

旅僧姿の蓮生が登場。蓮生は、出家した熊谷直実くまがいなおざねで、自らが死に追いやった平敦盛の菩薩を弔うため一の谷を訪れるのだと告げる。

〔次第〕

蓮生 この世は夢のようにはかないと気付き、浮世を捨てて出家したところ、紛れもない現実なのです。

蓮生 私は武蔵の国の住人で、熊谷次郎直実が出家し、蓮生と名乗った法師です。先の戦いで、年若い平敦盛に手にかけてからは、あまりにも痛ましいことでありましたので、このような出家の姿になり、これから一の谷へ行つて、敦盛の菩提を弔おうと思つています。

蓮生 九重の雲居くもいすなわち、天皇の御所がある都を出て、月と同じく、私も南へ向かった。淀や山崎を通り過ぎ、昆陽こやの池、生田川いくたを渡り、「波ここともとや」と源氏物語にもある有名な須磨の浦、一の谷に到着した。

1. Rensei (Renshō) Enters

In itinerant monk's costume, Rensei (Renshō) enters by crossing the gangway bridge. He announces his identity, explaining that he used to be called Kumagai no Jirō Naozane, and that he is visiting the battlefield of Ichi-no-tani, in order to pray for the repose of the soul of Taira no Atsumori, whom he killed.

[shidai]

To quiet entrance music, Rensei (Renshō) enters the stage, crossing the gangway bridge.

Rensei (Renshō)

Awakening to the fact that the world is fragile like a dream, I renounced the world, In actual fact, I became a priest.

Rensei (Renshō)

Before you is a resident of the Musashi province, Kumagai no Jirō Naozane, who now is a Buddhist monk named Rensei (Renshō), who has renounced the world. In the war with the Heike clan, I took the life of a youth, Taira no Atsumori, with this hand. It was a terrible tragedy. After the deed, I became the priest you see before you now. I am going to the battlefield of Ichi-no-tani to pray for the peace of Atsumori's soul.

Rensei (Renshō)

As the moon travels, southward departing from the clouds, I too head to the south, leaving Kyoto where the emperor resides. Passing by Yodo's famous water mill, going by Yamazaki, Koya Pond, after crossing the Ikuta River, I arrived at Ichi-no-tani on Suma Bay with its pounding waves, described in the Tale of Genji.

Rensei (Renshō)

As I hurriedly traveled, I have already reached Ichi-no-tani in Tsu province. The place reminds me of the battle as if it were happening to me now. The sound of the flute issues from the field on a hill over there. Some one must be there. I will wait for the player of the flute to inquire about this area.

2. The Grass Cutter and His Companions Enter

The grass cutter enters with his companions (*tsure*).

[*shidai*] With entrance music, the grass cutters enter.

Mowers Breezes travel through the field, Breezes travel through the field, carrying the music of our flutes to the world.

Mower Mowers working on yonder hills will go home, swimming in the waves of grass at dusk. It is the time to go home.

Mowers As we do, they must live in Suma Beach, In a short travel back and forth, we cut grass and draw seawater day by day in the mountain, on the beach. Miserable toil is also hard for soul.

Mowers If you ask how we are, our response will be “empty and lonely.”

Mowers An old poem says that if your friend asks, tell him you are in grief pouring seawater at Suma Beach. If they know who I am, who boil seaweed for salt on the beach, who shed tears for a forlorn life, my friends will give a visit. Yet I fall down way so low.

蓮生

急いできましたので、津の国一の谷にもう着きました。まことに昔の有様が、今の
ことのように思い出されます。あの山上の野原で笛の音が聞えます。誰か浦人が来
るのを待つて、このあたりの事などを詳しく尋ねようと思います。

二 草刈男達の登場

草刈男が同行の者と共に登場する。

草刈男達 草刈笛の音をのせて吹き渡る風は、いかにも野の風である。

草刈男 あちらの岡で草を刈る男も、野原をかき分けて帰る夕暮れとなつた。

草刈男達 彼の男の家路もおそらく我らと同じ須磨の浦のあたりだろう。わずかな道のりの間
に、山に入り、浦に出て立ち働く。惨めな身の上の生業はつくづく辛いものである。

草刈男達 どうしているか聞かれたら、（行平の歌にあるように）独り侘びしく暮らしている
とでも答えよう。

草刈男達 「わくらはに問う人あらば須磨の浦に藻塩もしお垂れつつ侘おぶとこたへよ」（古今集、在原行平）
と古歌にあるように、須磨の浦で海藻を焼いて塩を取り、侘おびしく暮らす私にも尋

Close friends never look back at me forlorn. Having pondered this painful world, I pass through days of bitterness.

3. Dialogues between Grass Cutters and Rensei (Renshō)

Rensei (Renshō) asks the grass cutters and his companions why they have played a flute, and discusses the lumberjack's gong and the mower's flute. The dialogue is followed by a recitation including the names of various great flutes.

Rensei (Renshō)

Excuse me, but I would like to ask something of you, grass cutters.

Mower Are you talking to us? What is it?

Rensei (Renshō)

Which of you played the flute I heard a moment ago?

Mower Yes, sir. I did.

Rensei (Renshō)

It was so graceful. Playing the flute is so unexpected for someone such as a cutter of grass. It was truly sophisticated music.

Mower Though you say such elegance does not fit me, a proverb says, "Do not envy people superior to you. Do not despise people inferior to you." What's more, it is described as a lumberjack's song and the mower's flute,

ねてくれる友がいたはずだが、あまりに落ちぶれたため、昔親しかった者も遠のいてしまった。このように侘しく住んでいるからだと思い、あきらめて物憂いままに日々を過している。

三 草刈男達と蓮生との会話

蓮生が草刈男と同行の者とのあいだで、「樵歌牧笛^{しやうかぼくてき}」をめぐり問答する。

蓮生 もし、その草刈の人達にお尋ねしたいことがあります。

草刈男 私たちのことですか。何でしょう。

蓮生 今の笛は、あなた方の中のどなたかが吹いていらしたのですか。

草刈男 私が吹いていました。

蓮生 それは優雅なこと。草刈という身分に似合わないことをなさいますね。なんとも、優美な音色でした。

草刈男 その身分に似合わないとおっしゃいますが、「自分より勝っていても羨むな、劣つ

Atsumori	Story
Mowers	the mower's flute and lumberjack's song are famous even in poems. We mowers do play flutes. Why do you wonder so?
Rensei (Renshō)	How true. I thoroughly agree with you. So you mean the lumberjack's song and the mower's flute,
Mower	the flute by a mower
Rensei (Renshō)	and the song by a lumberjack.
Mower	to ease the pain of this annoying world chant a verse
Rensei (Renshō)	singing,
Mower	dancing,
Rensei (Renshō)	playing the flute
Mower	entertaining

ていても賤しむな」と言うではありませんか。しかも「樵歌牧笛^{しょうかぼくてき}」と言って、

草刈男達

草刈の笛と木こり歌は、歌人にも詠まれていて、よく世間に知られています。その草刈が吹く笛なのだから不審に思わないでください。

蓮生

まったく、それはごもつとも。それでは樵歌牧笛とは、

草刈男

草刈の吹く笛であり

蓮生

木こりの歌のこと。

草刈男

憂世を生きるために一節を、

蓮生

歌うのも

草刈男

舞うのも

蓮生

吹くのも

草刈男

遊ぶのも、

Reciters All pleasures were born from the heart to appreciate the beauty and elegance. A flute crafted from a bamboo that drifted up to the shore beautifully resonates. There are great flutes with names Saeda (Twiggy), Semiore (Cicada). As a grass cutter blows this, Call this flute Aoba (Green Leaf).

Ah well, upon Sumiyoshi Beach, Koma-bue (Korean flute) would be suitable But we are on Suma Beach, Say, Ama-no-Takisashi (Saltmaker's Ember), instead. A flute of ember, after baking the salt.

4. Favor of the Grass Cutter

The grass cutter, who lingers alone after his companions leave, asks Rensei (Renshō) to repeat the prayer to Amitabha Buddha ten times and disappears, implying that he is the ghost of Atsumori.

Rensei (Renshō)

How strange. I am wondering why you stay behind alone while other grass cutters have gone home. May I ask you why?

Mower

Ah, you ask me the reason? Your chanting the name of Amitabha Tathagata led me to you. Please, would you kindly repeat the name of Amitabha Buddha ten times for me?

Rensei (Renshō)

Of course. I will give you the ten invocations. But let me ask, who on earth are you?

Mower

I am someone who has ties with Atsumori.

Rensei (Renshō)

Oh, you have a bond with him. You remind me of him. Praying for him, *Namu Amidabutsu* (I devote myself to Amitabha Tathagata).

地

そういうことは、風雅を好む心から生じるもの。岸に流れ寄せられた寄り竹で作った笛は音が美しいものです。名笛には「小枝」「蟬折」など様々に、笛の名は多く伝わっておりますが、草刈の吹く笛の名は「青葉の笛」とでもお考えください。住吉の浦ならば「高麗笛」になるでしょうが、ここは須磨の浦、海士の焼いた塩木ならぬ（名高い笛である）「海士」の焼残とでもお考えください。

四 草刈男の頼み

同行の者が帰り、独り残った草刈男は、蓮生に十念を授けてくれるよう頼み、自分が敦盛であることをほのめかして姿を消す〔中入〕。

蓮生 不思議なことに他の草刈達は皆帰られたのに、あなた一人留まるのは何故ですか。

草刈男 何故とお聞きになるのですか。念仏の声を頼りに来たのです。十念をお授けください。

蓮生 たやすいこと、十念をお授けいたしましょう。それにしても、あなたは誰なのですか。

草刈男 実のところ、私は敦盛に縁のある者です。

蓮生 縁ある人と聞けば懐かしい。手を合わせて南無阿弥陀仏。

Mower and Rensei (Renshō)

If I (Amitabha Tathagata) be enlightened to Buddha, I will welcome all the people in all the worlds who chant *Namu Amidabutsu* to enter my paradise.

Reciters The mower says, "Please, do not abandon me. Even one chanting, *Namu Amidabutsu*, leads us to the Buddha's way. You even pray the holy invocation for me every day and night. How appreciated! You might already know my name. The name you always pray for, it is my own name. Saying so, the mower silently fades away. The mower silently fades away.

[Interlude]

5. Dialogue between Rensei (Renshō) and the Man Living on Suma Bay

Rensei (Renshō), who wonders about the incident he has experienced, asks a local passerby about the story of the death of Atsumori. When he gives his old name, Kumagai no Naozane, the man recommends him to further pray for Atsumori. Rensei (Renshō) decides to stay for a while to hold further memorial rites for Atsumori.

6. Memorial Service by Rensei (Renshō)

Rensei (Renshō) holds a memorial service for Atsumori through the night.

草刈男 蓮生 若我成仏十方世界、念仏衆生攝取不捨

〔我【阿弥陀如来】が成仏したら、世界で念仏を唱える全ての人々を極楽に迎えよう〕

地 お見捨てにならないでください。南無阿弥陀仏と一度唱えるだけでも成仏できるのに、毎日毎夜のお用いは、なんとありがたいことでしょう。私が名乗らずともおわかりでしょう。明け暮れ回向してくださるその名は私です、と、言い捨てて、姿を消してしまった。

〔(中入り)〕

五 蓮生と須磨の浦に住む男との会話

草刈男と今のやりとりを不思議に思った蓮生は、通りがかりの者から、敦盛の最期の話を聞く。自分が熊谷直実であると名乗り、さらに回向を進め、しばらく逗留し供養を続けることにする。

六 蓮生の回向

蓮生は、夜を徹して敦盛の菩提を弔う。

Rensei (Renshō)

Encouraged by this wonder, Be guided by this wonder, Hold a service through the night, chanting Namu Amidabutsu Pray more and comfort him, Ease the soul of Atsumori for enlightenment.

7. The Ghost of Atsumori Enters

The ghost of Atsumori (*nochi-shite*) enters and recites standing at *joza*.

[*issei*] With the rhythmic entrance music, the ghost of Atsumori enters.

Atsumori An old poem sings, “To Awaji Island, plovers fly and cheep. How many nights is the gatekeeper of the Suma barrier awakened by their voices?” Yet, who else besides the gatekeeper stays late here?

8. Dialogue between Atsumori and Rensei (Renshō)

The ghost of Atsumori is delighted at being given a chance for enlightenment, thanks to the memorial rites performed by Rensei (Renshō). He tells Rensei (Renshō) that an old enemy has become a friend that day and announces he will start his confession during the night.

Atsumori Monk Rensei (Renshō), Atsumori is here.

Rensei (Renshō)

How mysterious! In the midst of a memorial rite, ringing a gong and praying, I am too busy to doze. Yet, Atsumori comes and stands before me. I wonder, can this be a dream?

蓮生 このようなこともあるのだから、法事を営み、夜もすがら念仏を唱えて、敦盛の菩提をいっそう丁寧に申おう。

七 敦盛の亡霊の登場

敦盛の亡霊が登場し謡う。

敦盛 「淡路潟通ふ千鳥の鳴く声に幾夜ねざめぬ須磨の関守」(金葉集、源兼昌)という古歌があるが、関守の眠りを覚ます声を、夜半に上げる者は、誰なのか。

八 敦盛と蓮生の会話

敦盛の亡霊は、蓮生の供養により成仏できることを喜び、昨日の敵は今日の友だと言って、夜もすがら懺悔の物語を語ると告げる。

敦盛 蓮生よ、敦盛が今ここに来たのです。

蓮生 不思議なことに鐘を鳴ならしながら法要をし、まどろむ暇もないところに、敦盛が来られた。さてこれは夢であろうか。

Atsumori	Story
Atsumori	How can it be? My karma in this life torments me still. I come to see you to clear it.
Rensei (Renshō)	Oh, why you? As the sutra promises you, any sin will vanish with one saying of the holy name of Amitabha Buddha. I repeated the chant, <i>Namu Amidabutsu</i> , for you in daily memorial services. Being blessed, I believe you must no longer have any karma torturing you.
Atsumori	With the prayer, you save my soul, whose sin was as deep as a rough sea.
Rensei (Renshō)	The prayer for you will also lead me to Buddhahood.
Atsumori	I see. This prayer helps you to accumulate good deeds for becoming Buddha.
Rensei (Renshō)	Met as enemies,
Atsumori	Yet today,
Rensei (Renshō)	We are tied by Buddha's Law
Atsumori	as friends.

敦盛 どうして夢などでありましょうか。現世の因果にも及んで、その苦しみを晴らすために、ここまでやってきたのです。

蓮生 なんと情けないことを。「一度阿弥陀仏の御名を唱えれば、どんな罪もたちまち消滅させよう」と経文にあるように、「南無阿弥陀仏」と念仏を唱え法事を絶やさず弔えば、その功德により何の因果もあるはずはないではありませんか。

敦盛 私の深い罪をも弔って救いあげ、

蓮生 その弔いは、私自身が成仏して悟りを得る縁ともなるのです。

敦盛 これはあなたが成仏するための功德ともなっているのですね。

蓮生 以前は敵、

敦盛 でも今は

蓮生 まことの仏法の

敦盛 友なのです。

Atsumori	Story
Reciters	This must be what is often admonished “stay away from evil friends, come closer to respected foes.” The good foe must be you. How grateful I am! Oh, so thankful, so thankful. Now, allow me to tell you my confession, the story of my life, all night.
9. Atsumori's Story	
For the sake of becoming Buddha, the ghost of Atsumori begins recounting his confession of his sins in life.	
Reciters	Spring flowers bloom at the top of branches, showing us the holy teaching of Bodhisattva that we have to have nobler ambition and seek opportunities to reach Buddhahood. The autumn moon reflects from the bottom of water showing us the figure of the Bodhisattva who comes down to earth to save all creatures.
Atsumori	The gorgeous mansions of the Heike family stood side by side, representing the prosperity of the clan. However, such flourish
Reciters	was ephemeral just as the rose of Sharon blooms in the morning but withers in the evening. It is difficult to encounter the Buddhist Law, which promotes virtue. Human nature is pitiful because we do not notice our lives are as short as a spark from a flint.
Atsumori	Members of the Heike clan wallowed in their high status, and tormented those below them.
Reciters	Enjoying the wealth and flourish, my family never thought we were arrogant.

地 まさにこれは、「悪人は友であろうとも振り捨て、善人は敵であろうとも近づけよ」ということである。有り難いことである。

有り難い、有り難い。それでは私の懺悔の物語を、一晚中語ろう。

九 敦盛の物語

敦盛の亡霊は、成仏するために生前の罪悪の懺悔を語り始める。

地 春の花が梢に咲くのは、高い志を持ち、悟りの境地を求める機会をとらえるよう勧めるものであり、また秋の月が水底に沈むのは、菩薩が下界に降りて衆生を救済する姿を表している。

敦盛 しかしながら平家一門が、軒を連ねて兄弟一族がそろって栄える有様は、

地 まことに、木槿むくげの花が朝開き夕方に萎むのと同じく、はかなき栄華である。善を勧める仏法の教えに、巡り会うことが難しく、人生は電光石火のごとく短いものも気付かない。そんな人の習わしこそはかなく、情けないものです。

敦盛 平家一門の者は、上位にあることをよいことに下々の者を苦しめ、

Reciters Twenty and some years have flown by while the Heike clan ruled the world. It was only one generation, and the days passed by swiftly as a dream. In the autumn of 1183, just as leaves scattered everywhere by a storm, the members of the clan were driven asunder. Living on a boat for days and floating like leaves on the waves, we even could not have a dream of returning to Kyoto. We missed Kyoto like a caged bird misses the clouds. Rather, we scattered like geese flying north, separated from their formation. After drifting aimlessly for months, the next spring came. Our clan camped at Ichi-no-tani, going ashore from the western sea, and making this Suma Bay our temporary residence.

Atsumori When the wind blew down the hill behind Suma Beach,

Reciters the village and the field were shiveringly cold. On the shore where boats came together, the plovers cried day and night. Their voices made me cry. My sleeves wet and wilted in tears and the ocean splash, and my pillow floated on my tears. Many of us slept together in a fisherman's shack on the beach. We became familiar with the villagers and grew used to cooking evening meals under a slanted pine. What a sad, shabby life! We covered the ground with brushwood to have a seat and be bemused. It was sad to see our class decline so greatly, falling to become rural villagers now living in such a wilderness at Suma.

地

富かになつて驕りおごを驕りとも思わなかつた。

地

けれども平家が天下をとつて二十有余年、ほんのひと昔のことで、過ぎてしまえば夢の中にいたようなものであつた。寿永二年の秋、木の葉が嵐に翻弄されるて散るよように、一門の者は散り散りとなり、一枚の葉のよ様な小舟を海に浮かべ、波の間に寝起きし日々を重ね、都に帰ることなど夢にも思わぬ生活となつた。

籠の鳥が雲を恋いこがれるよように都を思い、北へ帰る雁が列を乱すよように、行方知れぬ旅を続けていたのである。月日も過ぎて、翌年の春の頃、この一の谷に籠もり、暫しここ須磨の浦を住まいとした。

敦盛

須磨の浦では、うしろの山から風が吹き下ろすと、

地

野も寒さがぶり返す海際では、夜となく昼となく聞える千鳥の声が涙を誘い、私の袖も涙と波に濡れ萎しおれて、枕も浮くばかりであつた。海士の苦屋とまやに大勢が一緒に寝て、田舎の須磨人にばかり慣れ親しみ、磯馴れ松のもとで夕餉ゆうげの煙を立てるよ様な侘びしい暮らしを送つた。柴というものを折り敷いて座り、物思いにふけり、須磨の山里に住み、須磨人になり果ててしまった、一門の末路こそ悲しいものであつた。

敦盛の亡霊は合戦前夜の酒宴のことを語り、その場での舞を再現する。

敦盛 さて二月六日の夜のこと、父の経盛つねもりは我らを集め、皆で今様を謡い、舞を舞って宴を楽しんだのです。

蓮生 さてはその夜の宴のお遊びだったのですね。城内からなんとも優雅な笛の音が、こちらの寄せ手の陣まで聞えてきました。

敦盛 それこそ、私、敦盛が、あのように最期まで持っていた笛の、

蓮生 音も、面白い一節を吹き興じて、

敦盛 今様や朗詠を、

蓮生 皆声々に、

地 拍子をそろえ声を上げて歌舞に興じる。

10. Dance of Atsumori

The ghost of Atsumori recounted the party held the night before the battle and recreated his dance at the party.

Atsumori On the night of the sixth day of the second month, my father, Tsunemori, gathered us to have a party for singing and dancing.

Rensei (Renshō) That being the case, I now know the reason for the music that night. The wind carried the splendid music of a flute from your camp to ours.

Atsumori Yes, it was mine, Atsumori's flute, which I carried with me until the last moment of my life.

Rensei (Renshō) You enjoyed playing particularly amusing songs.

Atsumori We sang and recited *imayō* poems.

Rensei (Renshō) You all recited in chorus,

Reciters amused singing in the clapping of hands.

[*Chū-no-mai*]

A dance is performed with the music of a Japanese flute and the small and large hand drums.

Instead of [*chū-no-mai*], [*otoko-mai*] or other type of dances are performed in some cases, depending upon the school.

11. Atsumori's War Story

The ghost of Atsumori recreates the scene of his fatal combat with Kumagai no Naozane with gestures. He tells Rensei (Renshō) that they are not enemies any longer as he has been consoled by the same person who killed him. After asking for further prayers on his behalf, the ghost of Atsumori disappears. With the fast, wild rhythm of [*chū-nori-ji*] (also called *suhra-nori*) press onward, the *shite* single-handedly skillfully performs two different persons, Atsumori himself and Kumagai, in the past scene of their deadly combat.

Atsumori Before long, including the boat conveying the Emperor Antoku

Reciters the people of the Heike clan began to launch and board their ships to sail forth one after another. When I rushed into the waves not to miss a boat, His Majesty's boat and warrior's boats had already sailed far out.

Atsumori Stranded alone on the back of a horse on the beach I was hopeless and could not decide what I should do.

Atsumori At just that moment,

Reciters Kumagai no Jirō Naozane fiercely pursued him. Atsumori pulled his horse back to face Naozane, and unsheathed his sword. They exchanged several blows with their swords. They grappled with each other on horseback before falling to the beach together, and Atsumori was finally killed.

〔中ノ舞〕
笛・小鼓・大鼓の演奏で舞が舞われる。

十一 敦盛の戦語り

敦盛の亡霊は、最後の戦いで熊谷直実に討ち取られたが、その熊谷に弔われたのでもう敵ではないと語り、さらなる供養を頼み、姿を消す。

敦盛 そうしているうちに、(安徳天皇が乗られる) 御座船を始めとして、

地 一門の皆々は、舟を浮かべ、乗り遅れまいと、波打ち際に駆け寄ると、御座船も兵舟も、遙か沖へと去ってしまふ。

敦盛 致し方なく、波打ちぎわに馬をとめ、途方にくれるばかりである。

敦盛 そうしているところに、

地 うしろから、熊谷の次郎直実が、逃すまいと追ってきた。敦盛も、馬を引き返し、太刀を抜いて、二打ち三打ちばかりは打ち合ったが、馬の上で組み合ったまま、波打ち際に、重なり合って落ち、ついに討たれてしまった。因果は巡り、今ここに直

Today my fate brought me here to meet you. When I tried to slay you as my foe, I found that you have rewarded an old enemy with kindness and prayed for the peace of my soul with holy invocations. I believe we will both be reborn on the same lotus flower in Paradise in the end.

Monk Rensei (Renshō), your name is the same as the lotus flower. You were not my enemy. Please, pray for me. Please comfort my soul.

実とこの敦盛が相對し、敦盛が仇を討とうとすると、直実は仇を恩で報いて、法要の念仏で弔ってくれた。そのため最後には二人ともに極楽の同じ蓮に生まれ変わる事ができるだろう。その蓮と同じ名を持つ蓮生法師よ、あなたはもはや敵ではない。どうか、わが菩提を弔いたまえ。

Atsumori

Synopsis

After killing the exceptionally young warrior, Taira no Atsumori, in the battle at Ichi-no-tani, Kumagai no Jirō Naozane, a warrior of the Genji clan, renounced the world and took the priestly name Rensei (Renshō), as he was overwhelmed by the tragedy and realized the uncertainty of life. When Rensei (Renshō) visits the Ichi-no-tani battlefield to pray for the repose of Atsumori's soul and looks back on the day, grass cutters appear, to the music of a flute. When Rensei (Renshō) speaks to them, one of them tells him the story associated with the flute.

To the suspicious Rensei (Renshō), the man responds that he has a connection with Atsumori and asks Rensei (Renshō) to repeat the prayer to Amitabha Buddha ten times for the sake of Atsumori. When Rensei (Renshō) recites the sutra connected with Amitabha Tathagata, the man implies that he is the ghost of Atsumori and disappears.

In the night, the ghost of Atsumori, who looks as he was on his last day, appears before Rensei (Renshō), who prays for the peace of Atsumori's soul. Atsumori is delighted as Rensei (Renshō), who prays for salvation through mourning Atsumori, was a foe but is a true friend now. Atsumori then starts to confess. First, in the *kuse* he describes the Heike clan's escape from Kyoto in the autumn of 1183, their forlorn lives in Suma Bay, and the decline of the entire clan. He then dances while recalling the party in the Ichi-no-tani camp in the last night of his life. He shows the past battle scene in which Atsumori came to the beach at Ichi-no-tani to embark on a boat, but Kumagai called after him to challenge him to single combat. Atsumori leaves asking Rensei (Renshō), whom he feels like not an enemy but a close friend, to pray for his soul.

Highlight

Taira no Atsumori was a beautiful sixteen-year-old at the time of the battle at Ichi-no-tani. His beauty is even extolled in the Tale of the Heike. He is sometimes called "*Tayū* (an official of the fifth rank) without a position" as he was not assigned any government position despite of his rank of *ju-goi-no-ge* (lower grade of the junior fifth rank). Atsumori was an expert on the Japanese flute. He possessed a great flute called "Saeda," which was given to his grandfather, Tadamori, from the Ex-emperor Toba and was inherited from his father, Tsunemori. Atsumori, who was rather a young aristocrat of the Heian period than a warrior, met and fought with Kumagai no Naozane, who was a rough warrior from the rural Eastern Province. The Tale of the Heike describes their encounter in which Kumagai hesitated for a moment to stab on Atsumori's neck since the youth was so beautiful and Kumagai did not know which part of such a beautiful body he should cut.

Zeami does not describe the conflicts within Kumagai's heart in this noh drama, but rather focuses on his sentiment in becoming a priest encouraged by this incident. Zeami constructs his plot such that two foes became true friends owing to the providence of the Buddha.

Category	the second group noh, <i>shuranoh</i> (stories of aceldama)	
Author	Zeami	
Subject	The Tale of the Heike, volume 9, "Atsumori no saigo (the death of Atsumori)" etc.	
Season	Autumn (August)	
Scenes	Shortly following the death of Atsumori in battle. After Kumagai no Jirō Naozane became a priest. <i>Maeba</i> (the first half of the drama) At dusk in summer at Ichi-no-tani in Settsu Province. <i>Nochiba</i> (the second half of the drama) At the same place in later hours.	
Characters	<i>Mae-shite</i> (first half lead part)	a grass cutter (no mask)
	<i>Nochi-shite</i> (second half lead part)	the ghost of Taira no Atsumori
	<i>Tsure</i> (the companion of <i>shite</i>)	Two to four of the grass cutter's companions (no mask)
	<i>Waki</i> (supporting cast)	Rensei (Renshō)
	<i>Ai</i> (interluding cast)	A man living in Suma
Mask	<i>Nochi-shite</i> <i>Jūroku</i> , <i>Atsumori</i> , <i>Dōji</i> , or <i>Chūjō</i>	
Costumes	<i>Mae-shite</i> :	<i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke</i> / <i>dan-noshime</i> (<i>noshime</i> style <i>kimono</i> with very wide stripes), <i>koshi-obi</i> (belt), and shoulder a basket of flowers.
	<i>Nochi-shite</i> :	<i>kuro-tare</i> (a black wig with hair extending slightly longer than the shoulder), a white headband, <i>nashi-uchieboshi</i> (<i>eboshi</i> -style headdress for warriors), <i>chōken</i> , <i>kitsuke</i> / <i>atsuita</i> (thickly woven <i>kosode</i> type of <i>kimono</i>), <i>shiro-ōkuchi</i> (<i>hakama</i> in <i>ōkuchi</i> (wide)-style, white), <i>koshi-obi</i> , a fan, and a sword.
	<i>Waki</i> :	<i>sumi-bōshi</i> (a hood for regular Buddhist monks), <i>mizugoromo</i> , <i>kitsuke</i> / <i>muji-noshime</i> (<i>noshime</i> style <i>kimono</i> without patterns), <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Tsure</i> :	<i>mizugoromo</i> , <i>kitsuke</i> / <i>muji-noshime</i> , <i>koshi-obi</i> , a fan, and shoulders a basket of flowers.
Number of scenes	two	
Length	About 1 hour and 25 minutes	

敦盛 (あつもり)

あらすじ

源氏の武将、熊谷次郎直実^{くまがいのじろうなおさね}は、一の谷の合戦で年端も行かない平敦盛^{たいらのあつもり}を討ち取ったのですが、あまりの痛ましさに無常を感じ、出家して蓮生^{れんしょう/れんせい}と名乗りました。敦盛の菩提を弔うために一の谷を訪れた蓮生が回想にふけていると、笛の音が聴こえ草刈男たちが現れます。蓮生が、話しかけると、中のひとりが笛にまつわる話をします。

蓮生が不審に思うと、男は、「自分は敦盛に縁のある者で、十念^{じゅうねん}（「南無阿弥陀仏」と十回唱えること）を授けて欲しい」と話します。蓮生が経をあげると、男は、敦盛の化身であることをほのめかして姿を消しました。

その晩、蓮生が敦盛の菩提を弔っていると、その霊が往時の姿で現れます。敦盛は、自分を弔う蓮生は、以前は敵でも今は真の友であると喜び、懺悔の物語を始めます。寿永二年（1183年）の秋の都落ち、須磨の浦での侘び住まい、平家一門の衰勢を語り、最期を迎える前夜の陣内での酒宴のさまを想起して舞を舞います。そして、一の谷で、舟に乗ろうと波打際まで進んだところで、熊谷次郎直実に呼び止められて一騎打ちとなり、討たれた戦いの場面を見せ、今では敵ではなく、法の友である蓮生に回向を頼んで去っていきます。

みどころ

平敦盛は、一の谷合戦当時16歳、平家物語にも語られる際立った美少年でした。従五位の下で官職に就いていなかったため、「無官の大夫」と呼ばれることもあります。敦盛は笛の名手でもありました。祖父の忠盛が鳥羽院から賜った名笛「小枝^{こえだ}」は、父の経盛^{つねもり}へ、経盛から敦盛へと代々受け継ぎ伝えられていました。武士というより、平安朝の貴公子のような敦盛と、坂東武者の熊谷直実、この二者の遭遇について、平家物語本文では、熊谷は敦盛の容貌があまりに美しく、刀をどこに立てて良いものかと躊躇した、とあるが、この心の葛藤について、世阿弥の能では一切ふれず、むしろ敵同士だった二人が仏縁によって真の友となるという、熊谷の心情に焦点を当てています。

分類 二番目物・修羅能
作者 世阿弥
題材 「平家物語」巻九、「敦盛最期」ほか
季節 秋（8月）
場面 敦盛戦死から程遠からぬ頃、熊谷次郎直実が出家して生存中
前場摂津・一の谷、夏の夕暮れ時
後場同所、後刻

登場人物 前シテ 草刈男（直面）
後シテ 平敦盛の亡霊
ツレ 同行の者、3～4人（直面）
ワキ 蓮生（れんしょう・れんせい）
アイ 須磨に住む男

面 後シテ 十六、敦盛、童子、中將

装束 前シテ 水衣（みずごろも）、着付・段熨斗目（だんのしめ）、腰帯、
挿花（さしはな）またはシャガの葉をかたげ持つ。
後シテ 黒垂（くろたれ）、白鉢巻、梨子打烏帽子（なしうちえぼし）、
長絹（ちょうけん）、着付・厚板（あついた）、白大口（しろおおくち）、腰帯、
扇、太刀
ワキ 角帽子（すみぼうし）、水衣、着付・無地熨斗目（むじのしめ）、腰帯、
扇、数珠
ツレ 水衣、着付・無地熨斗目、腰帯、扇、挿花またはシャガの葉をかたげ
持つ

場数 二場
上演時間 1時間25分

敦盛（あつもり） Atsumori ©2014 the-noh.com

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