

* は流儀によって異なる場合を示す。

一 天武天皇（帝）、吉野の山中へ行く

大伴／大友皇子に追われて都を出た清見原／浄見原の天皇（天武天皇。この頃は大海人皇子とも呼ばれていた）は、供奉官人を伴い、輿に乗って吉野の山中へ逃げのびる。

供奉官人、
輿、帝 思いがけず、宮殿を出た春の夜、都が名残惜しいことだよ。

供奉官人 正道の行われる世になれば、

供奉官人、
輿／輿 必ず帝になられるだろうから、神にお頼みにしよう。

供奉官人 わが君は、天照大神の御血統をお受け継ぎになった、高貴の御方／清見原の天皇／
浄見原の天皇であらせられる。

供奉官人、
輿／輿 この君は、先帝より譲位されて、帝におなりになる筈であったのに、伯父（史実とは異なる）の何某の連／大伴皇子／大友皇子に襲われて、都を出て遠い田舎へお旅立ち

*Sections highlighted in represent variations in phrasing according to different schools.

1. Emperor Tenmu Travels Deep in the Yoshino Mountains

Emperor Kiyomihara (Emperor Tenmu and called Prince Ōama at this time) was being chased by Prince Ōtomo but managed to flee, along with some of his loyal followers, riding in a palanquin deep into the Yoshino Mountains.

Accompanying Follower, Palanquin Carriers, Emperor

Unexpectedly, we had to leave the palace on a spring night. Alas, we miss the capital city.

Follower In the era when things will be done according to the way of justice,

Follower, Palanquin Carriers / Palanquin Carriers

His Majesty will surely become emperor. We pray to the gods that the day will come.

Follower My master is a nobleman / Emperor Kiyomihara, descended from the goddess Amaterasu Ōmikami.

Follower, Palanquin Carriers / Palanquin Carriers

His Majesty was supposed to ascend to the imperial throne following the abdication of the previous emperor. However, attacked by his uncle (historically incorrect), an aristocrat called So-and-so / Prince Ōtomo, he left the capital city for a distant rural area.

We clear the way for His Majesty, who travels along unfamiliar mountain paths, fleeing to the end of the earth. However this is a sacred trip of an emperor. Thinking about it in this way, we feel strong.

Our bodies wracked with hardship, we cross over the mountains in autumn. Lamenting the state of this world, we pass by the royal hunting grounds in Uda. Traversing Mount Kasuga, where bucks are said to rest,

Follower, Palanquin Carriers / Palanquin Carriers

Traversing Mount Kasuga, where bucks are said to rest,

Follower, Palanquin Carriers / Palanquin Carriers

The sound of a stream, rushing after spring rains, can be heard coming from somewhere. This is the sound of Yoshino River. Even when spring clouds cast shadows on the Yoshino Mountains that are renowned for their cherry blossoms, the moon of a spring night shines between the clouds. Just like the moon, for a while His Majesty's fate is covered by misfortune, but eventually he will return to the capital city. With this hope, we carry his beautiful palanquin and travel along the path. With this hope, we carry his beautiful palanquin and travel along the path.

Follower Since we hurried along, we have already arrived in the middle of an unknown mountain. Please take rest here (Gesturing to enter a cottage on the mountain).

2. The Emperor's Entourage Meets An Old Couple

An old couple arriving by boat encounters the entourage of the emperor, who has been resting at the couple's home by the river.

供奉官人
輿舁／輿舁

遊ばされ、馴れない山野に、草木の露を払いながら、道の果てに落ちて行かれるのである。しかしこれも、帝の御幸であると思えば、頼もしく思われることだよ。
辛いわが身に飽きて秋山を越え、世の中を憂いつつ宇陀の御狩場をも余所に見て、牡鹿の伏すという春日山を過ぎ、

供奉官人
輿舁／輿舁

春雨で水かさの増した川音はどこから聞こえるのか、それは吉野川だ。花の名所の吉野山が花曇りになっても、春の夜の月は雲間に輝くように、しばらくは不運に見舞われていても、帝はやがては都にお帰りになるであろう。その望みを持って、玉の御輿をかつぎ、道を進もう、玉の御輿をかつぎ、道を進もう。

供奉官人

急いで参りましたので、どことも知れない山の中に着きました。まずはここでお休みくださいませ（山中の民家に入る様子を示す）。

二 帝の一行、老夫婦と出会う

舟に乗った老夫婦が現れ、川べりにある自分たちの家で休んでいた帝の一行と出会う。

Kuzu	Story
Jō (Old Man)	Uba, look.
Uba (Old Woman)	What is it?
Jō	Purple clouds are trailing / A star of auspicious sign is shining above our humble cottage. Do you see them / it?
Uba	Where? [A few schools include this phrase]
Jō	At the top of the trees in the woods over there. [A few schools include this phrase]
Uba	Oh, yes, indeed. There are purple clouds trailing over there. That is certainly unusual.
Jō	Yes, indeed, the clouds portend some unusual happening.
Jō / Jō and Uba	Since ancient times / Anyway, it is said that purple clouds appear wherever an emperor stays...
Jō	Perhaps, miraculously, at this old man's cottage...
Uba	such a noble person might be staying...wondering so,

尉 (じょう)
男性の老人

姥よ、見てごらん。

姥 (うば)
老女

何事ですか。

尉

我がぼろ家の上に、紫雲がたなびいているのを／奇瑞の星が輝いているのを、拝みなさったか。

姥

どこですか。「二部流儀にあり」

尉

あの森の梢に見えていますよ。「二部流儀にあり」

姥

確かに、あたりに紫雲がたなびいて、ただならぬ様子でございます。

尉

おう、ただごとではない雲の様子ですよ。

尉／尉と姥

昔から／それにしても、天子のお出でになる場所に、紫雲が立つと言うが……。

尉

もしか、不思議にも、この老人の家に

姥

そのような貴人がいらつしやるのだろうか

- Jō we pull our boat to the bank of the river, and return to our home by the river.
- Uba When we enter the cottage, what a miracle! Just as we imagined,
- Jō there is a nobleman in *nōshi*-style *kimono*, wearing a crown on his head.
- Uba Although he looks tired from rough travel, wet with dew and frost / Although his sleeves are wet with dew and frost,
- Jō without a doubt, his dress is
- Jō / Jō and Uba that of nobility.
- Reciters He must be a nobleman. / Although they later learn that he is Emperor Kiyomihara, at first they do not know who he is. Putting down the fishing pole, they ask him what has happened. Even if it is brief, they are honored to receive a visit from such a noble person at their lowly, humble cottage. What shall we do? How awe-inspiring! How awe-inspiring! / Although nothing is ever settled in this world, this is indeed a miracle. Although the way of this world is that nothing is settled, this is a miracle.

尉

舟を漕ぎ寄せて、川べりの我が家に戻り、

姥

中に入つて見ると、不思議なことに、思った通り、

尉

玉の冠をかぶり、直衣姿の方がおられ、

姥

露霜に濡れる旅で疲労なさっている様子ではあったが / その袖も露霜にお濡れになつている様子ではあったが、

尉

まぎれもなく貴い、

尉 / 尉と姥

装いであった。

地

きつと高貴なお方に違いないと / 後に清見原（浄見原）の天子と知るが、はじめはそれも知らず、釣竿を置いて、いったいどうしたことか、と聞く。こんなに賤しくみすぼらしい家に、束の間の御滞在をいただくとは。どうしたらよからうか、ああ、恐れ多いことだよ、ああ恐れ多いことだよ。 / 定めのないのが世の常だが、まったく不思議なことだ、定めのない世の中の有り様こそが、不思議なことだよ。

3. The Old Couple Offers a Meal to Emperor

Listening to the story from the follower, the old couple cooks cicely and *kuzu* fish (sweetfish) and offers a meal to the emperor, who had no chance to eat for the last few days.

Jō May I ask what has happened to him?

Follower This gentleman is a nobleman / Emperor Kiyomihara. He was attacked by someone close to him / Prince Ōtomo and secretly made his way here. / managed to escape to this place. / traveled here to find a safe place in these mountains. He said that he is relying on you (Jō) for everything.

Jō Oh, he is a nobleman. Fortunately, this is my cottage. Please make yourselves at home and relax. / As I am in charge of this area, he is welcome to stay as long as he likes. / This is my cottage. Although my cottage looks shabby and humble, please have him stay as long as he likes.

Follower Old Man, I'm sorry to ask you this, but [A few schools include this phrase] His Majesty has not eaten anything for the last few days. Could you prepare something for him to eat?

Jō I understand. I will tell Uba about this.

三 老夫婦、帝に食事を出す

官人から事情を聴いた老夫婦は、この二、三日、食事できなかったという帝のために、根芹と国栖魚(鮎)を調理して供した。

尉 さて、これはいつたいたいどうしたことでございますか。

官人 こちらのお方は、ある高貴なお方／清見原(浄見原)の天皇でいらつしやるが、近しい人／大伴(大友)皇子に襲われて、こちらまで忍んで／こちらまで落ちのびて／この山を頼りにしてこられたのだ。何事も、お前(尉)を頼りになさるといふことだぞ。

尉 何と、高貴なお方なのですね。幸いにもここは、私の庵ですから、くつろいでお休

みください。／このあたりは私がとりまとめている場所ですから、いつまでおられ
ても大丈夫ですよ。／ここは私の私宅ですから、見苦しいところではありませんが、
いつまでもご滞在なさつてかまいません。

官人 尉よ、面目もないことであるが「一部流儀にあり」我が君は二、三日お食事をなさつて

いない。何でもよいから食事を用意してもらえないだろうか。

尉 それならば、姥にそのことを申し付けましょう。

Hello Uba, did you hear what the gentleman just said? The nobleman has not eaten anything for the last few days. Please prepare a meal for him. / Hello Uba, I am pleased to say that this nobleman is Emperor Kiyomihara. He was attacked by Prince Ôtomo and escaped here (came to find a safe place) in these mountains. He is relying on this Old Man for everything. His Majesty has not eaten anything for the last few days. Please prepare something for him to eat.

Uba We have fresh cicely here, just picked.

Jō That's the most wonderful thing in all of Japan. / That'll become a great meal. [A few schools include these phrases] I caught a *kuzu* fish (sweetfish). I will offer it to His Majesty.

Uba Having received such a tremendous honor, Uba's heart is pounding in her chest. Washing the freshly picked cicely, although I am old, / Though I am old, this cicely grown by a stream in the mountain,

Uba / Jō joy fills my heart with feelings of youth. The young cicely is prepared and offered in a meal.

Uba Ever since then, Yoshino River is called Natsumi ("Picking Cicely") River.

Jō The old man makes a fire by burning deep red maple leaves in the woods / picks up the fresh, vibrant sweetfish he caught today and makes a fire by burning deep red maple leaves in the woods.

尉

老人もまた、色の濃い紅葉を林間に焚き／今日釣ってきた色鮮やかな国栖魚を取り、色の濃い紅葉を林間に焚いて

姥

それ以降、この吉野川は菜摘の川と言うようになった。

姥／尉

心は若々しく、若菜として取りそろえ、お食事に供した。

姥

姥はあまりのかたじけなさに胸が高鳴り、摘んでおいた根芹を洗い、老いの身ながらも／沢に生えた根芹を、老いの身ながらも

私も国栖魚を一匹持っているから、お食事として差し上げよう。

尉

それこそ日本一のすばらしいことだ。／それはよいお食事ですね。「一部流儀にあり」

姥

ちようどこここに、摘んだばかりの根芹がございます。

すように。
この君はここ二、三日、お食事をなさっていない。何でもよいから食事を用意いたすように。
やあ、姥よ、聞いていたか。この君はここ二、三日、お食事をなさっていない。何でもよいから食事を用意いたすように。／やあ、姥よ、こちらのお方は、かたじけなくも清見原（浄見原）の天皇であらせられるぞ。大伴皇子に襲われ、この山まで忍んで来られ（この山を頼って来られ）、何事も、この尉を頼りになさるといふことだ。この君はここ二、三日、お食事をなさっていない。何でもよいから食事を用意いたすように。

Jō / Uba

Roasting the sweetfish caught at the Kuzu River, / Roasting the sweetfish, overjoyed to have met with the good fortune of His Majesty's blessing,

Jō just like Uba, I prepare a meal

Jō / Jō and Uba / Uba

and offer it to him.

Reciters The legend of “Kuzu in Yoshino”^{*} started in this era. Even the famous water-shield soup and baked sea bass^{**} could not taste better than this meal. Old man, come closer. Old man, come closer.

^{*} “Kuzu in Yoshino”: The name of the area called Kuzu in Yoshino. It also means the Music of Kuzu, refers to the gifts, dances, and music offered by a group of musicians from Yoshino when parties were held in the palace.

^{**} Water-shield soup and baked sea bass: According to legend, during the Jin Dynasty in ancient China, the bureaucrat Zhang Han, who had assumed an important position in a land far away from his home, reminisced about his hometown's famous delicacies of water-shield soup and baked sea bass that were eaten at the beginning of autumn. He resigned his position and returned to his hometown in order to eat them.

4. Jō Returns the Leftover Sweetfish Into the River

The emperor bestows upon Jō the uneaten half of the sweetfish. When he releases the leftover half of the fish into the river, a miracle occurs, and the fish springs back to life. Jō says that this is a divine prophecy of auspicious fortune, indicating that His Majesty will return to the capital city.

尉 / 姥

国栖川で釣った鮎を焼き／このような君の恵みに逢うことを喜んで、鮎を焼き

尉 同様にお食事として

尉 / 姥
姥 / 姥

差し上げた。

地 「吉野の国栖」^{※1}も、この御代より始まったそうだ。有名な尊采の羹や鱸魚^{※2}で

あっても、これに勝ることがあろうか。老人よ、近くに寄りなさい、老人よ、近くに寄りなさい。

^{※1} 吉野の国栖：「吉野の国栖」という呼び名のこと。または国栖奏（吉野の楽人が節会の折に宮廷に参上して、貢物を献上し、歌舞を奏する行事）のこと。

^{※2} 尊采の羹や鱸魚：古代中国の晋の時代、故郷を離れて遠国で要職に就いていた張翰という人が、秋風の吹く頃、故郷の美味な名産品である「尊采の羹や鱸魚」を思い出し、官職を辞して、故郷に帰ったという故事による。

四 尉、残り物の鮎を川に放つ

尉は帝より、食事の残り物の鮎をいただく。尉がその鮎を川に放つと、鮎が生きかえるという奇瑞が起こる。尉は、帝が都に帰ることを示した吉兆の占いであると言う。

Kuzu	Story
Follower	Old Man, His Majesty bestows upon you the leftover part of his meal.
Jō	What a blessing. I will humbly “receive it by returning it.”***
Follower	What do you mean “receive it by returning it?”
Jō	“Returning it” is most appropriate for the sweetfish. Uba, His Majesty has bestowed his leftover fish upon this old man. What a blessing. [A few schools include this phrase] Look. This fish looks as if it were still alive.
Uba	Indeed, this fish looks like it is still alive.
Jō	We shall release this fish into the Yoshino River.
Uba	Please don't be silly. It will not come back to life even though you release it into the river.
Jō	No, no, listen. There was such a case as this in ancient times. When Empress Jingū sent an army to Silla, Her Majesty fished a yard-long sweetfish out of the Tamashima River in order to divine the outcome of the war. Just as happened in this story, if His Majesty will someday return to the capital city, surely this fish will spring back to life. So saying,

官人 やあ尉よ、お食事の残り物をあなたに与えようと仰せであるぞ。
 尉 ああ、有難いことでございます。それならば、打ち返して賜る※3ことに致します。
 官人 「打ち返して賜る」とはどういうことか。
 尉 打ち返して賜ることこそ、国栖魚らしきでございます。
 姥 よ、お食事の残り物を尉に下さるとのことです。なんとも有難いことではないでしょう。か。「一部流儀にあり」ご覧なさい、この魚は、いまだ生き生きとして見えますよ。
 姥 確かにこの魚は、まだ生き生きとして見えますね。
 尉 さあ、この魚をあの吉野川へ放してみよう。
 姥 ばかなことを言わないでくださいよ。放つたとして、生き返るものですか。
 尉 いやいや、昔もこのような例があるぞ。神功皇后が新羅を討伐された時、戦の占いとして、玉鳴川で鮎／三尺の鮎を釣り上げなされた。そのように、この君も再び都へお帰りになるといふことならば、この魚が生き返らないことなどあるうか、きつと生き返るだろう、と言って

Reciters when he releases the fish into the stream that is rushing and beating against the rocks, when he releases the fish into the stream that is rushing and beating against the rocks, though the current is extremely rapid, look! The fish that represents an auspicious omen / divines the emperor's fortunes has spontaneously come back to life in Yoshino! May His Majesty be pleased to rely upon this Kuzu style fortune-telling.

***Receive by returning: the consensus is that this phrase means, "turning something upside-down and receiving it."

5. Jō Skillfully Expels the Pursuers Chasing After Emperor

The group of pursuers seeking the whereabouts of the emperor visits Jō's cottage. Thinking fast, he hides His Majesty behind (beneath) his boat and manages to expel the pursuers.

Follower Old Man, it looks like our pursuers have caught up with us. / Oh, no! Our pursuers are here.

Jō Leave it to me. / Leave everything to Jō.

[Jō hides the emperor behind (under) his boat. Then, the pursuers (two *ai*) come and ask if he has seen Emperor Kiyomihara. Jō pretends to know nothing and says that he must be somewhere else, as the mountains are vast and deep in this area. He expels the pursuers once. However, one of the pursuers finds the boat and becomes suspicious. He requests that he be allowed to investigate the boat. Jō then says that their request is offensive and unacceptable because for a fisherman, his boat is like his home and therefore, having his boat searched is the same as having his home searched. Enraged, Jō raises his voice and calls out to his relatives in the neighborhood to attack the pursuers. Scared, the pursuers run away]

「尉は、船の後ろ（下）に帝を隠す。そこに追っ手（アイ二名）が来て清見原の天皇を見かけなかったかと聞く。尉はとぼけて知らないふりをし、このあたりは山が続いて広いので、どこか別のところにいるだろうと言い、いったん追ひ払う。ところが追っ手の一人が舟を見つけて怪しみ、検分させよ、と言いつつ。尉は漁師の舟は家のようなもので、舟を探されるとは家捜しされるようなもので受け入れられないと怒り出す。さらに尉が大声を出して、近隣の親族を呼び集めて、追っ手を襲わせようとしたので、追っ手一行は恐れをなして逃げ出す」

尉 私に任せて下さい。／何事もこの尉にお任せください。

官人 尉よ、追っ手が来たようだ。／大変だ、追っ手が来たぞ。

帝の行方を捜しに来た追っ手の一行が、尉の家に来たため、尉はとつぎに帝を舟で覆い隠し、その場を収めて追っ手を追ひ払う。

五 帝の追っ手を、尉の機転で追ひ払う

※3 打ち返して賜る…裏返していただく、という意味とみられている。

地 岩を打つ激流に魚を放せば、岩を打つ激流に魚を放せば、物凄い早瀬の流れではあったが、あれを見よ、吉野にて吉兆／吉凶を表す魚が自然に生き返ったぞ。この国栖の占いを、御君よ、頼もしく思召してくださいませ。

6. The Emperor Thanks the Old Couple

After chasing away the group of pursuers, the old couple bring the emperor out from his hiding place behind (under) the boat. The emperor tells them of his intention to reward them once he returns to the capital city. The old couple are moved to tears. Eventually, the night grows late and the surrounding atmosphere changes. Then, the old couple disappears.

Uba / Jō Let me humbly report to you that the warriors chasing after you have left.

Jō / Uba It is safe now. Saying so, with joy, the old couple

Uba / Jō put their strength together and

Jō / Uba Heave, ho!

Jō and Uba / Jō
Heave, ho!

Reciters They take the boat away and release the emperor, they take the boat away and safely release the emperor from behind (beneath) the fishing boat. How wonderful that His Majesty's precious life has been saved. / They take the boat away and pull out the exhausted emperor. It is miraculous that, having fallen into grave danger, His Majesty's life has been saved.

六 帝は老夫婦をねぎらう

追っ手を出しぬいた後、帝は老夫婦により舟の隠れ場から引き出される。帝は二人の労をねぎらい、都へ帰ったら恩に報いたいと述べる。老夫婦は感涙にむせぶ。そのうちに夜が更けて辺りの様子が変わり、老夫婦は消える。

姥／尉 お聞きくださいませ、追っ手の武士は帰りましたよ。

尉／姥 今はもう大丈夫だと言い、老人夫婦は、

姥／尉 嬉しいことだと力を合せて、

尉／姥 えいや、

尉と姥／尉 えいと、

地 舟を引き起こして、帝の体を、舟を引き起こして、帝の体を川舟より無事に出した。

大事な命が助かったのは有難いことであった。／舟を引き起こして、ぐったり弱ら
れた帝の体を、引き出した。危うく落としかけた命が助かったのは、不思議なこと
であった。

Kuzu	Story
	“The emperor is the boat. His subjects are the water. The water skillfully makes the boat float.” This simile describes this couple’s loyalty very well. / Nothing exceeds this couple’s loyalty.
Follower	How grateful. They look like shabby mountain people / lowly people, but
Reciters	nobility of mind and skill in strategizing are not determined by birth, whether high or low.
Follower	Thanks to the merits accumulated in his previous lifetimes / As the result of successfully keeping himself free from the ten sins in his previous lifetimes, His Majesty...
Reciters	was born as the descendant of Amaterasu Ōmikami in this life / as an emperor. However, it is difficult for such a nobleman to abide in this muddled world.
Follower	Therefore, although His Majesty is supposed to foster his people as a ruler, things got twisted around and he ended up being saved by his people.
Reciters	Attaining merits / Avoiding the ten sins in previous lifetimes means nothing now. Attaining merits / Avoiding the ten sins in previous lifetimes means nothing now. I am pathetic, like a boat without an oar. However, I have made up my mind. I will reclaim the throne and return to the capital city. Although this is not the capital city, it is still within Japan. As soon as Japan is governed correctly again, I will reward you for saving my life. Having such words bestowed upon them by the emperor, the old couple is extremely grateful and their tears flow freely.

地 官人 地 官人 地 官人

「君は舟、臣は水、水は舟をうまく浮かべる」というが、このような忠勤を例えている。／このような忠勤にまさるものはない。

有難いことだよ。その姿は山棲みの賤しい者／身分の低い者であるが、

地 官人 地 官人

我が君は前世に功德を積まれたおかげで／我が君は前世に十善の功德を積まれたことの結果、

地 官人 地 官人

天照大神のご血統にお生まれになった。／天子としてお生まれになった。しかしそのお方にとって、濁ったこの世はまことに住みづらいものである。

地 官人 地 官人

だからこそ、本来、主君ならば民を育むことが慣わしであるはずだが、却って民に助けられることとなった。

地 官人 地 官人

功德を積んだ／十善の功德を積んだかきもないことだ、功德を積んだ／十善の功德を積んだかきもないことだ、権のない舟のような哀れな境遇である。しかし、後に必ず天子の位に復し、都に帰ろう。ここは都と場所は違えども、同じ日本の国の中、いづれ世の中が治まったならば、命を救ってくれた恩に報いよう。帝よりそのような言葉を賜り、老人夫婦は有難さに感極まって、涙を流した。

The night gradually grows late. It is completely quiet and very eerie. The old man says that he wants to make every effort to ease the anxiety that the emperor has felt in recent days. They are in Yoshino, which is renowned for the beauty of the moon and falling snow. Flowers bloom exquisitely and birds fly elegantly here. If we play music in such a place as this, the winds blowing over the pine trees will harmonize with the music. Well, the dance performed by a celestial maiden at that time became the origin of the dance of Gosechi.

(The old couple leaves the stage)

[Interlude]

7. Gods Visit the Emperor

A celestial maiden appears. She performs the dance of a celestial maiden. Some gods come to pay their respects to the emperor. Appearing before him are the god Katte and the god Komori (these gods do not appear on the stage) as well as the god Zaō-gongen****. Zaō-gongen shows how he saved the emperor by hiding him in the Yoshino Mountains, reports that Emperor Tenmu's reign over this world will be blessed, and manifests his august aura.

**** The god Zaō-gongen: the main deity worshiped in Kimpusen Temple in the Yoshino Mountains. This god, unique to Japan, is the protective deity of Shugendo, a form of mountain asceticism.

[*Tennyo-no-mai* (Dance of the Celestial Maiden)]

A dance is performed by the celestial maiden (*tsure*) who enters the stage to the music of *sagariha* (which is usually performed when *shite* or *tsure* enters the stage). Although the Dance of the Celestial Maiden (*Tennyo-no-mai*) is typically accompanied by the performance of a Japanese flute playing the score of *Chū-no-mai*, in *Kuzu*, it plays the score of *sagariha*. This dance is

やがて夜も更け、あたりは静まりかえって、物凄く有様となった。何とかして、この頃の帝の御心労をお慰め申し上げたいものだが、と老人は語る。ここは月雪の眺めも素晴らしい吉野の地、花鳥も美しい姿を見せる。その中で音楽を奏すれば、峯の松風も調べを合わせる。さて、この時に天女の舞った舞が、五節の舞の起源である。

(ここで老夫婦は舞台より退出する)

〔中入り〕

七 神々の来臨

天女が現れて、天女の舞を舞うと、さまざまな神々が来臨する。勝手の神、木守の神(この二神は舞台上に登場しない)、そして蔵王権現※4が登場。蔵王権現は、帝を吉野山に隠し、助けたことを示し、天武天皇の世に神の恵みのあることを告げ、威光を現す。

※4 蔵王権現…吉野山中の金峰山寺の本尊。日本独自の仏。修験道の本尊。

〔天女ノ舞〕

シテやツレの登場楽(舞台に出る時の奏楽)である下り端(下り羽)の奏楽に乗って登場した天女(ツレ)が舞う舞。天女ノ舞は通常、中之舞の笛の譜で舞われるが、「国栖」では、下り羽の笛

Kuzu	Story
	therefore unique to <i>Kuzu</i> . A Japanese flute, small and large hand drums, and a drum accompany the dance. It is also called <i>Sagariha-no-mai</i> .
	A few schools perform this dance with <i>gaku</i> music (which imitates imperial court music).
Reciters	A maiden, a celestial maiden who is holding a Chinese jewel in her hand, is enticed to dance by the music of a harp. Then, as the music plays, other gods arrive. The god Katte, one of the eight deities in Yoshino; the god Komori, who hides himself in this mountain; and the god Zaō-gongen show themselves.
Zaō-gongen	It was me, Zaō-gongen, who hid the emperor in the Yoshino Mountains.
Reciters	The god Zaō-gongen now manifests his divine figure. Immediately, he manifests his divine figure. With his finger pointing to the heavens,
Zaō-gongen	he reveals the Realm of the Innermost Treasury (Logic),
Reciters	and with his finger pointing to the earth,
Zaō-gongen	he reveals the Realm of the Diamond (Wisdom). Standing on a gemstone
Reciters	and raising one foot, this god flies to the north, south, east, and west. He flies through the air to every corner of the world. As he thinks that the emperor should not be disregarded in any place

の譜のまま舞われる。「国栖」独自の舞となる。笛、小鼓、大鼓、太鼓により奏でられる。「下り端ノ舞」とも呼ばれる。

なお、流儀によっては楽がく（舞楽を模した舞）で舞う演出にする場合もある。

地 乙女子が、天の乙女子が、唐玉を持ち、琴の音に引かれて舞えば、奏される音楽のうち、神々が来臨された。八所に鎮座される勝手の神、この山に籠られた木守の神、そして蔵王権現が御姿を現したのである。

蔵王権現 帝を吉野山に隠したのは、この私、

地 その蔵王権現が今、姿を現して、すぐさま姿をお見せになって、天を指す手は

蔵王権現 胎蔵界（理）を示し、

地 地をまた指す手は、

蔵王権現 金剛界（知）を示し、その宝石に立って

地 一足を上げ、東西南北、十方世界すみずみまで、虚空を飛び廻り、天に覆われたあらゆるところ、地の果てまでも、この世界において天子が軽んぜられてはならない

in this world that is covered by the sky, even at the ends of earth, he deploys his tremendous divine powers to repair this land and make it a place ready to be well reigned over by the emperor. The reign of Emperor Tenmu now comes, and the god's precious blessings are showered over the land. Indeed, so wondrous is he the power of / the miracle performed by this god.

と、大変な勢力をお出しになって、国土を改め、帝の御代がよく治まるようにした。世は天武天皇の聖なる御代となり、有難い神の恵みが注がれた。まことにあらたかな神の御力／奇瑞であるよ。

Kuzu

Synopsis

Having been attacked by a member of his extended family (Prince Ōtomo), a nobleman (Emperor Kiyomihara) (Emperor Tenmu), together with some of his loyal followers, has escaped to the mountainous area in Yoshino, where he is resting in a cottage by a river. Then, the homeowners, an old couple, return to the house by boat. Observing a miraculous omen above their shabby cottage, the couple wonders if some noble person might be in their house.

When they enter their cottage, just as they supposed, the emperor is resting there. After listening to his story of what happened to him, the couple offers him their home as a hiding place. One of the loyal followers who is accompanying His Majesty asks the couple to offer a meal to the emperor. As requested, they prepare freshly picked cicely and cook a *kuzu* fish (sweetfish) for His Majesty. The emperor eats only one side of the fish, giving the rest to the old man. Since the fish looks as if it is still alive, the old man releases the leftover fish into the river. Then the fish comes back to life. The old man interprets this as an auspicious sign portending that His Majesty will return to the capital city and gives the emperor encouragement.

Now the emperor's pursuers come to the house. The old man, thinking fast, hides the emperor behind his fishing boat, which is flipped over. When the emperor's pursuers question the old man, he pretends to know nothing and brushes off their questions. However, the pursuers become suspicious about the boat and insist upon investigating it. The old man acts as if he were furious. He refuses their request and calls out to his relatives who live in the neighborhood. Intimidated by his spirited defense, the pursuers run away. Saved by the couple, the emperor bestows words of appreciation on them that move them to tears.

When the night grows late, the old couple disappears and in their place, a celestial maiden appears. When she dances, the god Zaō-gongen, enticed by the music of dance, makes his appearance. He manifests his brilliant dignity in celebration of the coming reign of the emperor.

Highlight

This story is based on an ancient incident that occurred during the Jinshin Rebellion (672 CE). The title of this piece, Kuzu (国栖), is the name of the aboriginal tribe of the Yoshino region, as well as the name of the region where this tribe lived. (Kuzu is also written as 国樸 or 国巢 in Chinese characters).

Among a number of dynamic scenes and highlights in this drama, we would like to introduce a few that are especially outstanding and impressive. First, there is a scene in which the emperor eats one side of a roasted sweetfish. When the old man releases the uneaten half of the fish into the river, the fish comes back to life. The old man gives everyone encouragement by saying that it is a good omen. This scene, known as "*Ayu-no-dan* (The Scene of Sweetfish)," is one of the most remarkable Noh scenes to see and to hear performed. There is also the scene in which the old man quickly hides the emperor behind his boat and chases off his pursuers. The old man's spirit stands out in this tense atmosphere, becoming the climax of the first half of the drama. In this scene, a kokata (child player) performs an important role by hiding in a dark boat, appealing to the audience with his earnest performance. One of the highlights in the second half of the drama is the scene *tsure* performs an elegant *Tennyō-no-mai* (dance of celestial maiden). This dance is known as unique to Kuzu. Another highlight is the powerful, dashing dance performed by *shite*, the god Zaō-gongen, at the play's conclusion. These scenes make this play profoundly vivid and attractive.

Every scene of this play is infused with the atmosphere of the simple, rustic scenery of olden times, recreating it before our very eyes so that we can thoroughly enjoy being immersed in that ancient world.

Schools	All five
Category	Fifth-group Noh
Author	Unknown (Zeami, according to legend)
Subject	<i>Genpei Jōsui-ki</i> (The Chronicle of the Rise and Fall of the Genji and Heike Clans) (Volume 14), <i>Ujishūi Monogatari</i> (Gleanings from the Tales of Minister Uji)
Season	Spring (March in the lunar calendar)
Scenes	By Yoshino River in Yamato Province
<i>Tsukurimono</i>	Boat
Characters	<i>Mae-shite</i> Jō (Old Man) <i>Nochi-shite</i> Zaō-gongen Deity <i>Mae-tsūre</i> Uba (Old Woman) <i>Nochi-tsūre</i> Celestial Maiden <i>Kokata</i> Nobleman (Emperor Kiyomihara) (Emperor Tenmu) <i>Waki</i> Accompanying Loyal Follower <i>Waki-tsūre</i> Palanquin Carriers (Two) <i>Ai</i> Pursuer A <i>Ai</i> Pursuer B
Masks	<i>Mae-shite</i> <i>Asakurajō</i> , <i>Sankōjō</i> , <i>Waraijō</i> <i>Nochi-shite</i> <i>Ōtobide</i> <i>Mae-tsūre</i> <i>Uba</i> <i>Nochi-tsūre</i> <i>Ko-omote</i>

国栖 (くず)

あらすじ

ある高貴な方(清見原天皇/浄見原天皇 天武天皇のこと)が、親族(大伴皇子/大友皇子)に襲われ、お供の者と吉野の山中に逃げ、川沿いの一軒の民家に入り、休んでいました。そこに川舟を操り、その家に住む老人夫婦が帰ってきました。夫婦は、みすばらしい我が家の上に、不思議な兆しを見て、貴人が入られたのではないかと考えます。

夫婦が家に入ると、帝が確かに休んでいらっしやいました。夫婦は、事情を聞いて帝を家に匿いましょうと言ひ、臣下の官人から、帝に食事をさせてほしいと頼まれ、摘んでいた根芹を洗い、国栖魚(鮎)を焼いて、もてなします。帝は、魚の片身を残して老爺に与えました。魚が生き生きとした様子なので、老爺が川に放すと国栖魚は生き返り、老爺は帝が都に帰ることを示す吉兆だと言ひ、帝を励まします。

そこに敵の追っ手がやってきました。老爺は機転を利かせて、裏返しに川舟の後ろに帝を隠します。追っ手があれこれ尋ねるのを、老爺はとぼけてやり過ごしますが、追っ手が舟を怪しみ、検分させよと迫ります。老爺は拒絶し、怒って近隣の一族を大声で呼びます。その気迫に恐れをなした追っ手一行は、逃げ出していきました。窮地を救われた帝は、夫婦にねぎらいの言葉をかけ、夫婦は感激して涙を流します。

やがて夜になると、老人夫婦は消え、入れ替わるように天女が現れ、舞を舞います。その音楽に引かれるように、蔵王権現が姿を現し、威光を示して将来の帝の御代を寿ぎます。

みどころ

古代の「壬申の乱」(672)をもとにして作られた能です。曲名の「国栖」とは、吉野地方の先住民族の呼び名で、「国樸」「国櫟」とも書かれ、彼らの住んでいた地域の名ともなっていました。

曲自体は変化に富み、見どころがいっぱいありますが、とりわけ印象的な場面をご紹介します。まず、老爺が帝から下賜された鮎の焼魚の残りを川に放すと、生き返り、老爺が吉兆として皆を励ます場面。ここは「鮎の段」とも呼ばれる見どころ、聴きどころです。また追っ手がかかり、老爺がとつぎに舟の裏に帝を隠し、追っ手を追い払う場面は、張りつめた緊張感の中で老爺の気迫が際立ち、前場のクライマックスとなっています。ここでは子方も暗い舟の中に隠れる重要な役を演じ、その健気な演技にも惹きつけられます。後場は、ツレによる「国栖」特有の、優美な天女の舞、そしてキリにかけてのシテである蔵王権現の力強く、颯爽とした舞が、曲に深い彩りをもたしています。

一曲を通して、古代の素朴な情景が目に浮かぶような雰囲気が醸され、たつぷりと、その世界に浸って楽しめます。

流儀 五流にあり
分類 五番目物
作者 不明(一説・世阿弥)
題材 『源平盛衰記(巻十四)』、『宇治拾遺物語』
季節 春(旧暦3月)
場面 大和国吉野川
作り物 舟

登場人物	前シテ 尉(じょう)(老人) 後シテ 蔵王権現 前ツレ 姥(うば)(老女) 後ツレ 天女 子方 高貴な方(清見原天皇/浄見原天皇)(天武天皇のこと) ワキ 臣下 ワキツレ 輿舁二名 アイ 追っ手 アイ 追っ手
面	前シテ 朝倉尉(あさくらじょう)、三光尉(さんこうじょう)、笑尉(わらいじょう) 後シテ 大飛出(おおとびで) 前ツレ 姥 後ツレ 小面
装束	前シテ 尉髪、水衣、着付・無地熨斗目、腰帯、腰蓑、扇、權棹 後シテ 赤頭、袷狩衣(あわせかりぎぬ)、着付・厚板、半切(はんぎれ/はんぎり)、腰帯、扇(橋掛かりに出る時、無地熨斗目を被る) 前ツレ 姥鬘、鬘帯、水衣、紅無厚板、着付・摺箔(すりはく)、釣竿 後ツレ 天冠、黒垂、長絹、着付・摺箔、白大口、腰帯、扇 子方 初冠、単狩衣、着付・縫箔、白大口、腰帯、扇 ワキ 法被、着付・厚板、白大口、腰帯、太刀、扇 ワキツレ 着付・厚板、白大口、腰帯、扇 アイ(追っ手) 肩衣、括袴、槍 アイ(追っ手) 肩衣、括袴、弓矢
場数	二場
上演時間	約1時間30分

国栖 (くず)
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