の出来事を不思議に思った僧は、里の男を呼び止め、その土地に伝わる業平と紀有常の娘に関する物語を聞く。そして、その女性は有常の娘の亡霊だろうから、弔ってやってください、と告げられる。

7. 旅僧の有常の娘が現れ舞を舞う

夜半に、旅僧が寺で横になりまどろむと、夢に業平の形見の冠と直衣(のうし)*をまとった有常の娘が現われ、業平を想い、舞いを舞う。舞い進む有常の娘は業平になりきり、昔を懐かしみつつ、井戸の水鏡をのぞきこむと、そこには業平の面影が映っていた。

*平安貴族の日常着

旅僧 : 更け行くや 在原寺の夜の月。 在原寺の夜の月。
昔を返す衣手に 夢待ち添へて仮枕(かりまくら) 苔
(こけ)の筵(むしろ)に臥(ふ)しにけり。 苔(こけ)の筵(むしろ)
に臥(ふ)しにけり。

(更けていく在原寺に夜の月が出る。昔の夢を見たいなら着物を裏返しにするという古歌に従い、衣を裏返し、夢を心待ちにして、仮寝の枕を置いて苔のむしろに寝よう。)

[一声]

有常の娘 : 徒(あた)なりと 名にこそ立てれ桜花 年(とし)
に稀(まれ)なる人も待ちけり*。

(「風にすぐ散る桜は不実だと言われていますが、一年のうち滅多に來ないあなたをも待ち、このように美しく咲いているのですよ。私のことを不実だとおっしゃるけれど、あなたのほうがよほど不実ではありませんか*」)

*伊勢物語の中の歌

有常の娘 : かやうに詠みしも 我なれば 人待つ女とも
言はれしなり。我筒井筒の昔より 真弓(まゆみ)櫛弓(つ
きゆみ)年を経て 今は亡き世の業平の 形見の直衣
(のうし)身にふれて...

(このように詠んだのも私であり、それ故に「人待つ女」とも言われました。私は井筒の周りで遊んだ昔から、長い年月を業平と共に過ごしました。さらに時が過ぎて、業平はこの世の人ではなくなってしまったけれど、こうして形見の直衣(のうし)を身につけていると、...)

有常の娘 : 恥(はず)かしや昔男(むかしおとこ)に移り舞
(恥づかしいことですが、昔の恋しい男そのものになり
きて舞を舞うのです。)

地謡 : 雪を廻らす 花の袖

(風が雪を廻らすように、花の美しい袖をひるがえす。)

3. Conversation between the monk and the village woman

The monk talks to the woman who is offering flowers and water to the mound of Narihira and he asks about the relationship with Narihira.

4. The story told by the village woman

The village woman tells that Ariwara no Narihira and the daughter of Ki no Arisune were childhood sweethearts who were chatting beside the well head, and fell in love and were united in marriage later.

5. The village woman exits

Eagerly asked by the monk, the village woman finally reveals that she is the daughter of Arisune. She then disappears behind the well head.

6. Conversation between the Monk and a Man Living nearby the Ariwara-dera Temple (Ai kyogen)

Wondering at what happened, the monk calls a village man and asks him about the legend of Narihira and the daughter of Ki no Arisune, handed down in the village. The villager assumes that the woman was the ghost of the daughter of Arisune and asks the monk to make a prayer to console her soul.

7. The Daughter of Arisune in the Traveling Monk's Dream Dances, and Finale

In the midnight, when the monk falls into a doze at Ariwara-dera Temple, the daughter of Arisune appears in his dream, wearing a headdress and noshi* which are the mementos of Narihira. Missing Narihira, she gets right into him and dances a dance in his attire. Being reminiscent of those days, she looks into a well and finds the image of Narihira in the reflecting water.

*Casual wear for aristocrats in the Heian Period.

Monk : Fukeyuku ya Ariwaradera no yoru no tsuki. Ariwaradera
no yoru no tsuki. Mukashi wo kaesu koromode ni yume machi
soete kari makura, koke no mushiro ni fushi ni keru. koke no
mushiro ni fushi ni keru.

(The moon appears as the night goes on at this Ariwara-dera Temple. I will take a nap here on the moss carpet while waiting for my dream. I should wear my kimono reversed, as an old poem says, "wear your kimono inside out to dream of the past.")

[Issei]

The Daughter of Arisune : Ada nari to na ni koso tatere sakurabana
toshi ni mare naru hito mo machi keru*.

(Although the cherry blossom is blamed as faithless because it easily falls with the wind, it beautifully blooms for you who rarely visit in the year. You call me faithless, but you are more so than I am.)

*The poem in Tale of Ise

Daughter : Kayo ni yomishi mo ware nareba hito matsu onna
tomo iwareshi nari. Ware tsutsuizutsu no mukashi yori, mayumi
tsukiyumi toshi wo hete ima wa naki yo no Narihira no katami no
noshi mi ni furete hazukashiya mukashi otoko ni utsuri mai.

(It was me to have composed such a poem, and thus I was so called "Waiting Lady." Narihira and I spent many years together since we played around the well together. Years have passed since then, and he is not in this world anymore. When I'm in his noshi that he left for me,....)

Daughter : Hazukashi ya mukashi otoko ni utsuri mai.

(It is awkward but, I get right into my old lover, Narihira, and dance.)

Reciters : Yuki wo megurasu hana no sode.

(As if the wind swirls snow, I swing beautiful flowery sleeves of in the dance.)

<p>[序の舞]</p> <p>有常の娘：此処(ここ)に来て 昔ぞ返すありはらの (ここに来て、ありし昔を思い返す、この在原の. . .)</p> <p>地謡：寺井に澄める 月ぞさやけき 月ぞさやけき。 (寺の井戸の澄んだ水に映っている月の、なんとさえざえとしてすがすがしいことよ。)</p> <p>有常の娘：月やあらぬ 春や昔*. . . と詠(なが)めしも 何時(いつ)の頃ぞや。 (「月は昔と同じ月ではないのか、春は昔と同じ春ではないのか、あの方がいない今、一人で眺める月も、過ぎす春も、去年とは違うように感じるが、私だけは今も変わらずあの方を思い続けている*。」と詠んだのは、何時のことだったのだろう。)</p> <p>*古今集の業平の歌</p> <p>有常の娘：筒井筒. . . (筒井筒 [幼馴染] . . .)</p> <p>地謡：筒井筒 井筒にかけし (幼馴染どうし、井筒のほとりで比べこした、)</p> <p>有常の娘：まろがたけ (私の背丈、)</p> <p>地謡：生ひにけらしな (さぞ高くなったことだろう。)</p> <p>有常の娘：老ひにけるぞや。 (すっかり老いてしまった。)</p> <p>地謡：さながら見(み)みえし 昔男(むかしおとこ)の冠直衣(かんむりのうし)は 女とも見えず 男なりけり 業平の面影 (愛し愛された昔そのままに、昔男[業平]の冠直衣(かんむりのうし)を着けた姿は、女とも見えず、まさに、男の業平その人の面影。)</p> <p>有常の娘：見れば懐かしや (水鏡に映る面影を見ると、なんと懐かしい。)</p> <p>地謡：我ながら懐かしや。亡婦(ぼうふ)魄霊(はくれい)の姿は 凋(しぼ)める花の 色なうて匂ひ 残りて在原の 寺の鐘もほのぼのと 明くれば古寺(ふるでら)の松風や芭蕉葉(ばしょうば)の覚めにけり。 夢は破れて明けにけり。 (自分の姿であるのになんと懐かしい。亡き女の亡霊は、あたかもしぼむ花が、色あせても匂いの残っている様子でたたくずんでいる。そこに在原寺の鐘が響き、ほのぼのと夜が明ければ、松風に揺れる芭蕉の葉のごとく、僧は目を覚ました。僧の夢は破れ、夜は明けていった。)</p>	<p>[Jo-no-mai]</p> <p>Daughter : Koko ni kite mukashi zo kaesu Arihara no ... (I dance at Ariwara-dera Temple, feeling as if the old days have returned.)</p> <p>Reciters : Terai ni sumeru tsuki zo sayakeki, tsuki zo sayakeki. (How beautiful the reflecting moon is in the clear water in the well! How beautiful the moon is!)</p> <p>Daughter : Tsuki ya aranu haru ya mukashi to nagameshi mo itsu no koro zoya. (I am not certain now when I composed the poem, “Is the moon the same as those days? Is the spring the same as those days? My lover is not here with me anymore, and the moon and the spring seem also different from the last year. Only I am left unchanged with my never-changing love toward him.”*)</p> <p>* The poem composed by Narihira in Collection of Poems of Ancient and Modern Times</p> <p>Daughter : Tsutsu izutsu ... (Well head [=childhood friends] ...)</p> <p>Reciters : Tsutsuizutsu izutsu ni kakeshi (With childhood friends, we compared around the well head ...)</p> <p>Daughter : Maro ga take (... my height, ...)</p> <p>Reciters : Oi ni kerashi na ... (... must become grown by now.)</p> <p>Daughter : Oi ni keru zo ya. (Moreover, I have grown old.)</p> <p>Reciters : Sanagara mieshi mukashi otoko no kanmuri noshi wa onna tomo miezu otoko nari keru Narihira no omokage. (The daughter of Aritsune, in the headdress and noshi of the one she loves and is loved by, does not look like a woman but a man, Narihira himself.)</p> <p>Daughter : Mireba natsukashi ya. (When I look into the well head, the image I can see in the reflecting water is reminiscent of the good old days.)</p> <p>Reciters : Ware nagara natsukashi ya. Bofu hakurei no sugata wa shibomeru hana no iro note nioi nokorite, Ariwara no tera no kane mo honobono to akure ba furudera no matsukaze ya basho no same ni keru. Yume wa yaburete ake ni keru. (I feel nostalgic with the reflection in the water, even though it is myself. The ghost of the widow in the costume of her deceased husband seems like a withered flower which is fading but retains its fragrance. When the bell of Ariwara-dera Temple softly tolls the dawn, just like the large banana leaves sway in the winds passing through the pine trees, the monk awakens and the dream ends. The dream of the monk ends and the day has dawned.)</p>
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[用語 (Terminology)]

シテ：能と狂言の主役のこと。能では、多くの場合、シテは神や亡霊、天狗、鬼など超自然的な存在を演じるが、生身の人間を演じることもある。シテが超自然的な存在を演じる曲を夢幻能、シテが現実の人間を演じる曲を現在能と呼ぶ。シテを演じるための訓練を専門的に積んでいる能楽師をシテ方と呼ぶ。シテ方はツレ、トモ、地謡、後見も担当する。

(Shite: Shite refers to main actor. In the many cases of Noh, Shite plays a role of super natural entity such as deity, ghost,

tengu-goblin or oni-demon. Occasionally, Shite plays a role of living human. The piece in which Shite plays a supernatural entity is called “Mugen Noh”, while the one in which Shite plays a living human is called “Genzai Noh”. The Noh actors who are trained to play as Shite are called Shite-kata. Shite-kata is not only in charge of Shite but also Tsure, Tomo, Jiutai (Reciters) and Koken who oversees the performance in Noh and Kyogen.)

ワキ：助演者。ほとんどの場合最初に登場して、シテを引き出す役割を持つ。必ず面をかけない「直面(ひためん)」で演じる。曲中のほとんどの時間を舞台上の「ワキ座」と呼ばれる場所に座っている。

(Waki: The supporting actor in Noh, who appears at first of the play and plays male roles of a travelling monk, a Shinto priest, and a warrior. Waki does not wear a mask., and spends the most of time during the play sitting at so called Wakiza in the side of the stage.)

名ノリ笛：一曲の冒頭、ワキの登場に際して奏する笛のこと。

(Nanori bue: the music of flute mostly used to inform the audience that the Waki, supporting role, is entering.

一 声：「一セイ (一声)」とは、シテが登場した直後などに謡われる短い謡のこと。拍子に合わせず、悠々と謡われることが多い。また、化身や霊などが登場する際に、笛、小鼓、大鼓で奏する囃子も同様に「イッセイ」といい、「一声」と表記する。

(Issei: is a short vocal sung right after the entrance of Shite. It is often sung out of rhythm in a calm manner. The hayashi's performance of the flute, kotsuzumi and otsuzumi upon the entrance of ghosts and spirits is also known as Issei.

舞：謡を伴わず、小鼓や大鼓、太鼓といったリズム楽器と笛の音が織り成す囃子に乗って演じられる様式的動作の部分。

(Mai: is stylistic actions to the instrumental play consist of Japanese flute, small and large hand drums and large drum not accompanied by chorus.)

序の舞：能の舞事のひとつ。非常に静かな品位ある舞である。三番目物で優美な女性、樹木の精、老人などを演じるシテが舞う。笛・小鼓・大鼓で奏す大小物と、太鼓が加わる太鼓物の2種類がある。構成は中之舞と同様だが、冒頭に拍子に合わない譜がつくのが特徴。この部分を序と呼び、「序之舞」の名称もここから来ているという。正式には五段構成で舞われるが、三段に舞うことも多い。老体の神が厳肅に舞うものに「真之序之舞 (しんのじよのまい)」があり、序之舞と同じ構成だが序が長くなっている。

(Jo no mai: is the type of very slow, quiet, and elegant dance in Noh often danced by Shite playing beautiful women, tree spirits and old men in sanbanme mono. There are two types of Jo no Mai; one is performed with Japanese flute, small hand drum and large hand drum ; another is performed with the addition of large drum.