

* は流儀によって異なる場合を示す。

一 旅僧一行（旅人）が、阿漕が浦に着く

九州日向の僧が従僧と一緒に現れ、伊勢神宮を目指す。一行は伊勢国の阿漕が浦に着く。
観世流では主に、旅僧一行が旅人となる（旅僧の場合もある）。

旅僧と従僧（旅人）

物思いを呼び起こす秋風が吹くけれど、まだ葉は落ちず、木の間から洩れる月の光は少ない。

旅僧（旅人・以下略）

私は九州日向国の僧（者）でございます。私は、いまだ伊勢大神宮にお参りをしたことがありません。ただ今、参詣を思い立つたところです。

旅僧と従僧

日向国の浦から舟で漕ぎ出して、

従僧

日向国の浦から舟で漕ぎ出して、

旅僧と従僧

汐路をはるばる遠くまで波を分けて進む。淡路潟では、行き交う千鳥の声を聞いて

*The parts highlighted in grey indicate the phrase differs by schools.

1. Group of Traveling Monks Arrives Akogi-ga-ura Beach

A monk from Hyuga Province in Kyushu enters the stage with his accompanying monks. They are traveling to Ise Shrine and have arrived in Akogi-ga-ura in Ise Province.

Usually a traveler plays the role of the group of traveling monks in the Kanze school (occasionally performed by a traveling monk).

Traveling Monk and His Accompanying Monks (or a Traveler)

The autumn wind immerses me deep in thought. Weak are the few rays of moonlight that fall between the trees.

Traveling Monk (or Traveler, hereinafter explanation omitted)

I am a monk (or a man) from Hyuga Province in Kyushu. As I have never been to the Ise Grand Shrine, now I have decided to make a pilgrimage there.

Traveling Monk and Accompanying Monks

On a boat from Hyuga Province, we sailed out.

Accompanying Monks

On a boat from Hyuga Province, we sailed out.

Traveling Monk and Accompanying Monks

The boat travels between waves all the way on the ocean route. In Awaji-gata, we wake up with the song of plovers flying over the bay in the morning.

Passing Suma Beach, we travel further when the checkpoint gate is opened. The sun sets around the time that the gate of the next checkpoint is closed. Passing the days like this, we arrive at Akogi-ga-ura Beach. We arrive at Akogi-ga-ura Beach.

Traveling monk

We came quickly, already arriving at Akogi-ga-ura Beach in Ise Province. For a while, we will see the local sights.

2. The Group of Monks Meets an Old Fisherman

An old fisherman appears in front of the traveling monks. The Traveling Monk talks to the old man, and they discuss the ancient poem about Akogi-ga-ura Beach.

Old Man Not by waves but by tears are my clothes wet. They are never dry, even for a moment. For me, autumn has no end, so all of my days are spent in autumnal sadness. I am not the only person who must work to live, but I was unable to be born into a good profession like that of a farmer. I was born into a family with the sordid work of taking life. By day and by night, I kill living beings, how very sad.

Although I know that the misdeeds of my past lifetimes cause me to kill animals, in order to survive in this distressing world, again today I leave for fishing.

旅僧
急いでまいりましたので、早くも伊勢国阿漕が浦に着きました。しばらく見物しようと思えます。

二 旅僧一行は、老いた漁師と出会う

旅僧たちの前に、老いた漁師が現れる。僧は老人に呼びかけ、阿漕が浦にまつわる古歌について語り合う。

老人
波ならぬ涙に濡れて、着物が乾く間もない。この身の上には、秋はいつとも限らず、常に秋のような物悲しい日々を送っているのだ。暮らしを立てるために働くのは、私一人に限ったことではないが、よい職を営む農夫に生まれることもできず、こんなにも浅ましい殺生を生業とする家に生まれ、明けても暮れても生き物を殺すのは、何とも悲しいことだよ。

前世の行いがよくないために殺生をせざるを得ないとは思いますが、辛い世を生きていくために、今日もまた釣りに出るのです。

Traveling Monk

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

Old Man Are you talking to me? Yes, what is it?

Traveling Monk

Where in Ise Province is this place?

Old Man Oh, this is Akogi-ga-ura.

Traveling Monk

I see. So this is the famous Akogi-ga-ura Beach. An old poem says, "In Ise's waters, / He who repeatedly poached in Akogi-ga-ura, / Was exposed in the end." This is the beach, isn't it? How impressive.

Old Man You are very refined, traveler. I know the poem, of course, as it is associated with this place. In the famous *Kokin Waka Rokujō* (Six-Book Anthology of Poems New and Old), there is a poem saying, "Lovers' trysts, / And poaching at Akogi-ga-ura Beach, / Are discovered if they happen many times." Although these poems describe them so, please do not assume that the people who work the ocean have unrefined minds, or make light of them for gathering seaweed from the waters of Ise.

Traveling Monk

People who live for long time in a scenic place do not perceive its beauty and allure.

旅僧

やあ、あなたに尋ねたいことがあります。

老人

私のことですか、どういったことでしょうか。

旅僧

伊勢国のなかで、ここは何という場所なのですか。

老人

はい、こちらは阿漕が浦と申します。

旅僧

ここが有名な阿漕が浦なのですか。古歌に「伊勢の海、阿漕が浦に引く網も、度重なれば、頭れにけり（伊勢の海の、阿漕が浦での密漁が、たび重なり、露見してしまった）」と詠まれた浦ですね。ああ、面白いことです。

老人

風流な旅のお方だな。土地の和歌だから、私が知らないわけはありませんよ。かの「古今和歌六帖」の歌に「逢ふ事も、阿漕が浦に引く網も、度重ならば、頭れやせん（逢瀬も、阿漕が浦の密漁も、何度も行えば、わかつてしまうよ）」とあります。このように詠まれた海人（漁や塩作りなどの海仕事に携わる人の総称）なのだから、風雅の心など持たない伊勢の海人だ、海松布（海藻の一種）を刈る、見た目も軽々しい身の上だ、と賤しみなさいませぬ。

旅僧

名所旧跡に長く住みなれていけば、情趣のわからない、

Akogi	Story
Old Man	The divers, the fishermen, and the salt-makers working the ocean see the smoke of baking salt rising to the evening sky,
Traveling Monk	and though not the type whose hearts burn for love poems,
Old Man	naturally experience beauty and refinement. Waves washing the shore
Traveling Monk	even sounds different—
Old Man	Listen.
Group Reciters	Name of a thing changes from one locality to another, changes from one locality to another. The reeds are called “ <i>ashi</i> ” in Naniwa, but “ <i>hamaogi</i> ” in Ise. Even the wind on the beach sounds different. Listen. “The smoke of baking salt / Does not rise these days, / As the people living by the sea stopped enjoying the moon while baking salt.” Just as this poem says, some people working the ocean are quite refined, the equals of those pursuing the Way of poetry, so do not dismiss them.
3. Fisherman Talks about the Legend of Akogi-ga-ura	
Responding to the monk’s request, the old fisherman talks about the legend of Akogi-ga-ura Beach.	

老人 海人でも、藻塩を焚いて煙が立つ夕べには、

旅僧 恋の歌に身を焦がすような身ではないけれど、

老人 自然に風雅の心が湧き起る。寄る波の、

旅僧 音さえも変わるようだよ、

老人 お聞きください。

地 物の名も、所によってかわるもの、所によってかわるものだ。難波では芦と言う

草が、伊勢では浜荻と呼ばれ、浦風の音も変わるよ、お聞きください。「藻汐やく、

煙も今は絶えにけり、月見んとての蟹あま（海人のこと）のしわざに（藻塩を焼く煙も今は絶

えてしまった。月を見たいと、海人が塩焼きをしないのだから）」と詠まれたように、風雅な海

人は、和歌の道を志す人たちに等しくて、のけ者にされるいわれはないよ。

三 漁師は阿漕が浦の謂れを語る

僧の問いに応じて、老人は、阿漕が浦の謂れを語る。

Traveling Monk

Would you tell me why this beach is called Akogi-ga-ura?

Old Man I will tell you the story.

This beach is called Akogi-ga-ura, mainly for the following reason. Since the Ise Grand Shrine was established, this has been the place where the fish offered to the gods of Ise have been caught. Perhaps it is thanks to the gods that so many fish come into this bay. Fishermen living nearby were eager to fish in this bay, but because these gods were held in such awe, fishing here was strictly prohibited. However one day, a fisherman, named Akogi, full of the desire to fish even more, came here to cast his nets night after night. For a while, no one noticed, but eventually his deeds became known to the public as he repeatedly poached in this bay. People caught Akogi and sent him to the ocean, off shore of this beach.

Even without poaching, the fishermen of Ise commit the heavy offense of killing living beings. Already suffering from such a heavy offense, he only added to it with the crime of poaching. Having committed crime upon crime, he suffers even after the death.

Reciters How regrettable to still be burdened with the infamous name of Akogi, the name he had when alive. His tortures in the hells continue, never ceasing for even a moment. His agony only increases. Please perform a memorial service to expiate his crimes.

地

今もなお生前の、阿漕の悪名を負い続けていることが、恨めしいよ。地獄での責め苦は絶え間なく続き、苦しみも度重なる。この罪を弔ってください。

それだけでなくさえ、伊勢の漁師は、殺生の罪深い者である。そんな罪深さに苦しみながら、密漁の罪を重ねてしまった。重ね重ねの罪科を受けて、苦しみは死後までも続き、

ここを阿漕が浦と言うのは、おおよそ次のようなわけがある。伊勢大神宮が創建されて以来、ここは神前に供える魚を取る場所だった。神のおかげか、海辺の魚類がここに多く集まった。付近の漁師は、このあたりで漁をしたいと望んでいたが、恐れ多い神前であることから、漁は堅く禁じられていた。ところが、阿漕という漁師が、もっと漁をしたいという心のままに、夜な夜な忍んで網を引いた。しばらくの間は、人々にも気づかれなかったが、何度も漁をするうちに発覚した。人々は阿漕を捕縛し、そのままこの浦の沖に沈めてしまった。

老人

語って、お聞かせいたします。

旅僧

この浦を阿漕が浦というのは、どういう謂れがあるのでしょうか。

4. Old Man Implies that He Is the Ghost of Akogi

The old man has implied that he is the ghost of the fisherman Akogi, which the Traveling Monk has surmised. In the evening, the lights of the fishing boats come into view. Suddenly, a violent wind rises and the ocean turns dark and cloudy, its surface rough. The old man disappears beneath the waves.

Reciters This ancient story is too shameful to speak of. He left behind the infamous name of Akogi, and people still talk of him, even after his death, in their gossip. They spread rumors about those involved in a tryst—love letters exchanged one after another, piling up until their number reaches one thousand—that the deed becomes known through repetition, just like the crime of Akogi. For example, when the poet Norikiyo (i.e., Monk Saigyō) visited his secret wife many times, she expressed her anxiety about the affair coming to light by saying, “Akogi, Akogi.” When people repeat the same offense time and again, they blame it Akogi, but I am only one person, and am truly saddened to be accused by so many.

How incredible! It seems that the ghost of Akogi has shown himself in order to talk about the bitter feelings caused by his worldly attachments. What a pitiful man I have encountered.

Old Man Even taking shelter from the rain under a tree is said to happen due to the karma accumulated in previous lifetimes. You, too, must have a little karma from previous lifetimes. So please take some rest under this pine tree and feel pity for me.

四 老人は阿漕の亡霊であることを暗示し、消える

老人は、自分が漁師・阿漕だとほめかし、旅僧もそれを察する。夕暮れとなって漁火が見えだした頃、急に疾風が吹き、海面は暗く曇り、荒れるなか、老人の姿は波間に消える。

地 昔話をするのは、あまりにも恥ずかしいことだ。阿漕の悪名を残す身の上となり、死んだ後にもいろいろと世間での噂となっている。錦木にしき（木片に色づけした恋文の一種）の数を積み重ね、千束に及ぶほど忍ぶ逢瀬を行った身は、阿漕の、度重なれば露見するといったとえの通りに噂が立った。たとえば歌人の憲清のりきよ（西行法師）が忍んで通った隠し妻が、度重なって表ざたになることを懸念して「阿漕、阿漕」と言っただけというよ。こうして重ね重ねの罪を、阿漕の名に負わされ、私がただ一人、責め立てられるのは本当に悲しい。

不思議なことだ。さては阿漕の幽霊が幻の姿で現れ、執心の恨みごとを語るのだな。何とも哀れな人と出会ったものだ。

老人

一本の木の下で雨宿りするの、積み重ねてきた前世の縁のゆえだと言うが、あなたも前世で、わずかながらも縁付いていたのでしょう。この松陰で少し休み、哀れさを感じてください。

Akogi	Story
Reciters	The sun is setting and evening has come. The smoke of baking salt rises. Beyond the smoke, the lights of the fishing boats
Old Man	are dimly seen on the ocean.
Reciters	On the beach, patches of fog drift here and there.
Old Man	Now! Hurry! Pull in the net!
Reciters	The old man pulls in the net, again and again, he pulls in the net. When we see him floating between the waves, there is a sudden gust of wind. The surface of the ocean darkens and waves rise one after another. Before we know it, the lights of fishing boats have disappeared. A voice cries out, "What is going on!?" but is swallowed by the rough waves. The old man disappears without a trace, he disappears without a trace.
[Interlude]	
<p>5. A Villager Tells the Monks about Akogi</p> <hr/> <p>A villager who comes to the beach finds the Travelling Monk and begins talking to him. The monk asks him about the death of Akogi. The villager explains that Akogi was caught because he had breached the fishing ban many times.</p>	

地 日も沈みかけて夕暮れとなり、汐を焼く煙が立つ。その先には漁火の、

老人 影もほのかに見えはじめ、

地 海辺では、晴れ間に濃淡の霧が立つてきた。

老人 それ、急げ。手繰る

地 網の綱を、繰り返し繰り返し、老人は引き寄せる。その姿が、波間に浮き沈みするかのように見えていたとき、にわかには、疾風が吹いた。海面は暗くなり、後から後から波が立ち、いつの間にか漁火も消え失せている。これはいつたいたいどうしたことだ、と叫ぶ声が波間に聞こえるばかりで、老人の姿は、跡かたもなく消え失せた、跡かたもなく消え失せた。

〔中入り〕

五 里人が旅僧たちに阿漕の最期を語る

浜へ出ようとした里人が、旅僧を見かけ、声をかけてくる。旅僧は里人に、阿漕の最期について問う。里人は、阿漕が何度も禁漁を犯したためにつかまり、簀巻にされて大きな石を

He was wrapped in a straw mat with a large, heavy rock and dumped in this bay. Since then, this beach has been called Akogi-ga-ura. The villager encourages the monk to pray and console Akogi's soul, and then takes his leave.

6. The Ghost of Akogi Appears and Shows His Sufferings

While the Traveling Monk holds a memorial service for Akogi, his ghost appears in the form he had when alive in this world. After the ghost demonstrates how he committed the offense of fishing in the sanctuary, he reveals the various tortures he undergoes in the hells. With a shout of "Save me, traveler!" he sinks beneath the waves.

Traveling Monk and Accompanying Monks

We shall perform a memorial service. Among the numerous...

Accompanying Monks

We shall perform a memorial service. Among the numerous...

Traveling Monk and Accompanying Monks

sutras, we untie the scrolls of the Lotus Sutra, as it leads all living beings to attain buddhahood. If Akogi hears this sutra and learns that he possesses in himself the buddha-nature, he will be freed from the darkness of delusions and attain bright enlightenment. He will be freed from the darkness of illusions and attain bright enlightenment.

Ghost of Akogi

"Just like the name of the insect, *warekara* (a homonym, literally, 'from myself'), / That lives in the seaweed cut by people working the ocean, / Everything starts from myself. Although I cry out and shed tears, I harbor no grudge against this world." This is so true.

This evening, the ocean is a bit rough, and the fishing net, set to

括り付けられて、この浦に沈められ、以来、阿漕が浦と呼ばれるようになったと語る。里人は旅僧に、阿漕を弔うように勧めて去る。

六 阿漕の亡霊が現れ、地獄での苦しみの様子を見せる

旅僧が阿漕を弔っているところに、阿漕の亡霊が生前の姿で現れる。亡霊は禁漁の罪を犯して網を引く姿を見せた後、地獄で数々の責め苦にあう様子を明らかにする。そして、助けてくれ、旅人よ、と声をあげて波の底に入っていく。

旅僧と従僧 さあ弔おう、数々の、

従僧 さあ弔おう、数々の、

旅僧と従僧

お経の中でも、一切衆生を成仏に導く、妙法蓮華経を紐解く。これを聞いて、自分に仏性があると知れば、暗い迷妄から解かれ、光輝く悟りを得るだろうよ、暗い迷妄から解かれ、光輝く悟りを得るだろうよ。

阿漕の亡霊

「蚕の刈る、藻に住む虫はわれからと、音をこそそなかめ、世をばいとほじ(世をば恨みじ)(海人の刈る、藻に住む虫は、「われから」というが、すべては我からきたことだから、声を上げて泣くけれど、世を厭う(恨む)ことはない)」と歌に詠まれているが、その通りだ。

catch the fish to be offered to the gods, has not yet been pulled in. This is a good chance. Under the evening moon and with the tide full, I change my route, hide from the eyes of the public, and quietly pull in the net before anyone notices. I see no boat on the shore or in the ocean. I am alone in this beach. I will never learn...

Reciters and many times, I will throw the net of delusory attachments.

[*kakeri* (anguish dance)]

Shite performs a series of movements to the music of a Japanese flute, and large and small hand drums. This dance describes, in quick changes of pace, the ghost suffering from delusory attachments.

Ghost of Akogi

On the clean and sacred beach in Ise, I was fortunate...

Reciters that the precious sutra was recited to console me.

Ghost of Akogi

Even after hearing it, within my heart,

Reciters my offenses remain. The waves washing over the net turn into the fierce flames of the hells, sweeping over my body. Oh, it's so hot, I cannot bear it!

In the dream You had at midnight, in the dream You had at midnight—Look, I have to face the retribution of my karma.

今宵は少し波が荒れているせいとか、神前に供える魚を捕る網は、まだひかれていないようだな。よい頃合いだ、夕月で宵のうちから満ち潮のなか、道を変えて人目を忍び、こつそりと網を引く。沖にも磯にも船は見えず、この海には、自分一人だけだぞと、懲りもせず、

地 何度も執心の網を打っておこう。

「カケリ」

笛、小鼓、大鼓で奏され、シテの所作がある。妄執に悩まされる亡霊の様子を、緩急鋭く表現する。

阿漕の亡霊

伊勢の海の清らかな渚で、たまたま、

地 弔いの有難いお経を、

阿漕の亡霊 耳に聞いても、なお心の内には、

地 ただ罪を持っている。網にかかる波が、地獄の猛火となつて押し寄せるぞ。ああ、熱いぞ、堪えられないぞ。

丑三つ時を過ぎた真夜中の夢で、丑三つ時を過ぎた真夜中の夢の中で、見よ、因果

Made to ride on the burning carriage of my wrongful deeds, I am tortured. Hellish scenes spread out before your very eyes, vivid and truly dreadful.

Ghost of Akogi

Considering my situation, I feel bitterness and resentment. As in olden times...

Reciters

Considering my situation, I feel bitterness and resentment. As in olden times, my mind is still attached to pulling in the fishing net in this Akogi-ga-ura Beach, the place where my name is infamously known in this saha world. The fish I used to pull in are now transformed into poisonous fish and venomous snakes that attack me. The ice of the Crimson Lotus Hell and the Large Crimson Lotus Hell hurts my flesh and crushes my bones. The air that comes out when I shout turns into the flames and smoke of the Scorching Hell and Great Scorching Hell, rising as densely as clouds and fog. I can neither stand nor sit, as I am tortured repeatedly in the lower realms. Traveler, please save me from the crimes I repeatedly made at Akogi-ga-ura Beach. Please help me, traveler! So shouting, the ghost slips beneath the waves and sinks to the bottom of the ocean.

地

阿漕の亡霊

思えば恨めしい、その昔、

が廻つて来て、数々の悪業の積まれた火の車に乗せられ、苦しめられている。目の前の地獄の有様は、生々しく本当に恐ろしいぞ。

思えば恨めしい、その昔、娑婆世界（この世）で名前を知られた阿漕が浦に、なおも執心が引き込まれて網を引く。扱いなれた魚たちは今、悪魚毒蛇となつて、襲い掛かつてくる。紅蓮地獄、大紅蓮地獄の氷に身を痛め、骨は碎かれる。叫ぶ息は焦熱地獄、大焦熱地獄の焔、煙となつて雲や霧のように立ち込める。立つことも座ることもままならず、冥途の責め苦は度重なる。阿漕が浦で重ねた罪科を、助け給えや旅人よ、助け給えや旅人、と声を上げ、亡霊はまた、波に入つていった、波の底へと入つていった。

Akogi

Synopsis

A monk and his accompanying monks (or merely a man) from Hyuga Province in Kyushu (present-day Miyazaki Prefecture) depart on a pilgrimage to pray at Ise Shrine. On their way, they arrive in Akogi-ga-ura (the beach near Akogi-cho, in Tsu City, Mie Prefecture in present-day Japan). The group encounters an old fisherman on the beach and discusses with him an old poem describing Akogi-ga-ura Beach. When the traveling monk (or merely the traveler) asks why the beach is called Akogi-ga-ura, the old man tells the story of a fisherman named Akogi who was discovered fishing in the sanctuary where fishing is prohibited, and was executed by drowning off the shore of this beach. He encourages the monk to console the spirit of Akogi, who is still suffering in the hells due to the serious crime he committed. Having finished the story, the old fisherman implicates that he is the ghost of Akogi, and disappears with a sudden gust of wind in waves in the ocean.

After again hearing the story of Akogi's final moments from a villager, the traveling monk (or the traveler) performs a memorial ceremony for Akogi. Then the spirit of Akogi appears and shows the scene of how he fished in the banned area. He further shows his misery of being tortured in the hells. He then sinks under the waves while shouting "Save me, traveler!"

Highlight

This Noh play is composed of calm, yet extremely frightening scenes that describe the tragic death of a fisherman who broke a fishing ban. His suffering after death, due to karmic retribution, is described in finely honed expressions of chanting and music that dramatically change the pace, as well as in the well-controlled movements of performers.

Akogi-ga-ura Beach used to be a sanctuary reserved exclusively for fishing by Ise Shrine, and therefore the public was prohibited from fishing there. But one fisherman secretly caught fish there under the cover of night. He poached repeatedly, and eventually his misdeeds were discovered. He was caught and executed. It is thought that this ancient legend was first spread among the people. The legend became the source of a poem, which in turn became the basis of this Noh play. The poem is introduced in this dramatic piece.

The first half of the drama, with the conversation between the monk and the old fisherman, proceeds calmly. However, the scene changes suddenly before the intermission. In the second half, the ghost of the fisherman reveals his terrifying state of helplessness in the hells. Finally, this drama ends with the ghost disappearing in the ocean while crying out for help—a note of hopelessness that will leave a chilling, gruesome impression etched deeply into the viewer's mind.

Waki is a traveling monk in this play; however, in Kanze school, he is usually not a monk but merely a traveler.

Incidentally, there is also a word, "*akogi* (unscrupulous)," in Japanese. It used to mean "the deed will reveal itself if done repeatedly," based on the legend and poem introduced in this piece. This concept is explained in this drama. In later days, the word also took on such meanings as merciless, inhuman, and cruel; impudent and importunate; and sordid, greedy money-making. Such are the meanings of the word in modern usage.

Schools All five
Category The fourth group Noh, *shūshin-otoko-mono*
Author Unknown (traditionally attributed to either Kawakami Kannushi or Zeami)
Subject Unknown
Season Autumn
Scenes Akogi-ga-ura in Ise Province

Characters *Mae-shite* Old Man
Nochi-shite Ghost of Akogi
Waki Traveling Monk (or Man from Hyuga Province)
Waki-tsure Accompanying Monks (two)
Ai Villager

Masks *Mae-shite* *Sankōjō*, *Asakuranojō*, *Waraijō*, etc.
Nochi-shite *Yase-otoko*, *Kawazu*

Costumes *Mae-shite* *jō-gami* (wig for old man's character), *mizugoromo* (a type of knee-length *kimono*), *kitsuke / muji-noshime* (short-sleeved *kimono* with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), *koshi-obi* (belt), and a fishing pole
Nochi-shite a long black wig, *mizugoromo*, *kitsuke / muji-noshime*, *koshi-obi*, *koshimino*, a fan and a fishing net
Waki (in the case of Traveling Monk) *sumi-bōshi* (a hood for Buddhist monks), *mizugoromo*, *kitsuke / muji-noshime*, *koshi-obi*, a fan and Buddhist prayer beads
Waki (in the case of Traveler) tops and bottoms of *suō* (A long-sleeved unlined hemp *kimono* with matching top and bottom worn by male characters), *kitsuke / dan-noshime* (short-sleeved *kimono* with very wide stripes, worn as the innermost layer of the costumes of male characters of lesser standing), a small sword, and a fan
Waki-tsure (Accompanying Monks of the Traveling Monk) Same as the *Waki* (Traveling Monk)
Ai tops and bottoms of *kimono* for *kyogen-kata*, *koshi-obi*, and a fan

Number of scenes Two
Length About 1 hour and 20 minutes

阿漕（あこぎ）

あらすじ

九州日向国の旅の僧と従僧（または日向国の人）が、伊勢神宮参詣の旅に出ます。途中、阿漕が浦（今の三重県津市阿漕町あたりの海岸）に着きます。旅僧一行（旅人）は、そこで一人の老いた漁師に出会います。老人は旅僧たち（旅人）と阿漕が浦にまつわる古歌について語り合います。旅僧（旅人）が、阿漕が浦の名前にどんな謂れがあるのかと尋ねると、老人は、昔、阿漕という漁師が禁漁区で魚を取り、見つかったこの裏の沖に沈められたことを伝えます。そして、阿漕の霊は罪の深さにより、地獄で苦しんでいる、弔いをなされよ、と語り、自分がその亡霊であることをほめかし、急に吹いてきた疾風のなか、波間に消えていきました。

近隣の里人から改めて、阿漕の最期を聞いた旅僧たち（旅人）は、法華経を読んで阿漕の跡を弔います。すると夜半に阿漕の霊が現れ、密漁の様子を見せ、さらに地獄の責め苦にあう自らの惨状を示します。行き場のない苦しみを訴えながら、阿漕は「助けてくれ、旅人よ」と言って、波の底へ入っていくのでした。

みどころ

禁漁を破った漁師の悲惨な死と、その罪業により死後もなお苦しむ姿を、緩急鋭い謡や囃子、抑制された型を伴う、能の研ぎ澄まされた表現により、静かに、そしてたとえようもなく恐ろしく描き出した曲です。

阿漕が浦は昔、伊勢神宮に供える魚のみを取るよう決められた禁漁区でした。ところが、夜中に忍んで、魚を取る漁師がいました。何度も密漁した彼の行為は露見し、捕えられ、処罰されました。古来、そのような伝説が伝わり、その伝説を下敷きに歌も詠まれ、歌をもとに能ができたと考えられています。その歌は能のなかに出てきます。

前半では、僧と漁師の会話を中心に静かに進行しますが、突然に急転して中入りし、後半は漁師の亡霊が出て、逃げ場のない恐ろしい地獄の有様を見せます。最後は「助けてくれ」と声を上げながら海に消えるという、救いのないかたちで終わり、凄惨さが心に深く刻まれます。

ワキは旅僧ですが、観世流では旅僧としてよりも、旅人として登場するのが普通です。

ところで日本語には「あこぎ」という言葉がありますが、この能でも取り上げられる伝説や和歌をもとに、昔は「度重なれば露見する」といった意味で使われていました。このことは、能の中でも触れられています。ところが後に、「あこぎ」という言葉には「無慈悲な、人情のない、ひどい」「ずうずうしく、しつこい」「浅ましく、金品をむさぼる」といった意味が加わり、現在では主に、こちらの意味で使われるようになりました。

流儀	五流にあり
分類	四番目物、執心男物
作者	不明 [一説に河上神主（かわかみ・かんぬし）、別の一説に世阿弥]
題材	不明
季節	秋
場面	伊勢国阿漕浦

登場人物	前シテ	老翁
	後シテ	阿漕の霊
	ワキ	旅僧または日向国の男
	ワキツレ アイ	従僧二人 里人
面	前シテ	三光尉、朝倉尉、笑尉など
	後シテ	瘦男、河津
装束	前シテ	尉髪（じょうがみ）、水衣（みずごろも）、着付・無地熨斗目（むじのしめ）、腰帯、釣竿
	後シテ	黒頭、水衣、着付・無地熨斗目、腰帯、腰巻、扇、網
	ワキ（旅僧の場合）	角帽子（すみぼうし）、水衣、着付・無地熨斗目、腰帯、扇、数珠
	ワキ（旅人の場合）	素袍上下（すおうかみしも）、着付・段熨斗目、小刀（ちいさがたな）、扇
	ワキツレ（旅僧の従僧）	旅僧と同じ装束
アイ	狂言上下（きょうげんかみしも）、腰帯、扇	

場数	二場
上演時間	約1時間20分

阿漕（あこぎ）
Akogi ©2014 the-noh.com

発行：2014年11月12日（ver 1.0）
編集：the 能ドットコム編集部 <http://www.the-noh.com> (e-mail: info@the-noh.com)
発行：(株)カリバーキャスト

本テキストは the 能ドットコム編集部によって編集されたものであり、実際に上演される内容と異なる場合がありますので、ご了承ください。本テキストの著作権は、(株)カリバーキャストおよび「the 能ドットコム編集部」が所有しています。本テキストの全部または一部を無断で複製（コピー）することは、著作権法で禁じられています。

The text in this article has been edited by the-noh.com editorial department, so there may be differences from lines used in actual performance. Copyright of this text is the property of Caliber Cast Ltd. and the-noh.com editorial department. Unauthorized reproduction of all or part of this is forbidden under copyright law.

本テキスト作成にあたって、主に下記の文献を参照しています。

『新潮日本古典集成 謡曲集 上』伊藤正義 校注 新潮社
『能楽手帖』権藤芳一 著 巖々堂
『能楽ハンドブック』戸井田道三 監修 小林保治 編 三省堂
『能・狂言事典』西野春雄・羽田和 編集委員 平凡社
各流謡本