

* は流儀によって異なることを示す。

〔狂言口開〕

里人が上人について語る。加賀国篠原に住む里の者が、靈驗あらたかな説法を行う遊行上人について説明する。

一 遊行上人の説法

遊行上人が従僧とともに、阿弥陀仏について説く。

上人 西方にある極楽浄土は、十万億土の向こう、遠い道のりの先にある。

上人／従僧 しかし、悟りを開くことができれば、阿弥陀如来の国、極楽浄土は我々の心の中にある。

上人 貴い人も貧しい人も群れ集まって、「南無阿弥陀仏」と仏の名を唱えていて

・従僧
・上人
毎日毎晩、説法の場にて

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

[*Kyōgen Kuchiake*]

A villager living in Shinohara, Kaga Province explains about Monk Yūgyō (Yūgyō Shōnin), who delivers miraculous sermons.

1. Monk Yūgyō Preaches a Sermon

Monk Yūgyō delivers sermons about Amida Buddha with his attending monks.

Monk Yūgyō

Amida's Pure Land is located to the west, hundreds of millions of lands away from here. It can only be reached after traveling over a long, distant road.

Yūgyō / Attending Monks

However, once you attain enlightenment, you will find that Amida's Pure Land lies within your own heart.

Yūgyō Nobles and poor alike gather to recite the invocation of the name of Amida Buddha: "Namu Amida Buddha."

Attending Monks / Yūgyō and Attending Monks

Every day and every night, at this site of preaching,

Yugyō Amida Buddha does indeed beckon all living beings to come to the Pure Land.

Attending Monks

Such a sacred vow did Amida Buddha make

Yugyō that no one will be left behind in this world.

Yugyō and Attending Monks

After everyone leaves, stay behind alone and repeatedly recite the name of Amida Buddha.

Attending Monks

Repeatedly recite the name of Amida Buddha.

Yugyō and Attending Monks

Even those who do not know the Way of the Buddha are not excluded from the sacred vow made by Amida Buddha to save all living beings. He will deliver everyone on the road to his Pure Land. His boat ferrying people to the Pure Land easily floats along, and we who will attain Buddhahood are also easily ferried there.

2. Old Man Appears

An old man appears on the stage and while lamenting about his aged self, requests a sermon from Yugyō.

Old Man The sacred music of *shō* (free-reed bamboo mouth organ) can be heard wafting down between the clouds in heaven, and the evening sun shines from the west where buddhas and bodhisattvas reside. How splendid. Today as well, we have purple clouds,

上人 誠に阿弥陀仏は全ての生き物を浄土に迎え入れる。

従僧 そうした阿弥陀仏の誓いに誰も

上人 漏れてしまうものはない。

上人・従僧 皆が帰ってしまったっても一人残って念仏を唱えてみなさい。

従僧 念仏を唱えてみなさい。

上人・従僧 仏の道を知らずとも、阿弥陀仏の救済の誓いに漏れることはない。どんな人も皆、極楽浄土への道を渡そう。浄土への舟は浮かびやすく、成仏していく我々も浮かばれやすい。

二 老翁の登場

老翁が登場する。老いた身を憂いながらも、説法を求める。

老翁 笙による聖なる音楽が雲の上から聞こえ、仏菩薩が現われる西方から夕日が差し込む。ああ、貴いことに、今日も、高貴な人がいらつしやることを示す紫雲が立つて

indicating the presence of Amida Buddha. People have already started the afternoon recitation invoking Amida. / Voices reciting the afternoon prayers of invocation are approaching me. I can hear the tolling of the bell and voices reciting the invocation of Amida. Oh yes, now is the best time to listen to a sermon. This wizened old man has difficulties in merely standing up and sitting down, so I usually cannot get near the place where sermons are preached. But today, I will go to listen to the sermon, even if only from a distance. If I faithfully believe in Amida Buddha and recite his sacred name, Amida Buddha will surely welcome me to his Pure Land. However, the clouded eyes of this old man make it difficult to find the way to the Pure Land. Even though I cannot move quickly, as long as I continue to go forward, I must be getting closer to the site of the sermon and the Pure Land. Namu Amida Buddha.

3. Dialogue between the Old Man and Yugyō

Yugyō and the old man have a conversation. Although the old man is at first hesitant to disclose his identity, he gradually reveals that he is the ghost of Sanemori. In the presence of Yugyō, Sanemori repents of his lingering attachments to this world.

Yugyō Hello, old man.

Old Man Yes, are you talking to me?

Yugyō You come here every day without fail to recite the invocation of Amida. I can see that you are a man of deep faith. Because I am the only person who can see you, other people are wondering who it is that I am talking to and what I am talking about. Today, please tell me your name.

三 老翁と上人の問答

いる。人々の昼念仏は早くも始まった。／近づいてきたのでありましょうか。鐘の音や念仏の声が聞こえてくる。そうだ、説法を聞くのには今が一番いい。寄る年波によつて、立ったり座つたりも苦しい老いた身には、日ごろ説法の場へも寄ることはできないが、この度は遠いところではあるけれども説法を聞こう。心から阿弥陀仏を信じ、名号を唱えれば、阿弥陀仏が極楽へ迎え入れてくれることは明らかだけれども、私のような老人の曇つた眼では、行く道先も明らかではない。そこまで早くは行けなくても、絶えず進んでいけば、説法の場や極楽は遠くないはずだ。南無阿弥陀仏。

上人と老翁が二人で問答をする。老翁ははじめ、なかなか自身の素性を明かさないが、徐々に実盛の幽霊であること明かしていく。実盛は、現世への執心を上人に伝える。

上人 おお、ご老人。

老翁 はい、私でございますか。

上人 よく毎日欠かさず念仏をなさることだ。信心深い方だとお見受けする。そなたの姿は私の他には見ることができないので、誰に向かつて何を話しているのかと、皆不

Old Man That's an unexpected request. I am merely a local peasant, so I do not have a name like a person of stature does. Therefore, I am unable to tell you my name. For you, Monk Yugyō, to come from Kyoto to this rustic village is exactly the same as welcoming Amida Buddha to this land. After living such a long time, I am truly grateful that I have been able to encounter the recitation invoking Amida Buddha. Just like a blind turtle finding a piece of wood floating in the vast ocean, or just like someone seeing the flower of the udumbara that only blooms once every three thousand years, this is a rare opportunity for which this wizened old man feels a happiness supreme. Tears of joy flow unceasingly from my eyes. Even such a wretched man as me can be reborn in the Pure Land of Amida Buddha, which fills me with a sense of joy to which nothing can compare. I am loathe to say my name or to speak once again of the reputation that I used to have in this world where feelings of attachments are strongly stirred up in this cycle of reincarnation entrapping living beings in the sufferings of birth and death.

Yugyō Surely you are right. However, telling me who you are will help you to repent of your sins and make amends. So please, do not be hesitant and tell me your name.

Old Man Well then, I might be unable to avoid telling my name. / Oh well, you have told me to reveal who I am.

Yugyō Yes, indeed. Please tell your name now.

審に思っている。今日はそなたの名をお名乗りください。

老翁

これは思いもよらぬことをおっしゃいます。私は田舎の出身で、いかにも人並らしい名前も無いので、名乗ることもできませんまい。ただ上人が都から地方にいらつしやったのは、まったく阿弥陀仏のお迎えと同じこと。このように長生きして、この念仏に逢うことができたのはありがたい。盲目の亀が大きな海で浮木を見つけたような、あるいは三千年に一度咲くという優曇華の花を見たような、まれな機会を得たような心地がして、老いた身にはこの上ない幸せであり、喜びの涙はとどまることとがありません。こうした身でありながら、極楽浄土に生まれることができるかと、他と比べようもなく歓喜しているところです。生死の苦しみに囚われる輪廻の中で、執着心が強く渦巻く現世での名前を、また改めて名乗ることは、私には不本意でございます。

上人

まことにご老人の申すところは至極もつともであるが、一つには罪を懺悔して改心するよりどころにもなると思うので、どうか隠さずに名をお名乗りください。

老翁

それでは、名乗らないわけにはいかないでしょうか。／なんと、名を名乗れとおっしゃるか。

上人

そのとおりです。すぐにお名乗りください。

Sanemori	Story
Old Man	Then, please ask the people around you to leave. I will come closer and tell you my name.
Yugyō	From the beginning, only I could see the old man. However, I will have these people leave, as you wish. Please come closer and tell me your name.
Old Man	A long, long time ago, Saitō no Bettō Sanemori, from the land of Nagai, was killed here during the Battle of Shinohara. You must have heard of his story.
Yugyō	This Sanemori must be the warrior of the Heike troops, who was a superb, great commander. However, I do not need hear a war chronicle now. Please, just tell me your name.
Old Man	Well, when Sanemori's severed head was identified, its hair and beard were washed in this very pond right before your eyes. Perhaps this is why he seems to still have attachments to this place and villagers living in this area say that they have seen Sanemori's phantom.
Yugyō	Hmm, his phantom has been seen. Then, people can see his phantom now?
Old Man	"It was invisible among treetops deep in the mountains. / But when it bloomed, / We saw that it was a cherry tree."* Just like this poem describing the revelation of something hidden, please know that a man, whose figure has been wizened like an old tree, is Sanemori.

老翁
それならば、上人のおそばにいらつしやる方々を、遠くへやつてください。近くに参って名乗りましょう。

上人
もとよりご老人の姿は他の人には見えないけれども、ご所望ならば、人払いを致します。近くに寄って名乗ってください。

老翁
昔、長井の齋藤別当実盛は、この篠原の合戦で討たれました。きつとお聞き及びでございましょう。

上人
その実盛は平家の侍で、優れた名将であった者でしょう。しかしその軍物語は、今は無用です。ただそなたの名を名乗ってください。

老翁
いやその実盛は、この御前にある池の水で、(検分の折に) 髪の毛と髭を洗われたことです。その執心が残っているのか、今もこのあたりの人には、幻のように見えるということでございます。

上人
いったい幻に現われるとは、それでは、今も人に見えますか。

老翁
「深山木みやまぎのその梢こしとは見えざりし桜は花にあらわれたり」※1と歌にあるように、老いた木のごとく老人の姿をしているのが実盛だと思ってください。

Yugyō How strange. I had thought that the ancient story of Sanemori had nothing to do with me but now, I know that I am involving it. Are you the ghost of Sanemori?

Old Man Indeed, I am the ghost of Sanemori. Although part of my spirit went to the other world, another part of my spirit still resides in this world.

Yugyō I am still attached to this world, and

Old Man have remained in this world for over two hundred years. However,

Yugyō I have not attained buddhahood, and just like

Old Man the waves disturbing the surface of Shinohara Pond, my mind does not know if it is night

Yugyō or day, due to the darkness of ignorance.

Old Man Not knowing whether this is a dream

Yugyō or reality, my mind is in

Old Man limbo. Out of the shadows of his grave in Shinohara emerges the figure of an old man with gray hair,

上人 不思議な事です。実盛の昔を聞く物語は他人事だと考えていましたが、関係あることであったとは。そなたは実盛の幽霊でございますか。

老翁 たしかに私は実盛の幽霊です。魂は冥途に行きながら、魄はこの世に留まって

上人 なお執心があるこの現世に

老翁 二百年余りの年月は経たけれども

上人 成仏もせずに篠原の

老翁 池の波がたち騒ぐように、夜となく

上人 昼ともわからないで心の闇は

老翁 夢ともなく

上人 現実とも分かつことない

老翁 思いを抱いている。篠原の草葉の陰から白髪の老人姿で

草葉の陰から白髪の老人姿でかりそめに現われたことをとがめるな※²。こうして現われ出た実盛の名を、他の人に漏らしなざるな。死んだ後に他人の語りぐさになるのは恥ずかしいことだ。

そう言つて上人の前を立ち去つて行くかと見ていると、篠原の池のほとりで姿は幻となつて消えてしまった。

※¹「深山木のその梢とは見えざりし桜は花にあらわれにけり（奥深い山の木々の中にあつて、その梢を桜のものだとは思わなかつたものが、春になつて花が咲き、誰が見ても桜の木であるとかかるようになったことよ）」は『詞花和歌集』にある源頼政の歌である。

※²「翁さび人な咎めそ狩衣けふばかりとぞ田鶴も鳴くなる（私が老人らしくあるのをとがめないでおくれ。狩衣を着てお供をするのも今日かぎりであると田の鶴も鳴いている）」という『伊勢物語』の歌をもとにしている。

〔中人〕

里人が上人の不審な独り言について尋ねるが、上人は逆に実盛のことを里人に尋ねる。里人は実盛の戦死について語り、上人に実盛の弔いを勧める。上人は、踊念仏で弔う旨を里人を通じて篠原の人々に伝える。

Reciters Out of the shadows of his grave in Shinohara emerges the figure of an old man with gray hair, but only for a brief moment, so please do not blame me^{**}. Please do not mention to anyone the name of Sanemori, who has appeared before you like this. It is shameful that people gossip about me long after my death.

So saying, he walks away from Yugyō and then vanishes into thin air at the edge of Shinohara Pond.

* “It was invisible among treetops deep in the mountains. / But when it bloomed, / We saw that it was a cherry tree.” This poem, composed by Minamoto no Yorimasa, is included in the anthology, *Shika Wakashū* (An Anthology of Poetic Flowers).

** This phrase is based on the following poem in *Ise Monogatari* (the Tales of Ise); “Don’t blame me for looking like an old man. Even the cranes in the rice field are crying that this is the last day that I can come with you, dressed in this hunting attire (*kariginu*).”

[Interlude]

The villager asks Yugyō why he talking to himself so strangely. Instead of answering the question, Yugyō asks the villager about Sanemori. The villager narrates the episode of Sanemori’s death in the battle and encourages Yugyō to conduct a memorial service for Sanemori’s soul. Yugyō has the villager make an announcement to the people of Shinohara that he will hold a memorial service for Sanemori at which he will recite prayers invoking the name of Amida Buddha while performing dances.

4. Yugyō Conducts a Memorial Service for Sanemori

At the edge of the pond, Yugyō and his attending monks recite prayers invoking Amida Buddha's name all night long for the sake of consoling Sanemori's soul.

Yugyō Now, let's recite a special prayer invoking the name of Amida Buddha to console the ghost of Sanemori.

Yugyō and Attending Monks

At the edge of Shinohara Pond, we perform the memorial ceremony. With faith deep in our hearts and voices clearly chanting the name of Amida Buddha, we conduct this memorial service to console Sanemori's soul. From dusk to dawn, on a cloudless night with the moon shining its light pure as our hearts, Amida's Pure Land in the west is beckoning, so we keep striking a *shō* (small gong) the whole night, and intoning:

Yugyō "Namu Amida Buddha. Namu Amida Buddha."

5. Sanemori Appears Again

Sanemori appears again on stage in the attire of an old warrior. He expresses his appreciation to Yugyō as he was reborn in the Pure Land.

Sanemori As I have arrived and been reborn in Amida's Pure Land, I have travelled beyond the sea of sufferings and am now far removed from reincarnation in the realm of delusions. There are no words for my supreme delight. I am now in the realm of paradise; this is life eternal. Amida Buddha is a source of great strength upon whom we can rely. Those who unceasingly recite the invocation of Amida's name

四 上人による弔い

上人や従僧は実盛のために、池のほとりで一晩中念仏を唱えながら弔いをする。

上人 さあ、臨時に特別の念仏を唱えて、実盛の幽霊を弔おうと

上人・従僧 篠原の池のほとりで法事をして、深く信心をして念仏を唱える声が澄みわたるなか、弔いが行われる。夕方から明け方に至るまで、曇りなく、月の光とともに心までも西方浄土へと誘われ、夜通し鉦を鳴らして

上人 南無阿弥陀仏南無阿弥陀仏。

五 実盛の再登場

老武者の扮装で実盛が登場し、極楽世界に往生したことを上人に感謝する。

実盛 極楽世界に往生したので、苦海を越え、輪廻の迷界からは遠く隔たった。歓喜の心はどれほどであろう。今いるところは極楽世界であり、命は永久のものだ。阿弥陀仏は心強く頼みとなる。絶えず念仏をする人は

Sanemori	Story
Reciters	are able to be reborn in Amida's Pure Land, whenever they invoke his name.
Sanemori	When I say "Namu,"
Reciters	I express my wish to take refuge in and devote myself to following the Buddha's teachings.
Sanemori	When I say "Amida,"
Reciters	it means that Amida Buddha accepts my wish and helps me to practice the teachings and to be reborn in his Pure Land. Therefore,
Sanemori	those who chant, "Namu Amida Buddha," will surely reach and be reborn in Amida's Pure Land.
Reciters	How wonderful.
6. Dialogue Between Sanemori and Yugyō	
Sanemori is reunited with Yugyō and they have a conversation. Sanemori, who values the Buddha's teachings more than his luxurious warrior attire, requests that Yugyō witness his repentance for his sins before he will attain buddhahood.	

地 念仏を唱えるたびに極楽往生ができる。

実盛 「南無」と言えば

地 帰命という身命を投げ出して仏の教えに従って願うことをあらわし

実盛 「阿弥陀」と言えば

地 そうした願いを阿弥陀仏が受け入れて往生をする修行を助けることをあらわす。それゆえに

実盛 南無阿弥陀仏と唱えれば、必ず極楽往生ができるとおっしゃった。

地 ありがたいことだ。

六 実盛と上人の問答

実盛と上人は再会し問答を行う。華やかな衣装より仏法の教えを大切にしている実盛であるが、成仏をする前に懺悔することを申し出る。

Yugyō How strange. Looking at someone appearing on the surface of the pond as it gradually gets misty, there is the old man I met before. It is strange that he is now wearing armor.

Sanemori Although I was submerged like a buried log to which the world gives no thought, please allow me to completely repent my numerous unspeakable sufferings as a warrior in the realm of Asuras before I will attain buddhahood. My deeds were beyond words.

Yugyō Although I clearly see you and hear you, no one else can see you or hear you.

Sanemori Only Monk Yugyō can clearly

Yugyō see his figure. Looking at him, he is just like a pile of snow left after the spring thaw,

Sanemori as his hair and beard are gray. He is an old warrior,

Yugyō yet he has a glamorous air about him.

Sanemori In particular, his attire looks untainted, and

Yugyō the moonlight and

上人

月の光や

実盛

装束はとりわけ澄んでいて

上人

そのいでたちは華やかで

実盛

髪や髭が白くなっている老武者であるけれども

上人

姿を見ることができ。見ると消え残った雪のように

実盛

ただ上人にだけ明らかに

上人

聞こえもしないで
これほどに目の当たりにしている姿や言葉であるのに、他の人にはまったく見えも

実盛

埋もれ木のように世間から顧みられることもなく沈んでいたが、言いようもない修羅道での苦しみの数々を打ち明けてから成仏させてください。

上人

不思議であるな。白んできた池の面に、かすかに浮んでくる者を見れば、前に会った老人であるが、甲冑を身につけている不思議さよ。

Sanemori		Story
Sanemori	the lamplight illuminate	
Reciters	his brocaded <i>hitatare</i> -style <i>kimono</i> . He wears armor colored in spring-green gradation from top to bottom and his sword, sheathed in a golden scabbard, hangs from his waist. Are these still my treasures now? Indeed, what is valuable to me now is the lotus flower dais in the pond upon which sits those who have reached Amida's Pure Land. There is absolutely no doubt in the teachings of the Buddha Dharma and therefore, its truth will never be decayed. If we keep reciting the precious, golden words of the Buddha, it is impossible that we would fail to attain buddhahood.(The Kongoh school does not include the next few phrases, from Sanemori's "Although I was submerged..." to Reciter's phrase starting with "his brocaded <i>hitatare</i> -style <i>kimono</i> .")	
Sanemori / Reciters	Once you recite "Namu Amida Buddha," numerous sins vanish.	
Yugyō	Looking at you, I see that you are still in the form of someone trapped in the cycle of reincarnation. You should abandon your attachments and go to the foot of the dais of Amida Buddha, the place where great numbers of sins vanish.	
Reciters	In order to receive a good reward, accumulate the merits of good deeds and turn only to the Buddha, and do not waver in your wish to be reborn in Amida's Pure Land.	
Sanemori	The time has come. Tonight, because I received the precious teachings of the Buddha Dharma,	
Reciters	I would like to tell my story and confess my sins, for which I am ashamed. This old man, who is still attached to the past and who disappeared into his grave like a drop of dew that fell on this field of Shinohara a long time ago, will tell you how it happened.	

実盛

灯火の影に映えて

地

錦の直垂に、萌黄匂におどに威した鎧を着て、黄金作りの太刀刀を腰に携えるが、今の我が身にはそのようなものは宝であろうか。極楽浄土に往生したものが座るといふ池の蓮の台こそが宝であるのだ。全く疑いようもない仏法の教えは、朽ちることもない。ありがたい仏の黄金の言葉を唱えていけば、どうして成仏ができないということがあるか（実盛「埋もれ木の」から地「錦の直垂に」の部分は金剛流になし）。

実盛/地

一度南無阿弥陀仏と唱えれば、数多くの罪も消え失せてしまう。

上人

拝見したところ、いまだに輪廻の姿です。その執心を振り捨てて、数多くの罪も消え失せる阿弥陀仏の台へと至られるがよい。

地

良い報いを受けるために、良い行いをして積んだ功德を、ただ仏のために振り向けて与え、極楽往生を願うことに躊躇をするな。

実盛

時は至つて今宵、ありがたい仏法の教えを受けて

地

罪を恥じる懺悔の物語をいたしましょう。依然として昔を忘れかねて、当時この篠原の草の陰に露となつて消えてしまった有様を語り申しましょう。

7. Sanemori Starts His Repentance

Sanemori starts his repentance in the presence of Yugyō. First, he explains that Tezuka no Tarō Mitsumori presented to Kiso Yoshinaka the head of a strange warrior whom he had killed. Higuchi Jirō then confirmed that it was the head of Sanemori and ordered that the head be washed. He further admits that he wore a red brocaded *hitatare*-style kimono when he went to battle in his homeland.

Sanemori At that time, when the tide of war turned against my side and we lost the Battle of Shinohara, Tezuka no Tarō Mitsumori of the Genji forces came forward and reported to General Kiso Yoshinaka: "I fought against a man who looked unusual and I cut off his head. Though I thought he was a general, no soldiers followed him. Therefore, I supposed he might be merely a foot soldier, but he wore a brocaded *hitatare*-style *kimono*. I pressed him to tell me his name again and again, but he never revealed his identity before he died. However, when he talked, he had an accent from the eastern provinces." Having received this report, General Kiso praised the slain warrior, saying "he must be Saitō no Bettō Sanemori from the land of Nagai. His hair and beard must be gray. / When I saw him briefly in Kanzuke, there were some gray hairs on his head and in his beard. His hair and beard must have gone completely gray by now. It is odd that this warrior's hair is black. Higuchi Jirō must know Sanemori's face." So saying, General Kiso called out for Higuchi. As soon as he arrived, Higuchi took one glance at the head and shed tears. "How pitiful. He is indeed Saitō no Bettō Sanemori. He used to frequently mention that if he had to go into battle after passing the age of sixty, it would be unfitting for such a mature man to compete with the young warriors to spearhead the attack, but he was also unwilling to be underestimated as an old warrior. He said that therefore, he would dye his hair and beard black with ink and die in a battle just like a young man. He really must have dyed his hair

七 実盛が懺悔を始める

実盛は上人の前で懺悔をし始める。まず、手塚太郎光盛が奇異な者の首を取ったとして、木曾義仲に差し出し、樋口次郎がそれを実盛のものと確認して首を洗わせたことを話す。次いで、故郷の戦地に向かう際、赤い錦の直垂を着ていったことを上人に語る。

実盛 さてその時、味方の軍勢が篠原の合戦に敗れると、源氏方の手塚太郎光盛という者が、木曾義仲殿の御前に参つてこのように申した。「様子の並々でない人物と組み合つて首を討ちとりました。大将かと思つてみれば、続く部下もない。また、ただの侍かと思つてみれば、錦の直垂を着ている。名を名乗れ名乗れと責め立てても、最後まで名乗らない。声を聞くと、関東の訛がありました」と申すと、木曾殿は褒め称えて「それは長井の齋藤別当実盛であろう。それならば髪や髭は白いはずであるが、／私が上野で一目見た時には、髪や髭は白黒まだらになつていたため、きつ

と今頃は髪や髭が白くなつてはいるはずだが、黒いのは不審である。樋口次郎は見知つてゐるだろう」と申して樋口を呼び出しなされる。樋口は参つてただ一目見て、涙をはらはらと流して、「ああ、なんといたわしい。齋藤別当でございます。実盛が常に申していたことには『六十歳を過ぎてから戦をするならば、若い人たちと争つて先駆けするのも大人げなく、また、老武者だといつて人々に侮られるのも不本意だ。髪や髭を墨で黒く染めて、若者と同じ風貌をして討死するのだ』ということでしたが、本当に髪や髭を墨で黒く染めたのでございます。洗つて御覧下さい」と言い終わらないうちに、首を持つて

and beard black. We shall wash his head and see.” Before he had even finished speaking, he picked up the head,

Reciters stood up in front of General Kiso, and proceeded to the shore of this pond, which was located nearby. There were green reflections on the surface of the water, as stringy willow branches were hanging down over the pond. Under the peaceful blue sky, just like the winds combing the strands of the willows, he combed Sanemori’s hair. And just like melting ice and waves washing away old moss, he washed Sanemori’s beard. Then, the black ink was washed away and the natural gray hair appeared^{***}. A warrior who values his name should behave like this old man. How great he is. Everyone was deeply moved and shed tears.

Also, Sanemori did not wear brocaded *kimono* simply because he wanted to. When I was leaving Kyoto, I mentioned to Lord Taira no Munemori, the second son of Taira no Kiyomori, that “in the episode of Zhu Maichen^{****}, there is a description of him returning to his hometown in a brocaded garment. Although this Sanemori was born in Echizen, in recent years I have been living in Nagai, Musashi Province, in a manor entrusted to me by Lord Munemori. When I go to the battle in the northern provinces, I am sure to be killed in combat. Wearing a brocaded garment will become the finest memory of this old man who is returning to his hometown. Please kindly give me your permission to wear the brocade.” As requested, Sanemori received and wore a red brocaded *hitatare*- style *kimono* (usually reserved for the dress of a general or ranking commander).

Sanemori An old poem says, “Parting the branches of maple leaves as I make my way,

Reciters People might think / That I have come home in a red brocaded garment.”^{*****} The person who composed this poem must have felt the same way. Many centuries ago in China, Zhu Maichen

木曾殿の御前を立つて、近くにあるこの池の岸に臨んだ。水に緑の影も映えて、糸のような柳の枝も垂れている。空がうららかに晴れる中、風が柳を靡かせるように髪を梳り、氷がとけて、波が古い苔を洗うように鬚を洗つてみると、墨は流れ落ちて、もとの白髪となった^{※3}。本当に、名を惜しむほどの武士は、誰でもこのようにあるべきだ。なんとも感心することだと、皆感動して涙を流した。

また実盛が、錦の直垂を着ていることは、自身の望みのためだけではありません。実盛が都を出た時、平清盛の次子である宗盛公に申し上げた。「朱買臣^{※4}の格言にも、故郷へは錦を着て帰るといふ本文があります。私、実盛の生まれた国は越前でございますが、近年、宗盛公に御領所をお預かりして、武蔵国の長井庄に居住しておりました。この度北国に下った際には、きつと討死するでしょう。故郷へ帰る老後の思い出に、これに過ぎるものはありません。ぜひお許しください」と望んで、(大將級が着用する)赤地の錦の直垂を賜ったのであった。

古歌にある「もみじ葉を

分けつつ行けば錦着て家に帰ると人や見るらん」^{※5}と詠んだのも、この心がもとである。昔、中国の朱買臣は、故郷の会稽山に錦の袂を翻したが、今、実盛は北国の地にて名をあげ、広く知られる武士として、名を末代にまで残している。有明の月が浮かぶ夜通し、懺悔物語を申しましよう。

fluttered the sleeves of his brocaded garment in his hometown in Mount Kuaiji. Today, Sanemori, who achieved his fame in the northern lands, is still a well-known warrior whose name will be passed down for generations. For the duration of this night, while the morning moon is hanging over the sky, let me tell you my story of repentance.

*** Based on the poem by Miyako no Yoshika included in *Wakan Rōeishū* (Collection of Poems Composed in Japanese and Chinese).

**** Zhu Maichen was an officer in the service of Emperor Wu of the Western Han Dynasty in ancient China. He led the Kuaiji Command that squashed the Rebellion of Dong'ou.

***** A poem by unknown author, included in the autumn section of *Gosen Wakashū* (Later Collection of Japanese Poems).

8. Sanemori Continues His Repentance and Disappears before Yugyō

Sanemori continues his repentance and tells more details of his last moments in his fight against Tezuka. After he tells his story, he requests that Yugyō console his soul by reciting prayers invoking the name of Amida Buddha.

Reciters This is indeed a story of repentance. Purify the water in your heart, down to the very bottom. Do not let anything murky linger in your mind.

Sanemori My attachments bring me back to the sufferings in the Realm of Asuras, over and over again. When I tried to engage General Kiso Yoshinaka in combat, Tezuka cut in and stopped me. Even now, this fills me with regret.

Reciters Many warriors called out their names, one after another. Among them, the first one who approached me was

八 懺悔を続けた実盛が、上人の前から姿を消す

実盛はさらに懺悔を続け、手塚との討死の場面を詳細に語った後、上人に念仏を唱えて弔ってくれるよう懇願する。

地 まさしく懺悔の物語。心の水は底まで清くして、濁りを残しなざるな。

実盛 執心によって、修羅道の苦しみが廻り廻ってまたやってくる。木曾義仲と組討ちしようとしたのを、手塚のやつに隔てられたのは、今でも無念である。

地 武士が次々と名乗って行くなかでまず進んできたのが

実盛 手塚の太郎光盛

地 光盛の家臣である郎等は、主を討たせまいと

※3 『和漢朗詠集』の都良香の詩歌を下敷きとしている。

※4 中国、前漢の武帝時代の官僚。会稽太守として東越の乱を鎮圧した。

※5 『後撰和歌集』秋のよみびと知らずの歌を引用している。

Sanemori Tezuka no Tarō Mitsumori.

Reciters The subordinates of Mitsumori tried to protect their leader,

Sanemori interposed themselves between me and Mitsumori,

Reciters and ran side by side and fought against me.

Sanemori “Splendid! You want to fight against me, the strongest and most valiant man in Japan, don't you?” So saying,

Sanemori / Reciters

I pushed the man's head against the pommel of the saddle and cut his head off.

Reciters After that, Tezuka no Tarō came to the left of Sanemori, flipped up the tassets of Sanemori's armor and stabbed Sanemori with two swords. Sanemori, however, grabbed Tezuka, and they dropped to the ground together, in between their horses.

Sanemori Sad is an old warrior.

Reciters Just like a decayed, withered branch snapping in the wind, Sanemori, his strength depleted, fell under Tezuka and had his head cut off by a subordinate of Tezuka's who had rushed to them. Sanemori became a pile of soil in Shinohara and disappeared without a trace. Please, chant the invocation, “Namu Amida Buddha,” for me and console the soul of this Sanemori.

実盛

光盛との間に分け入って来て、実盛と

地

肩を並べて組み合つて討ってくる。

実盛

「あつぱれ。お前は日本一勇猛で強いこの私と組み合おうとするのか」と言つて

実盛／地

鞍の前輪に押しつけて、その郎等の首をかき切つて捨てた。

地

その後、手塚太郎が実盛の左側へまわり、鎧の草摺くさずりをまくりあげて、二刀刺し通したところを、実盛はむんずと組みかかり、二人はそれぞれの馬の間にどつと落ちたが

実盛

老武者の悲しさに

地

風に縮んだ枯木が折れるように実盛は力尽き、手塚の下になつたところに、郎等がやってきて、ついに首をかき落とされて、篠原の土となつて、影も形もなくなつた。南無阿弥陀仏と唱えて、どうかこの実盛を弔ってください。

Sanemori

Synopsis

Monk Yugyō (Yugyō Shōnin), who is on a pilgrimage to the provinces, has delivered sermons at Shinohara in Kaga Province. One day, Yugyō notices that a certain old man, who has come to listen to his preaching every day, places his hands together reverently before Yugyō. Only Yugyō can see the old man, no one else can, so when he talks to the old man, people around Yugyō wonder why he is talking to himself so strangely. Yugyō asks the faithful old man his name, but the old man does not answer. When Yugyō presses him to answer, the old man requests that Yugyō leave the two of them alone. He tells Yugyō the story of one of the warriors of the Heike troops, Saitō no Bettō Sanemori, who was killed during the Battle of Shinohara and whose severed head was washed in the very pond before their eyes. He further reveals that he is the ghost of Sanemori before disappearing.

Yugyō asks a villager in Shinohara about Sanemori and the battle that happened there and is convinced that the old man is indeed the ghost of Sanemori. He requests the villager to announce to the people of Shinohara that he will conduct a memorial service for Sanemori by reciting Amida's name while performing dances.

That night, by the pond, Yugyō recites prayers invoking Amida Buddha and there appears the ghost of Sanemori, his hair and beard gray with age, in battle dress. The ghost narrates Sanemori's story, recounting that when his head was washed for presentation to General Kiso Yoshinaka, the black ink dying his hair was washed away, revealing its natural gray color; that he went to the battle in his homeland dressed in red brocaded *hitatare* war robes; and his final moments of fighting against Tezuka no Tarō Mitsumori. He then begs Yugyō to pray for him and vanishes into thin air.

Highlight

This Noh play, Sanemori, is classified as one of the Three *Asura* Plays, along with "Tomonaga" and "Yorimasa." It is also one of the *San-Mori* Plays (three Noh plays with titles including the word, "mori") along with "Morihisa" and "Michimori." This is one of the most difficult pieces of *shura-mono* (an *Asura* play, that is, a warrior's story) to perform and therefore, it is said that an unseasoned Noh performer cannot be assigned this part. In olden days, this piece was also called "Shinohara" or "Shinohara Sanemori."

This play of Zeami's is based upon an episode in the Tale of Heike. However, Zeami was clearly inspired by a non-fictional story when he created this drama. In the year 1414, some 230 years after Sanemori's death, a mysterious rumor spread in Kyoto that the ghost of Sanemori had appeared in Shinohara, Kaga Province, and that Monk Yugyō recited ten invocations of Amida Buddha for the ghost's sake. Indeed, this rumor forms the basis of this play, Sanemori.

Most *shura-mono* plays start by depicting *mae-shite* (the lead character) as a living person and eventually reveal that he is actually a ghost. However, in this piece, the lead character, Sanemori, is an invisible being from the beginning. No one but Monk Yugyō can see or hear him. Therefore, from the outset, the audience can recognize Sanemori as a ghost. This dramatic structure makes Sanemori very unusual among *shura-mono*, together with its unique opening that starts with *Kyōgen Kuchiake* (opening by *Kyōgen-kata*).

So heroic and determined was this old warrior, Sanemori, that he even dyed his hair black and spearheaded the rush toward the enemy but, in sharp contrast, this play sadly and pitifully describes the final moments of Sanemori, who is slowly losing his strength and withering like a dead tree.

In the second half of the drama, *shite* narrates a long war story with movements describing battle scenes; it involves many rigorous physical activities, although the lead character is an old man. The movements considered especially difficult to perform are the scenes of washing the severed head and of fighting against Tezuka no Tarō Mitsumori. Furthermore, the *shite* performs the roles of three different enemies in the chants: Tezuka; Kiso Yoshinaka; and Higuchi Jirō, who identifies Sanemori's severed head. The manner in which *shite* describes these different characters is one of the highlights of this piece.

Schools	All five	
Category	The Second Group Noh, <i>shura-mono</i>	
Author	Zeami	
Subject	"Sanemori saigo no koto (the Final Moments of Sanemori)" in the Tale of the Heike, Volume 7	
Season	Unknown	
Scenes	Shinohara in Kaga Province	
Characters	<i>Mae-shite</i>	Old Man (The Ghost of Saitō no Bettō Sanemori)
	<i>Nochi-shite</i>	Saitō no Bettō Sanemori
	<i>Waki</i>	Monk Yugyō (Yugyō Shōnin)
	<i>Wakitsure</i>	Attending Monks (two or three)
	<i>Ai</i>	Villager of Shinohara
Masks	<i>Mae-shite</i>	<i>Sankōjō</i> , <i>Asakurajō</i> , <i>Waraijō</i> , etc.
	<i>Nochi-shite</i>	<i>Sankōjō</i> , <i>Asakurajō</i> , <i>Waraijō</i> , etc.
Costumes	<i>Mae-shite</i>	<i>Jo-kami</i> (wig for old man's character), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / muji-noshime</i> or <i>kogōshi mehiki</i> (short-sleeved <i>kimono</i> with no pattern or with small check pattern with fine lines, worn as the innermost layer of the costumes of male character of lesser standing), <i>koshi-obi</i> (belt), and Buddhist prayer beads.
	<i>Nochi-shite</i>	<i>Shirotare</i> (a type of wig made of white hair), a white headband, <i>nashi-uchi eboshi</i> (<i>eboshi</i> -style headdress for warriors), <i>awase-happi</i> (lined <i>happi</i> -style <i>kimono</i>), <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters), <i>hangire</i> (a type of <i>hakama</i> worn by strong characters such as demons, gods, and warriors), <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 / kogoshi-atsuita</i> (thickly woven <i>kimono</i> with small check patterns), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Wakitsure</i>	Same as <i>Waki</i> .
	<i>Ai</i>	<i>Kataginu</i> (sleeveless robe), <i>han-hakama</i> (ankle-length, <i>hakama</i> style trousers), <i>kitsuke / shima-noshime</i> (short-sleeved <i>kimono</i> with check patterns), <i>koshi-obi</i> , and a fan. (Alternately, <i>naga-kamishimo</i> (tops and bottoms of <i>kimono</i> with long <i>hakama</i> -style trousers), <i>kitsuke / dan-noshime</i> (short-sleeved <i>kimono</i> with very wide stripes), a small sword, and a fan.)
Number of Scenes	Two	
Length	About 1 hour and 45 minutes	

実盛（さねもり）

あらすじ

諸国を行脚している遊行上人が、加賀国篠原で説法を行っている
と、一人の老翁が毎日欠かさず聴聞に訪れ、上人に向かって合掌しま
す。その老翁の姿は上人以外には見えず、上人が老翁と話している姿は、
他の人々からは上人の独り言のように見え、不審に思われてしまいます。
信心深い老翁に、上人は名前を尋ねますが、老翁は答えようとしません。
さらに上人が問いただすと、老翁は周りの人々を遠ざけさせ、平家方の
武将であった齋藤別当実盛が篠原の合戦で討たれた後に、その首が目
の前にある池で洗われたことや、さらには自身がその実盛の亡霊である
ことを明かし、姿を消します。

上人は篠原の里人に、当時の実盛の様子などを尋ね、老翁が実盛の
亡霊であったことを確信し、踊念仏で弔うことを、里人を通じて篠原の
人々に伝えます。

その日の夜に、上人が池で念仏を唱えていると、実盛が、白い鬢髯、
老武者の装いで上人の前に姿を現わします。木曾義仲の前に実盛の首
が差し出された際、その首を洗うと鬢髯を黒くしていた墨が流れ、白い
鬢髯があらわになったこと、赤地の錦の直垂を着て故郷での戦いに赴
いたこと、手塚太郎光盛との最期の場面などについて語ります。最後
には上人に弔いを懇願して消えていきます。

みどころ

能「実盛」は、「朝長」「頼政」とともに“三修羅”、「盛久」「通盛」
とともに“三盛”と呼ばれており、修羅物のなかでは演じにくい難曲と
されて、未熟の能役者は勤めることができないといわれています。古く
は「篠原」または「篠原実盛」とも呼ばれていました。

『平家物語』をもとに世阿弥が作ったとされますが、「実盛」創作の
動機は、実際の出来事がもとになっています。実盛が討死してから約
230年後の1414（応永21）年、加賀国篠原に実盛の幽霊が現われ、
遊行上人から十念を授かるという不思議な出来事が都中で噂となりま
す。これをもとに、「実盛」が創作されました。

一般的な修羅物が、はじめは人間であるかのように登場した前シテ
が、次第に幽霊であることが明かされるのに対して、「実盛」は、上人
しか実盛を見聞きすることができない設定で、初めから観客に幽霊で
あるとわかるようになっています。こうした構造の「実盛」は、狂言口
開で始まる点とともに、修羅物としては異例の作品となっています。

鬢髯を墨で黒く染めてまで戦場に斬り込んでいく、豪気な老武者実
盛の意気とは対照的に、枯木のように力尽きていく実盛の最期は、悲
哀の念を込めて描かれています。

後場ではシテの仕方を交えた長い戦語りもあり、老体の曲のわり
には動きが多い能となっています。特に首を洗う型や、手塚太郎光盛と
の格闘の場面は難しいとされています。また、シテは、敵の手塚、木
曾義仲、首を実盛と確認する樋口次郎の役を語りの中で演じ分け、こ
うしたシテの所作もみどころの一つとなっています。

流儀 五流にあり
分類 二番目物、修羅物
作者 世阿弥
題材 『平家物語』巻七・実盛最期の事
季節 不定
場面 加賀国・篠原

登場人物 前シテ 老翁（齋藤別当実盛の霊）
後シテ 齋藤別当実盛
ワキ 遊行上人
ワキツレ 従僧（二～三人）
アイ 篠原の里人

面 前シテ 三光尉、朝倉尉、または笑尉など
後シテ 三光尉、朝倉尉、または笑尉など

装束 前シテ 尉髪、水衣、着付・無地熨斗目（または小格子目引）、腰帯、
数珠
後シテ 白垂、白鉢巻、梨子打烏帽子、袷法被、着付・厚板、半切、腰帯、
扇、太刀
ワキ 角帽子、水衣、着付・小格子厚板、白大口、腰帯、扇、数珠
ワキツレ ワキに準じる
アイ 肩衣、半袴、着付・縞熨斗目、腰帯、扇（または長上下、着付・
段熨斗目、小刀、扇の場合もある）

場数 二場
上演時間 約1時間45分

実盛（さねもり）
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