

* は、流儀によって異なるところを示す。

一 旅僧の登場

諸国を行脚している旅僧が大雪の中、上野国佐野のあたりを歩いている。宿を探していると、一軒の家にたどり着き、一晩泊めてもらえるように主人の妻に頼む。

旅僧

行く先も決まっていないうような旅を続けているので、これまで通ってきた道もどのようなものであったか定かではありません。私は出家して住むところを転々としながら諸国を行脚している僧です。この度は信濃の国に来ていたのですが、あまりに雪が深くなったので、ひとまず鎌倉に上り、春になってから修行に出ようと思います。信濃の浅間嶽に立つ煙を見ると、あちこちの人々が寒そうにしている様子が想われます*1。嵐の吹く大井山を抜け、出家して「友」もない身ではあるが「伴の里」を抜け、浮世を離れたままに離坂を抜け、「薄い」墨染の衣を着ながら「碓氷川」に筏を下ろして、板鼻を通り、佐野のあたりに到着した。急ぐうちに、上野の国、佐野のあたりに着きました。しかし困ったことだ。また雪が降って参りました。まだ日は高いけれどもこのあたりで宿を借りなければならぬでしょう。こちらの家の方はいらつしやいますか。

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

1. Itinerant Monk Appears

A monk on a pilgrimage around the country is walking through heavy snow near Sano in Kōzuke province. While looking for a lodge for the night, he comes upon a house. He goes to the house and asks the wife of the house owner for lodging.

Itinerant Monk

Since I have been traveling around with no particular destination in mind, I do not clearly remember which roads I have traveled on. I renounced the world and have been on a pilgrimage around the provinces while moving from place to place. On this trip I had been to Shinano province, but since it snowed very heavily there, I decided to go to Kamakura for the while and resume my pilgrimage after spring comes. When I saw the plume rising from Mount Asama, I remembered the people shivering in the cold*1. I passed stormy Mount Ōi, and although I who renounced the world do not have any friends, I went through the village of Tomo (friend). I further passed Hanare-zaka (literally, “The Hill of Leaving Behind”) as a monk who had left behind this transient world. Wearing the thin robes of a monk, I floated on a raft on the Usui River (literally, the “Thin” River), travelled through Itahana and arrived in the vicinity of Sano. As I made haste, I have arrived at Sano in Kōzuke province. However, now I have a problem, as it has started snowing again. Although there is still some time before the sun sets, I have to ask for lodging in this area. Excuse me, is there anyone here in this house?

- Wife of Tsuneyo
May I ask who it is?
- Monk I am a monk in training. Would you lodge me for one night?
- Wife Although you have asked me something quite simple, the master of this house is out right now, so I am unable to let you stay.
- Monk Then, I will wait for him here until he comes back.
- Wife That's no problem. I will go to meet him on his way home to tell him about your request.
- Monk Certainly. I will wait for you here.

*1 This phrase refers to a poem in *Ise Monogatari* (The Tale of Ise), "A trail of smoke rises from Mount Asama in Shinano Province. Could it be that the people living near or far pay it no attention?"

2. Tsuneyo Appears

Tsuneyo returns home in the heavy snow. The monk repeats his request to be given lodging for the night, but Tsuneyo is reluctant to do so because his house is unsightly.

常世の妻

どちらさまですか。

旅僧

私は修行者です。一晩宿を貸していただけますでしょうか。

常世の妻

たやすい事ですが、ただいま主人が留守ですので、宿をお貸しできません。

旅僧

それでは、ご主人が帰るまでこちらでお待ちいたしましょう。

常世の妻

それは構いません。私は外に迎えに出て、主人にこの事を伝えて参りましょう。

旅僧

はい、待っております。

※1 『伊勢物語』にある歌「信濃なる浅間の嶽に立つ煙遠近人の見やはとがめね（信濃にある浅間嶽からは煙がたなびいて
いるが、遠くや近くにいる人たちは見とがめないのだろうか）」をもとにしている。

二 常世の登場

常世が大雪の中を帰宅する。旅僧は再度、泊めてくれるように頼むが、常世は家が見苦しい事を理由に宿を貸そうとしない。

- Tsuneyo Oh, the falling snow is forming a fine blanket. Men who are actively engaged in this world must be enjoying this falling snow while drinking cups of sake. A poem says, "Snow scatters like goose down. People are strolling through the falling snow, their robes like the feathers of cranes^{*2}" The snow falling now looks the same as the snow I saw when I still actively played a role in this world, but now I do not have such a garment, like the feathers of cranes. This short-sleeved robe made of cheap cloth is so truly shabby that it does not even keep me warm today. Given my present circumstances, a snowy day is not so enjoyable for me. Oh, I did not expect to see you. Why did you come out of the house and walk in such heavy snow?
- Wife Yes, well, a monk came and asked us for lodging for the night. I told him that you were out, so he then offered to wait until you come back. So, I have come out to meet you on your way home.
- Tsuneyo Where is the monk?
- Wife He is over there.
- Monk Here I am. Though there is still some time before the sun sets, I am unable to move forward because of this heavy snow. Would you kindly allow me to stay here tonight?
- Tsuneyo Yours is not a difficult request, but this is such an unsightly place that I am unable to offer you lodging.

常世

なんと雪が降りしきっていることか。世の中で活躍しているような人は、酒を飲みながらこうした雪も面白く眺めているのであろう。詩には「雪はガチョウの羽毛のように飛び散って散乱し、人は鶴の毛衣を着て雪の中を徘徊している」とある※²。今降っている雪も、私が世にあつた時に見た雪とは変わらないけれども、現在のわが身には鶴の毛衣に見たてるような着物はなく、袖の丈も短い細布の衣はいかにも粗末であり、今日の寒さをしのぐこともできない。このような身の私にとっては、雪の日は面白くもなんともない。おや、これは思いもよらないことだ。大雪の中をどうして歩いてきたのか。

常世の妻

はい。修行者がいらつしやつて、一晩泊めてくれるよう頼まれたので、あなたが留守の旨を申したところ、お帰りまでお待ちしようとおつしやつたので、ここまで迎えに参りました。

常世

その修行者はどこにいらつしやるのか。

常世の妻

あちらにいらつしやいます。

旅僧

私のことです。まだ日は高いですが、あまりの大雪でどうすることもできないので、一晩泊めていただけないでしょうか。

常世

たやすい事ですが、あまりに見苦しい所ですので、お泊めすることはできません。

- Monk No, no, not at all. Whether your home appears worthy or not is hardly an issue. Please allow me to stay here tonight.
- Tsuneyo I feel sorry for your situation, and I do wish to offer you lodging, but we cannot even think of offering it because even we, as husband and wife, are struggling to live in this house. If you travel a couple more kilometers from here / If you go beyond the edge of that mountain, there is a nice inn, in a place called the village of Yamamoto. Please head there as soon as possible, before the sun sets.
- Monk So, no matter what, you are unable to offer me lodging?
- Tsuneyo I do feel sorry for you, but we cannot offer you lodging. / Yes, that's right.
- Monk I am disappointed. I have waited for someone I cannot depend upon.

*2 This phrase is from a poem composed by Bai Juyi, included in *Wakan rōei-shū* (Collection of Japanese and Chinese Poems for Singing).

3. Tsuneyo Goes After the Monk to Welcome Him Back to His House

At his wife's suggestion, Tsuneyo runs after the monk, who has left in the snow, and offers him lodging for the night.

旅僧 いやいや、見苦しいことは問題ありません。ぜひとも一晩宿をお貸しください。

常世 お気の毒でお泊めしたくはありませんけれども、私たち夫婦さえ住みかねているあり

さまなので、とてもではありませんが、お宿をお貸しすることは思いも寄らないこと
とです。ここから十八町ほど行ったところ／あの山の端を入ったところに山本の里
といつてよい宿がありますから、日の暮れないうちに一足もはやくお出かけなさい。

旅僧 それでは、どうあつても宿をお貸ししていただけないのでしょうか。

常世 気の毒ではありませんけれども、宿はお貸しできないのです。／その通りです。

旅僧 これはつまらない。頼み甲斐のない人を待っていたものだ。

※2 『和漢朗詠集』の白楽天の詩をもとにしている。

三 常世が旅僧を迎えに行く

妻の助言もあり、常世は雪の降る中を歩きはじめていた旅僧を追いかけて、宿を貸すことを申し出る。

Wife We are in this miserable state because in our previous lifetimes, we must not have kept the precepts of the Buddha and must not have applied ourselves to practicing the teachings. If at least we treat this monk well and offer him lodging, that will become something we can rely on to receive good karma in our next lifetimes. Shall we offer him lodging, if possible?

Tsuneyo If that is your way of thinking, why didn't you say so earlier? Oh well, in this heavy snow, he could not have traveled very far yet. I'll run after him and bring him back. Excuse me, revered traveler, let me offer you lodging tonight. He seems not to hear me because of this heavily falling snow. How pathetic he looks. Because of this heavy snow, he does not know his way back home or the way forward. He stands in one place, brushing off the snow piling up on his sleeves. He looks just like the man in the old poem, "There is no shelter to stop my horse and brush off the snow piled up on my sleeves, this snowy evening at the ferry terminal in Sano."^{*3} The Sano in this poem is in Miwasaki in Yamato province, and

Group of Reciters

we live in Sano in the Kanto region. Rather than getting lost and growing tired, tonight please stay at my house, unsightly as it is. Please endure the state of my house, bearing in mind that it is only one night's stay during your trip. Although this must be a temporary relationship, a proverb describes such an encounter: "Sheltering from the rain beneath a tree, we may share only a short moment of our lives, but even such an encounter indicates our connection from our previous lifetimes"^{*4}. We must have met here for some special reason. Well, the proverb is about sheltering from rain under a tree, while our situation is sheltering from snow under an eave. You may feel unsettled, sleeping on a journey. Before you fall asleep and start dreaming, the frost will fall.

常世の妻

私たちがこのように情けなく落ちぶれておりますのも、前世で仏の戒めを守って修行に励むことが無かったからです。せめて、このような僧をもてなしてお泊めしてこそ、後世に善い報いを受ける頼りとなるでしょう。できるならば、宿をお貸ししましょう。

常世

そのように思うならば、どうして前に言わなかったのか。いや、この大雪ではまだ遠くにはお出でになっていないであろう。私が追いかけてお留めしよう。もしもし、旅の人、宿をお貸ししましょう。あまりの大雪に言っていることが聞こえないよ。うだ。お気の毒な有り様だ。この雪で帰る道もわからず、行き先もわからないまま、一ヶ所に佇んで、袖に降る雪をうち払っている。その様子は「馬を止めて、袖に降り積もった雪を払い落とすような物影もない。雪が降る佐野の渡し場の夕暮れである」^{*3}という古歌と重なっている。もつとも、古歌の方の佐野は大和国三輪崎の佐野であって

地

こちらは関東の佐野である。迷い疲れるより、見苦しいけれども、今夜は一晩お泊りください。本当にこれも旅の宿と思つてご辛抱ください。かりそめではありますが、このような出会いは、ことわざにも「一樹の蔭の雨宿りも前世からの因縁がある」^{*4}とあるように、特別なものでしょう。もつとも、ことわざのほうは雨の木陰、こちらは雪の軒。落ち着かない旅寝であり、眠つて夢を見る前に、霜が降りることでしょう。

*3 This phrase cites a poem by Fujiwara no Teika: "There is no shelter to stop my horse and brush off the snow piled up on my sleeves, this snowy evening at the ferry terminal in Sano." It is anthologized in *Shin kokin waka-shū* (New Collection of Poems Ancient and Modern).

*4 This proverb is found in *Seppo myōgen-ron* (A Theory of Expounding the Buddha's Teaching and Clear Insightfulness) and other books.

4. Tsuneyo Offers Millet to the Monk

Tsuneyo and his wife are in poverty and cannot afford to offer much food to the itinerant monk. They offer a bowl of cooked millet to the monk. Tsuneyo narrates a story associated with millet and laments his current circumstances.

Tsuneyo What shall we do. Though we offered him lodging, we have nothing to offer him to eat.

Wife We have cooked millet here. Please offer it to our guest.

Tsuneyo Then I will tell him so. Excuse me, revered traveler. Although we offered you lodging, we have nothing appropriate to offer you to eat. We do have a bowl of cooked millet here. If you would like, please have it.

Monk I am extremely grateful for your kind offer. I will have it.

Tsuneyo He said he would have it. Please offer it to him now.

※3 『新古今和歌集』にある藤原定家の歌「駒とめて袖うち払う陰もなし佐野のわたりの雪の夕暮れ」を引用している。
 ※4 『説法明眼論』などにあることわざ。

四 旅僧に粟をもてなす常世

旅僧に出すような食事のままならない常世と妻は、粟のご飯を旅僧に差し出す。常世は粟に
 思いを馳せ、現在の境遇を嘆く。

常世 どうしたものか。宿を申し出たのは良いが、何も差し上げられるようなものがない。

常世の妻 ここに粟のご飯がありますので、よろしければ差し上げてください。

常世 それならばその旨を申そう。もしも旅の方。宿をお貸しましたけれども、何も
 差し上げられるようなものはありません。ここに粟のご飯がありますので、よろし
 ければ召しあがってください。

旅僧 それはこのうえもなくありがたいことです。いただきますしよう。

常世 召しあがるとおっしゃっているので、急いで差し上げなさい。

常世 この粟というものは、以前まだ私に世にあつたときには歌に詠まれ、詩に作られた

りしていたのを知っていただけでしたが、今はこの粟で命をつないでいます。中国の青年・蘆生が趙の都、邯鄲にある宿屋で五十年間の栄華の夢を見たのは、粟飯を炊いているほんの僅かの時間ということです※5。ああ本当に、私も寝ている間に昔の栄華を夢に見るならば、慰められることもあるだろうに。ご覧ください、これほどまで

地 住みづらい家で、寒い松風も一晚中吹く。寝ることができないので夢を見ることもできず、思い出ができることもない。

※5 『枕中記』にある蘆生の物語をもとにしている。能「邯鄲」はこの物語を題材として作られている。

五 鉢の木を火にくべる常世

夜が更けて寒くなってきたため、常世は旅僧のために大切にしていた梅、桜、松の木を切り、火にくべようとする。それぞれの木への愛着を常世は語る。

Wife Yes, certainly.

Tsuneyo Thinking of millet, when I was still actively engaged in this world, I only knew of millet from songs and poems. Now, this millet helps me to survive from one day to the next. There is a story about a young man named Lu Sheng, who took a nap at an inn in Handan, the capital of the state of Zhao in China, and dreamed about fifty years of prosperous life in a short time it took to cook millet*5. Alas, if I can dream about the prosperous days of my past while I sleep, that would somehow soothe my feelings. Look. This much...

Reciters hardship is required to live in this house. Cold winds in the pine trees blow through the house all night long. Since I cannot sleep, nor can I dream or have memories of good dreams.

*5 This phrase refers to the story of Lu Sheng in *Zhen zhong ji* (The World Inside a Pillow). There is a Noh drama, *Kantan* (Handan), based on this story.

5. Tsuneyo Puts His Potted Trees in the Fire

As the night grows later, it gets colder. Tsuneyo decides to cut up his cherished plum, cherry, and pine trees and put them in the fire. He talks about his love for each of these trees.

Tsuneo I am in trouble. The night grows late, and it is getting colder. I want to burn something to warm up this room, but I am ashamed to say that we have nothing to burn. Now I remember. I have my potted trees. I shall burn them to make the room warmer.

Monk Oh, I see your potted trees. / Oh, my goodness. Are you going to put the potted trees in the fire?

Tsuneo Yes, I am.

Monk I do appreciate your kindness, but that is beyond what I could expect.

Tsuneo When I was still actively engaged in this world, I loved growing potted trees and collected many of them. However, since I have fallen low, I gave most of them to other people, as I thought those trees would not help my life much. Even so, I still keep these plum, cherry and pine trees. Yes, that's right. They are those trees over there, covered by snow. Although I cherish and have grown them with great care, I will put them in the fire to make the room warm and treat you well tonight.

Monk No, no, no. I do not expect this. I truly appreciate your kindness / You made the kind offer twice, but those trees will cheer you up when you play an active role in this world again. You need not put them in the fire.

常世

困りました。夜が更けていくに従って、次第に寒くなって参りました。何かを焚いて暖めたいのですが恥ずかしながらそのようなものありません。そういえば思い出しました。盆栽の鉢の木を持っておりますので、これを焚いて暖めましょう。

旅僧

なるほど鉢の木がありますね。／なんと鉢の木を火にくべようとおっしゃるのですか。

常世

そうなのです。

旅僧

そのお気持ちはありがたいのですが、思いも寄らないことです。

常世

私がまだ世にあつた時には、盆栽が好きで多くの木を集めて持っていました。しかしこのような身となって、盆栽も役に立たないと思い、ほとんどを人にあげてしまいました。それでも、梅と桜と松の三本の木は今も持っております。あの雪がかかっている木がそうです。私が大切にしていたものですが、今夜のおもてなしのために、この鉢の木を焚いて暖めましょう。

旅僧

いやいやこれは思いも寄らないことです、お気持ちはありがたいですけれども、／重ねて承りましたけれども、あなたが再び世に出る時の慰みになりますから、火にくべていただく必要はありません。

- Tsuneyo Well, I do not think that I, who is like a buried log*6, will flower again and succeed in this world. I do not think it will happen.
- Wife That's so true. It is better to burn these potted trees for you than to let them go to waste.
- Tsuneyo A legend said that when Shakyamuni Buddha was still in training, a hermit ordered him to collect firewood and water. Please consider these potted trees as such, the firewood attained through repeated hardships.
- Wife On top of that, now it is snowing.
- Tsuneyo The day when Shakyamuni, in the service of a hermit, collected firewood on a snowy mountain
- Wife must have been a day like today.
- Tsuneyo My miserable appearance must be just like that of Shakyamuni while he was undergoing training, and
- Reciters I have no regrets about cutting down my potted trees for your sake, reverend monk. When I shake the snow off of the trees, how interesting. First of all, the plum tree starts blooming, although it has no leaves in winter. The plum tree standing by the window grows facing north and it starts blooming late as it is covered in snow. Yet, its blossoms still "go earlier" than other types of trees. Therefore, shall we cut down this tree and let it "go earlier" than the others*7? If a man does not pay attention to plum trees grown as a hedge, even if their limbs have been bent and twisted, people will look down on him as a man with no taste. I never imagined in my life that I would cut down the plum tree for firewood. Looking at the cherry tree, I remember how I used to worry if it might be ill or unhealthy when it bloomed later than usual in the spring.

常世
いえ、そうは言っても、わが身は埋もれ木※6のようなものであって、花咲くように世に出ていくことは、とてもかないそうにありません。

常世の妻
その通りです。ただ無駄になってしまうような鉢の木を、あなたのために焚くならば良いでしょう。

常世
釈迦が修行時に仙人に命じられて水や薪を集めたといいますが、この鉢の木をそのように苦難を経て得た薪だと思ってください。

常世の妻
しかも今は雪が降っています。

常世
釈迦が仙人に仕えて雪山で薪を集めていたのも

常世の妻
ちようどこのような日であつたでしょう。

常世
私の落ちぶれている身も釈迦が修行していた時のよう

地
お僧のために鉢の木を切るのは少しも惜しくはありません。鉢の木の雪を払って見ると、なかなか面白いものだ。まず葉が枯れ落ちた冬木の状態でも咲き始める梅。窓辺にある北向きの梅は雪が覆っていて、咲き始めるのが遅いが、それでも他の木よりは「先立って」咲く梅。この梅を「先立って」切ろうか※7。垣のために植え

I grew the tree with the greatest care. Now I am living in pain.
How very sad that I am going to cut down the cherry tree and
throw it into the fire.

Tsuneyo Then there is this pine tree.

Reciters I pruned its branches and removed some of its needles to make it
look tasteful. But those efforts are meaningless now. Pines are as-
sociated with smoke / evergreen^{*8}, so it is natural that it becomes
firewood. I cut it down and put it in the fire, along with the plum
and cherry trees. They burn in the fire like the torches of the
guards who protect the gates of the imperial court^{*9}. I make this
fire for you. Please come closer to the fire and warm yourself up.

^{*6} This phrase cites a poem that Minamoto no Yorimasa (1104-1180) composed in his final moments: “Just as a buried log will never flower, I am dying without any success. I deeply regret it.” The poem is included in *Heike Monogatari* (the Tale of the Heike Clan).

^{*7} This phrase refers to a poem by Sugawara no Tokubo in *Wakan rōei-shū* (Collection of Japanese and Chinese Poems for Singing).

^{*8} In old times, pine was used to make soot for black pigment, so they invoked the image of smoke. During the Edo era, the word “smoke” in this play was changed to “evergreen” out of consideration for the feelings of the Tokugawa Shogunate because their family name of Matsudaira includes the character of pine (*matsu* in Japanese) and because smoke disappears, while evergreen implies eternity. However, some schools changed the word back to smoke.

^{*9} This phrase refers to a poem by Ōnakatomi no Yoshinobu (921-991) that was anthologized in *Shika waka-shū* (Collection of Poetic Flowers), “Just as the fire made by the gate guards of the imperial court burns at night and is extinguished during the day, my heart burns passionately for love at night but is extinguished during the day while its mood is pensive mood.”

常世

それから松の木は

られて折り曲げられた梅でさえ、見ようとしない人は風流を解さないと情けなく思われるのに、その梅を薪にしようとは思っても寄らなかつた。桜を見ると、春ごとに、花が咲くのが少し遅ければ、木が痛んでないかと心配して、心を尽くして育てたが、今は私こそが痛みをもって過ごしている。その桜を切つて火にくべてしまうのは、悲しいことだ。

地

枝を整えたり、葉をすかしたりして、風情があるようにと植えておいた。その甲斐も今はない。松は煙／常盤と縁があるもので^{*8}、火にくべられるのも当然である。梅と桜とともに切りくべて、御垣守の衛士のように火を焚こう^{*9}。あなたのためにお焚ぎします。どうぞ火におあたりください。

^{*6} 『平家物語』にある源頼政の辞世の歌「埋木の花咲くこともなかりしに身のなる果てぞかなしかりける（埋もれ木の花が咲くことがないように、私の身も何事もなく果ててしまふようなのは、たいへん悲しいことだ）」をもとにしている。

^{*7} 『和漢朗詠集』にある菅原篤茂の詩をもとにしている。

^{*8} 古来、松の木を燃やして松煙を取るなど、松と煙はイメージが近かつた。江戸時代、徳川氏の松平姓に配慮し、消えてしまう「煙」の語を、永遠を示す「常盤」に変えたが、また元に戻した流派もある。

^{*9} 『詞花集』にある大中臣能宣の歌「御垣守衛士の焚く火の夜は燃え昼は消えつつ物をこそ思へ（宮中の御門を守る御垣守である衛士の焚く火が、夜は燃えて昼は消えているように、私の心も恋のために、夜は心を激しく燃やし、昼は消えているように物思いに沈んでいることだ）」をもとにしている。

6. Tsuneyo Reveals His Name to the Monk

The monk asks Tsuneyo's name in order to thank him for making the fire. However, Tsuneyo is reluctant to reveal it. But eventually, he tells the monk his name as well as his determination to scramble to Kamakura before anyone else at the time of an emergency of the Kamakura Shogunate.

Monk Thanks to you, I could warm myself up with this good fire and forget the cold.

Tsuneyo Because you are staying with us, we are also able to warm ourselves up.

Monk If you do not mind, please tell me your family name.

Tsuneyo I am merely a lowly man with no family name.

Monk Whatever you say, I do not believe that you have no family name. / you do not look like an ordinary man. In order to prepare for the time when something unexpected happens, please tell your family name. Doing so will bring you no harm.

Tsuneyo I have nothing to hide any more. / Now, I will tell my name. I am Sano Genzaemon-no-jō Tsuneyo, who has fallen so low.

六 旅僧に名を明かす常世

旅僧は火を焚いてくれたお礼に、主人に名を尋ねるが、なかなか言おうとしない。しかしそのうちに常世は自らの名を明かし、さらには鎌倉で事変があった時には一番に馳せ参じる覚悟であることを旅僧に告げる。

旅僧 おかげで良い火にあたり、寒さを忘れることができました。

常世 あなたが来てくれたおかげで、私たちも火にあたることができました。

旅僧 よければ、ご主人の苗字をお教えいただけないでしょうか。

常世 いえ、苗字などないつまらない者です。

旅僧 なんとおっしゃっても、苗字がないということはないでしょう。／あなたは普通の人とは見えません。何事かあったときのためにも、言ってしまうて困ることもないでしょうから、ぜひ苗字をお教えください。

常世 これ以上は何を隠すことができるでしょう。／それならば名乗りましょう。私は佐野源左衛門尉常世の果てです。

- Monk How did you come to be reduced to such an impoverished life?
- Tsuneyo Yes, I have a story. As I was deceived by my relatives and mulcted out of my land, I have fallen to such a lowly state.
- Monk Why not go to Kamakura and bring a law suit against them?
- Tsuneyo I have accepted that my luck has run out. Even His Excellency Hōjō Tokiyori became a priest at Saimyō-ji Temple and is travelling around the provinces. Although I have fallen low, look at this. I have a set of armor although it is torn, a long-handled sword although it is rusted, and a horse over there although it is bony. At any time, should an emergency occur at the Kamakura Shogunate, I will put on the armor, even though it is torn; take up the long-handled sword, even though it is rusted; and ride the horse, even though it is bony and at any cost, rush to Kamakura before anyone else does and sign my name on the registry book recording arrivals*10. Once a battle begins,
- Reciters I will be the first to jump into the clouds of enemies, tussle with them, and die in battle. But in my current circumstances, I will just meaninglessly die of hunger. It is very regretful.

*10 This is a sign-up book that, during medieval times, was kept by the Shogunate office. When warriors arrived for battle in order to support the Kamakura Shogunate during an emergency, they wrote their names and the number of their subordinates in this book.

旅僧

それがどうしてこのような零落した身になってしまったのですか。

常世

そのことです。一族の人々に領地を横領されて、このような身になってしまったのです。

旅僧

それならばどうして鎌倉へ行つて訴訟をしないのですか。

常世

運が尽きてしまったことは致し方ありません。あの北条時頼様でさえ、最明寺にて入道して、諸国を回つて修行したのです。このように落ちぶれてはいますけれども、こちらをご覧ください。ここにちぎれています。甲冑が一領、錆びていますが薙刀が一本、またあそこには痩せているけれど馬が一匹つないであります。これは今すぐにも、鎌倉に何かしらの事変が起きた場合には、ちぎれていてもあの甲冑を取つて着て、錆びていても薙刀を持ち、痩せていてもあの馬に乗り、誰よりも先に鎌倉に馳せ参じ、着到帳※10にわが名を記したく思っています。合戦が始まったならば

地

敵が大勢いたとしても、一番に割つて入つて敵と組み、討ち合つて死のうとも考えていますが、このままではただ徒らに飢えて死んでいくであろうことは、実に残念なことです。

※10 中世、急事に出陣した諸将の名とその手勢を記入した、奉行所側の帳簿のこと。

7. Monk Bids Farewell to Tsuneyo and His Wife

Tsuneyo and his wife encourage the monk to stay longer, but the monk leaves their house.

Monk I don't think you will finish your life in this sorry state. As long as I am living in this world, please rely on me*11. Well, I should leave now. I would like to bid you farewell.

Tsuneyo and Wife

Oh, we will miss you. Although this house is shabby and its unsightly places make us reluctant to ask you staying longer, please do stay for a while.

Monk If I will continue to miss you, I will come back **again and again / without hesitation** when there is heavy snow.

Tsuneyo and Wife / Wife

The skies are clear and this is such a harshly cold day at the end of the year.

Monk Though I have not decided where I will stay tonight,

Tsuneyo and Wife / Tsuneyo

please stay with us at least tonight.

Monk I do have a desire to stay with you, but I really must bid you farewell for now.

七 常世たちと旅僧の別れ

常世と妻は、旅僧にもう少し留まって行くよう提案するが、旅僧は宿を立ち去って行く。

旅僧 いいえ、このまま果ててしまうようなことはないでしょう。私が世にある限りは、

どうぞ頼りにしてください※11。では、そろそろ参ります。これにておいとまをいたします。

常世・常世の妻

それは名残惜しい事です。お貸しするのも気がねするような宿で、見苦しいところもあります。しばらくお泊りください。

旅僧 名残を惜しむ心のままならば、また**何度も／どことも迷わずに**大雪の中をやつてくるでしょう

常世・常世の妻／常世の妻

空は冴え渡つて、寒さも厳しいこの暮れです。

旅僧 どこに宿を借りるとも決まっていなのですが

常世・常世の妻／常世

せめて今日だけはお泊りください。

旅僧 宿に留まりたい気持ちもありますが、ここはおいとまいたします。

Tsuneyo and Wife

Oh, you are leaving.

Monk Now, Sir Tsuneyo, so long.

Tsuneyo and Wife

Please visit us again.

Reciters If you have the chance to visit Kamakura, please come and see me. As I am just an ordinary man so you should not rely on me for much, but I am willing to help when you appeal your case before the Kamakura Shogunate. Please be sure to contact me. So saying, the monk leaves the house. However, they never stop missing each other.

*11 This phrase refers to a poem describing the manifestation of the Bodhisattva Avalokiteshvara (Jp: Kanzeon, Kannon) at Kiyomizu in Kyoto, included in *Shin kokin waka-shū*: "If you wish for so much, / Abandon your worries and rely on me, / As long as I exist in the world."

[Interlude]

Hayaochi Delivers a Message. *Hayaochi Ai* delivers a message that Hōjō Tokiyori has returned from his travels of making a pilgrimage around the provinces. He further announces that the warriors in eight provinces in the Kanto region have been ordered to quickly muster in Kamakura in their battle armor.

常世・常世
の妻

お出かけになられますか。

旅僧

それでは常世殿よ、さようなら。

常世・常世
の妻

どうぞまたお越しください。

地

何かがあつて鎌倉に来た時にはお尋ねください。たいした者ではなく、頼りにはならないけれども、幕府に上訴の便宜を図りましょう。ぜひ連絡をください。そう言い捨てて旅僧は出ていったが、お互いに名残惜しさは尽きることがなかった。

※10 『新古今和歌集』にある清水観首示現の歌「なほ頼めしめぢが原のさしも草われ世の中にあらん限りは（それほどまでに願うのであれば、世にある限りは心配せず、私のことを頼りにしなさい）」をもとにしている。

「中入」

早打によるお触れの伝達。早打によつて、北条時頼が諸国を廻る修行から戻ったことが伝えられる。さらに、関東八州の侍は、急いで甲冑を身につけて鎌倉に参上するように命令があったと触れまわる。

8. Tsuneyo Heads to Kamakura

Hearing the order to muster, Tsuneyo puts on his pitiful armor and departs for Kamakura.

Tsuneyo Hello, traveler over there. Is it true that the armies of feudal lords have been called to Kamakura? Many warriors are going to Kamakura, so it must be true! What a spectacular sight that will be, as feudal lords of domains both large and small throughout the eight provinces of the Kanto region descend upon Kamakura, all decked out in their favorite apparel. On one hand, they will wear armor of fine silver plates intricately tied together with string, carry swords decorated with gold and silver flakes, and proudly march toward Kamakura on well-fed and groomed horses, accompanied by spare horses and leading the numerous subordinate warriors who attend to them. On the other hand, Tsuneyo is the very opposite of those feudal lords. My armor, sword, and horse all look miserable. Although people will look at me and laugh at me, my spirit of chivalry is inferior to none. My heart runs gallantly, even if this bony horse does not. My progress on the road is so slow.

Reciters Go faster, go faster! This horse is so bony and weak, it does not go much faster, even when I whip or spur it on. The horse is like a cart that plods along, without the strength to hold me on its back, so I will get off the horse and run after it.

9. Tokiyori Gives the Order to Look for Tsuneyo

Tokiyori orders Nikaidō to look for Tsuneyo, whom he assumes must be wearing shabby attire. Nikaidō then orders his subordinate to search for

八 鎌倉へ向かう常世

お触れを聞いた常世は、みすぼらしいながらも身支度をし、鎌倉へ向かう。

常世 そこにいる旅の人、鎌倉へ軍勢が上るといふのは本当か。なんと、多くの軍勢が上

るのか。本当にそのようだ。関東八ヶ国の大名小名が、思い思いの装いで鎌倉に入る様子は、さぞかし見事であるだろう。銀の金具を打った糸織いとわざしの甲冑を着て、金を延べてちりばめて飾った太刀や刀を持ち、充分に世話して育てた馬に乗って、乗り替えの馬や身の回りの世話をする兵も華やかに引き連れて、鎌倉へと向かう。一方で常世はそうした人々とは対照的で、馬も甲冑も太刀も、みすぼらしい。さぞ笑われるような身なりだろうが、武士としての決心は誰にも劣るまい。心は勇むけれども、瘦馬が勇ましく駆けてくれないので、道を行くのは遅い。

地 急いでも急いでも、弱々しい瘦馬なので、鞭をあてても鎧あぶみで蹴つても、先へは進ま

ない。進みの遅い車のようであって、乗っていける力がないので、馬から降りて、馬の後を追いかけていった。

九 常世を探させる時頼

時頼は二階堂某に命じて、みすぼらしい格好をしているであろう常世を探させる。二階堂は

Tsuneyo. Having heard what this subordinate had to tell him, Tsuneyo visits Tokiyori (Conversations between Nikaidō's subordinate and Tsuneyo are considerably different, depending on the school).

Tokiyori Hello, is there anyone here?

Nikaidō Yes, at your command, sir.

Tokiyori Have all of the warriors from the provinces arrived?

Nikaidō Yes, they have all arrived.

Tokiyori Among them, there will be a warrior who wears badly torn armor, carries a rusty long-handled sword, and came with a bony horse. Order that warrior to come and see me immediately.

Nikaidō Yes, certainly. Hello, is anyone available?

Subordinate

At your command.

Nikaidō Lord Tokiyori told me that there should be a warrior who wears torn armor, carries a rusted long-handled sword, and came with a bony horse. His orders are to look for the man and tell him to immediately come before Lord Tokiyori.

さらに従者に言いつけ搜索させる。従者に話を聞いた常世は、時頼のもとへ行く（二階堂の従者と常世の会話は流派などによって多く違いがある）。

時頼 おい、誰かいるか。

二階堂 はい、こちらにおります。

時頼 諸国からの軍勢は皆来ているか。

二階堂 はい、みな参りました。

時頼 その軍勢の中に、いかにもひどくちぎれた甲冑を着て、錆びている薙刀を持ち、瘦せている馬を自ら引き連れている武士がいるだろう、急いでこちらへ来るように申しつけよ。

二階堂 かしこまりました。誰かいるか。

従者 こちらにおります。

二階堂 時頼様からの仰せでは諸軍勢の中に、ちぎれた甲冑を着て、錆びた薙刀を持ち、瘦せている馬を自ら引き連れている武士がいるということだ。急いで尋ねて、時頼様

Subordinate

Yes, I understand. Well, among these warriors in their splendid attire, can I find a warrior of that description? Oh, maybe it is this man. Excuse me.

Tsuneyo How may I help you?

Subordinate

His Excellency Lord Tokiyori has called for you. Please go see him immediately.

Tsuneyo What? You say he has ordered me to appear before him?

Subordinate

Yes, that's right.

Tsuneyo That is unimaginable. You must be asking the wrong person.

Subordinate

No, no, it is definitely you. His orders are to bring him the warrior, among all of the warriors, who is most outstandingly shabby. Looking across these gathered warriors, no one is more pitiful in appearance than you. That is why I am addressing you. Please hasten to His Excellency.

Tsuneyo He ordered the shabbiest looking warrior in the army to call upon him?

の御前へ参るようにとのことだ。

かしこまりました。さてこのはなやかな軍勢の中に、おっしゃられたような武士は見えないだろうか。おや、ここにいるこの人であろう。もしもし。

何事でしょうか。

時頼様のお呼びです。急いで参上してください。

なんと、私に参れとおっしゃるのですか。

その通りです。

思いも寄らないことだ。おそらく人違いでしょう。

いやいや、あなたのことです。諸軍勢の中で、いかにも見苦しい武士を連れて参れとのことです。見渡したところ、あなたほど見苦しい武士はいないので、このように申した次第です。急いで参上してください。

諸軍勢の中でとりわけ見苦しい武士に参るようにと申すのか。

Subordinate

Yes, he did.

Tsuneyo Well, then, it must be me. Please kindly tell His Excellency that I will be at his command.

Subordinate

Certainly.

10. Tsuneyo Visits Tokiyori

Although he is wearing shabby armor, Tsuneyo visits Tokiyori.

Tsuneyo Now I understand. An enemy must have reported me as a traitor and therefore, I am called out in front of His Excellency Lord Tokiyori and will be beheaded. I see, but I can do nothing about it. I shall go to His Excellency's place now. When I look toward the veranda,

Reciters the warriors who gathered for this sudden mustering are lined up like shining stars. In front of His Excellency Lord Tokiyori, warriors and many other people have gathered together. They exchange glances with one another, point at Tsuneyo, and laugh at him. In the midst of these people, Tsuneyo

Tsuneyo marches forward, wearing his old armor with its tasset strings broken, and in fine spirits he places his rusty long-handled sword on the floor. Without hesitation, he comes before Tokiyori, prepared to respectfully receive whatever comes.

従者

その通りです。

常世

それならば私のことでしょう。畏まりましたとお伝えください。

従者

心得ました。

十 時頼のもとへ向かう常世

常世は、みすばらしい格好ながら、時頼のもとへ向かう。

常世

なるほど、この意味がわかった。敵が私を謀反人だと申し上げたため、君の前に召し出されて、頭を刎ねようとしているのであろう。なるほどそれも仕方がないことだ。さあ、君の前へ参上しよう。広廂の方を見渡すと

地

この急な召集で集まった武士たちが、きらめく星のように並んでいる。君の前には侍たちや、多くの人々が集まっいて、彼らはたがいに目配せをし、指をさして常世を笑っていたが、その中を常世は

常世

草摺の糸がちぎれた古い腹巻を着て、錆びた薙刀を意気揚々としながら横たえて、気後れた様子もなく、君の前に参上して畏まった。

11. Tsuneyo and Tokiyori Reunite

Tsuneyo comes before Tokiyori and learns that the itinerant monk who stayed at his house was actually Tokiyori. As Tsuneyo complied with the call to muster and came to Kamakura as he promised, Tokiyori promises to return to Tsuneyo the land he was cheated out of. In joy, Tsuneyo returns home.

Tokiyori Oh, the man there must be Sano Genzaemon-no-jō Tsuneyo. I am the monk who lodged at your house on a snowy day. Do you remember my face? Well, in Sano, you mentioned that if ever there was an emergency in Kamakura, you would put on your armor, even if it is torn and tattered, carry your long-handled sword, even if it is rusted, and mount your horse, even if it is bony, in order to become the first one to answer the call and come to protect the Kamakura Shogunate. Just as you promised, you came to Kamakura. That is very impressive. The reason that I called the warriors to muster here is nothing other than to confirm that you would faithfully keep to your word. I also tell other warriors who have arrived here. If you have any lawsuits you wish to file, tell me. I will hand down a reasonable judgment. First among of all those lawsuits, I order that the land that Tsuneyo used to own in Sano, the area of thirty some villages / seven hundred and some blocks shall be returned to and given to him. What moved me the most was your kindheartedness, which made you cut up your cherished potted trees and put them in the fire to warm me up on that very cold, snowy day. I will never forget your kindness. I remember that the potted trees were plum, cherry, and pine. To thank you for your sacrifice, I bestow upon you the lands of Umeda (literally, “Plum Field”) in Kaga province, Sakurai (literally, “Cherry Well”) in Echū province, and Matsuida (literally, “Pine Field”) in Kōzuke province. These three pieces of lands are guaranteed to belong to you and your descendants. The letter that Tokiyori wrote in his own hand was given to Tsuneyo along with the letter confirming the return of his old land.

十一 常世と時頼の再会

時頼の前に参上した常世は、以前泊めた旅僧が時頼であったことを知る。実際に召集に応じた常世に対して、時頼は常世が横領された土地の回復を約束し、常世は喜んで帰って行く。

時頼

おお、そこにいるのは佐野源左衛門尉常世であるな。私はいつぞやの大雪の日に宿を借りた修行者であるが、見忘れたか。さて、そなたは佐野にて、今でも鎌倉に事変があるならば、ちぎれていたとしてもその甲冑を取って着て、錆びていても薙刀を持ち、痩せていたとしてもあの馬に乗り、一番に駆けつける旨を申した。以前申した言葉の通り、鎌倉へ参ったことは感心することだ。今回こうして軍勢を召集したのはほかでもない、そなたの言葉が真か嘘か、確かめようとしたのだ。また、集まった者たちよ、なにか訴訟があつたら申すがよい。理非によつて判定しよう。まずそのはじめに、常世の本領、佐野の庄、三十余郷／七百余町を返して与えるものとする。また何よりも痛切に感じられたことは、大雪が降つて寒さの厳しかった折、秘蔵していた鉢の木を切り、火に焚き当ててくれた志である。いつまでも忘れることはないであろう。その時の鉢の木は、梅と桜と松であつた。その返礼に、加賀の梅田、越中の桜井、上野の松井田、合わせて三ヶ所の庄を、子々孫々に至るまで与えよう。間違いなく時頼の自筆による書状を、本領安堵の状に添えて与えたので

常世

常世はこれを賜つて

- Tsuneyo Tsuneyo received them with respect,
- Reciters Tsuneyo received them with respect, and bowed to Tokiyori three times to thank him for these rewards. Everyone, look at this! At first, you laughed at me, but now you must envy me for receiving such generous rewards. All the warriors now bid farewell and return to their home.
- Tsuneyo Among them, Tsuneyo
- Reciters Among them, Tsuneyo was extremely delighted. He bravely rides on the bony horse and returns to Sano in Kōzuke province. It is such a pleasant moment that he can return home, having had returned to him the land of which he had been cheated.

地

常世はこれを賜つて、三度にわたつて頂戴の拜礼をした。これをご覧ください、皆様。初めは笑っていた方々も、これほどのありがたい思し召しはうらやましい事でしょう。国々の諸軍勢は、みなおいとまを頂いて、郷里へと帰つていった。

常世

その中でも常世は

地

その中でも常世は、大いに喜んで、今度は勇み立って瘦馬に乗り、上野国佐野に向かつていった。横領されていた本領を回復して帰るのは、この上なく嬉しい事であった。

Hachinoki (Potted Trees)

Synopsis

These events take place during the Kamakura era (1185 or 1192 - 1333). On a day of heavy snowfall, an itinerant monk on a pilgrimage is traveling to Kamakura and stops at Sano (in present-day Gunma prefecture) in Kōzuke province (modern-day Gunma prefecture and part of Tochigi prefecture). Because the heavily accumulating snow prevents him from continuing his journey any further, he knocks on the door of one of the houses on the road and asks the wife of the house owner for a place to stay for the night. When the master of the house, Sano Genzaemon-no-jō Tsuneyo, returns home and meets the monk asking for a favor, he initially declines the request as they are too poor to have an overnight guest. However, accepting his wife's suggestion, he runs after the monk (who had already left) and offers him lodging for the night. As the cold grows more severe, Tsuneyo puts his cherished, well-cared for potted plum, cherry, and pine trees into the fire pit and burns them in order to heat the room and treat well their guest, the monk. When the monk asks Tsuneyo what his name is, at first Tsuneyo hesitates to answer as his name is not worth revealing, but eventually he tells the monk his name and the story of his relatives cheating him out of his land and causing him to fall into the poverty. He also says that even though he leads a miserable life, he is prepared to scramble to Kamakura before anyone else to fight for the Shogun in the event that any emergency arises there. The next morning, while they express how much they will miss each other, the monk bids farewell and leaves Tsuneyo's house.

Some days later, Hōjō Tokiyori, a retired Regent of the Kamakura Shogunate, musters the warriors in the eight provinces of the Kanto region. Hearing about these orders, Tsuneyo rushes to Kamakura, although dressed in shabby apparel. Tokiyori orders his subordinate warrior, Nikaidō, to find a warrior wearing ripped armor, carrying a rusty long-handled sword, and riding a bony horse and bring that warrior before him. Nikaidō orders his subordinate to find the miserably-dressed warrior, Tsuneyo.

Arriving before Tokiyori, Tsuneyo notices that the itinerant monk who once stayed his house is indeed the retired regent Hōjō Tokiyori. In fact, Tokiyori mustered his warriors in order to confirm whether Tsuneyo is true to his word. Tokiyori compliments Tsuneyo, who kept his word and came rushing to Kamakura, and promises to return the stolen land to Tsuneyo. Also, thankful for the three potted trees that were burned to keep him warm, Tokiyori bestows upon Tsuneyo three pieces of land associating with plum, cherry, and pine. With delight, Tsuneyo returns to his home in Kōzuke province.

Highlight

This masterpiece, "Hachinoki (Potted Trees)," is said to be one of the favorite dramas of Shogun Tokugawa Ieyasu (1543-

1616). This play, categorized as Fourth Group Noh, was especially popular during the Edo era (1603-1868), probably because it lauds the chivalry of the warrior class (bushido) and depicts a nobleman who travels around the countryside, his status hidden. Although there is no dashing, manly dance or eye-catching battle scene in this piece, the story itself is quite dramatic.

Tsuneyo, the lead character (*shite*) is neither a hero nor a feudal lord; he is merely a warrior of no distinction. However, while he enjoys watching the snow fall, he recalls a poem by Bai Juyi (772-846) included in *Wakan rōei-shū* (Collection of Japanese and Chinese Poems for Singing, circa 1013). He compares his encounter with the itinerant monk to a poem by Fujiwara no Teika (1162-1241) anthologized in *Shin kokin waka-shū* (New Collection of Poems, Ancient and Modern). And while cooking millet, he recites an old story in *Zhen zhong ji* (The World Inside a Pillow), a Chinese novel dating from the Tang dynasty. As such, he is described as an educated man with knowledge of classic literature and understanding of refined sentiments. Tsuneyo's first line, "Oh, the falling snow is forming a fine blanket" is an important line because it determines the success of the entire play and establishes his character as one who maintains a dignified bearing, even while describing a scene of falling snow. In spite of his poverty, Tsuneyo has managed to enjoy growing trees in pots. As can be seen from the size of the stage prop, during this era, people grew potted trees to be quite large. Indeed, their size speaks to the value placed upon them by Tsuneyo, who spent many years growing them to be so large. Burning such special trees to make a fire to warm his guest shows his spirit of chivalry. Also, Tsuneyo is described as having the spirited determination, in the event of an emergency, to rush to Kamakura faster than anyone else once the call to muster has been issued by the Kamakura Shogunate, even though people may make fun of his shabby armor. Indeed, the expression describing Tsuneyo's fighting spirit, "iza, Kamakura" ("an emergency in Kamakura") originates from this play and has become a famous Japanese expression meaning, "in case of emergency." Thus, Tsuneyo is described as a man of straightforward and strong character.

Hōjō Tokiyori (1227-1263), a supporting character (*waki*), was the fifth regent of the Kamakura Shogunate. He was called Saimyōji-dono (Lord Saimyōji) after he renounced the world and became a Buddhist monk. He is remembered as a politician who gave consideration to the life of commoners, which became the basis of a legend that he disguised his identity and traveled around Japan. Although the veracity of this legend is uncertain, *Taiheiki* (Chronicle of Great Peace) does describe him traveling through several provinces. Such legends inform the subject of this piece, "Hachinoki." In this play, Tokiyori is described as a man having two characters: the humbleness of an itinerant monk and the noble bearing and dignity of the most powerful ruler of Japan.

Against the sentimental backdrop of Kōzuke province, covered in a heavy blanket of snow, and Kamakura, bustling with military forces, the dialogue exchanged between attractive characters, such as Tsuneyo's wife and Nikaidō, develop this moving drama.

Schools	All five	
Category	The Fourth Group Noh, ninjō-mono	
Author	Unknown	
Subject	<i>Taiheiki</i> (Chronicle of Great Peace) Volume 35, <i>Kitano tsuya monogatari no koto, tsuketari, Aotozaemon no koto</i> (Overnight Stories in Kitano and the Story of Aotozaemon), etc. Winter (December)	
Season	Winter (December)	
Scenes	First half: Sano, in Kōzuke province; Second half: Kamakura, in Sagami province	
<i>Tsukurimono</i>	A potted tree	
Characters	<i>Shite</i>	Sano Tsuneyo
	<i>Shite Tsure</i>	Wife of Tsuneyo
	<i>Mae-waki</i>	Itinerant monk (Saimyōji Tokiyori)
	<i>Nochi-waki</i>	Saimyōji Tokiyori
	<i>Waki-tsure</i>	Nikaidō
	<i>Ai</i>	Hayauchi
	<i>Ai</i>	Subordinate of Nikaidō
	*Depending on the school, <i>waki-tsure</i> has a subordinate	
Mask	<i>Shite Tsure</i>	<i>Shakumi, fukai, or ko-omote</i>
Costumes	<i>Mae-shite</i>	Tops and bottoms of <i>suō</i> (a long-sleeved, unlined hemp <i>kimono</i> with matching top and bottom, worn by male characters), <i>kitsuke / dan-noshime</i> (short-sleeved <i>kimono</i> with very wide stripes, worn as the innermost layer of the costumes of male characters of lesser standing), a small sword, and a fan.
	<i>Nochi-shite</i>	A white headband, <i>sobatsugi</i> (lined <i>happi</i> -style <i>kimono</i> with no sleeves, worn by warriors or Chinese characters), <i>kitsuke / dan-noshime</i> or <i>ironashi atsuita</i> (a type of short-sleeved <i>kimono</i> with no red color in the pattern), <i>hakama</i> in <i>ōkuchi</i> -style (white or colored), <i>koshi-obi</i> (belt), a small sword, bearing a long-handled sword on the shoulder and holding a whip in the hand.
	<i>Shite Tsure</i>	<i>Kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe worn by female characters) worn in <i>kinagashi</i> -style, and <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character).
	<i>Mae-waki</i>	<i>Sumi-bōshi</i> (a hood for regular Buddhist monks), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / muji-noshime</i> (short-sleeved <i>kimono</i> with no pattern), <i>koshi-obi</i> , a fan, Buddhist prayer beads, and a sedge rain hat.
	<i>Nochi-waki</i>	<i>Shamon-bōshi</i> (a hood for high-ranking monks), <i>mizugoromo</i> , <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters) or <i>shironeri</i> (white silk <i>kosode</i> -style <i>kimono</i>), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , <i>kara</i> (a piece of square cloth worn over other clothes by Buddhism priests), a small sword, a fan, Buddhist prayer beads, and with a letter (<i>migyōsho</i> : an official letter issued by the regent) tucked in to the bosom.
	<i>Waki-tsure</i>	<i>Nashi-uchieboshi</i> (<i>eboshi</i> -style headdress for warriors), a white headband, <i>sobatsugi</i> , <i>kitsuke / atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a small sword, a fan, and carrying a sword.
	<i>Ai</i> (Hayauchi)	<i>Kataginu</i> (sleeveless robe), <i>kitsuke / shima-noshime</i> (short-sleeved <i>kimono</i> with stripes), <i>kukuri-bakama</i> (a way of wearing <i>hakama</i> trousers, tucking the bottoms up at the knee with strings), a pair of gaiters, <i>koshi-obi</i> , a fan, and holding a cane.
	<i>Ai</i> (Subordinate of Nikaidō)	<i>Kataginu</i> , <i>kitsuke / shima-noshime</i> , <i>han-bakama</i> (ankle-length <i>hakama</i> -style trousers with no strings at the hems), <i>koshi-obi</i> , a fan, and holding a sword.
Number of Scenes	Two	
Length	About 1 hour 40 minutes	

鉢木 (はちのき)

あらすじ

鎌倉時代中期。大雪が降る中、鎌倉を目指す一人の旅僧が、上野国佐野を訪ねます。旅僧は雪のため先に進むことができず、道中にあった家を探ね、主人の妻に宿泊を請います。やがて帰宅した主人の佐野源左衛門尉常世はその頼みを聞きますが、貧苦のために宿を貸すことはできないと一度は断ります。しかしその後、妻の助言もあり、去った旅僧を追いかけ、一晩家に泊めることにします。寒さが厳しくなってきたため、常世は大切にしていた梅と桜と松の三本の鉢の木を火にくべて、旅僧をもてなします。旅僧が常世に名前を尋ねると、名乗るほどの者ではないとしつつも、やがて旅僧に名を告げ、さらには親族に領地を横領されたために零落した身を述べます。それでも鎌倉で事変などあれば誰よりも先に駆けつけるつもりであることを旅僧に語ります。翌朝、お互いは名残を惜しみながらも旅僧は常世のもとを後にします。

それから日のたったある日、鎌倉の北条時頼は関東八州の武士に召集をかけます。召集を聞きつけた常世は、みすばらしい出で立ちながら、鎌倉へと駆けつけます。一方時頼は部下の二階堂に、ちぎれた甲冑を着て、錆びた薙刀を持ち、瘦せた馬を連れている武士を探し出して、自分の前に参上させるように申しつけます。二階堂はさらに従者に言いつけて、そのみすばらしい武士、すなわち常世を見つけ出します。

常世が参上すると、以前家に泊めた旅僧が実は時頼であったことに気が付きます。今回の召集は、時頼が常世の言葉に偽りがなかったかを確かめるためのものだったのです。時頼は実際に鎌倉にやってきた常世を称賛して横領された土地の回復を約束し、三本の鉢の木のお礼に、梅、桜、松にちなんだ三ヶ所の庄を与えます。常世は喜んで上野国へと帰って行きます。

みどころ

「鉢木」は徳川家康も好んだとされている名曲で、江戸時代以降に人気を得た四番目物です。武士道を賛美する主題や、身分の高い者がその身分を隠して諸国を行脚するというストーリーも人気となった理由でしょう。男舞も派手な斬組もありますが、劇的な内容の能となっています。

シテの常世は英雄や武将ではなく、一人の平凡な武士です。しかし、雪を見ながら『和漢朗詠集』にある白楽天の詩に思いを馳せ、旅僧との出会いを『新古今和歌集』の藤原定家の歌に喩え、さらには粟飯を

炊く場面では唐代の小説『枕中記』の故事を引き比べたりと、古典の素養を持ちつつ風情を解する人物として描かれています。常世の登場時の第一声「ああ降ったる雪かな」は能全体の出来を左右するほどの重要な一句であり、雪景色を表現しながらも、品格を保ち続けている常世の在り方を象徴している場面です。苦しい生活でありながらも鉢の木を育てていた常世ですが、作り物の大きさからも推し量れるように、当時の鉢の木は大型であり、常世が年月をかけて大切に育てていたことがわかります。こうした鉢の木を火にくべる様子からは常世の義侠心が伝わってきます。一方で、「いざ鎌倉」の語源とも言われるように、鎌倉の一大事には、他人から笑われるような格好でも一番に鎌倉に馳せ参じる心意気のある人物でもあります。質実剛健な気質を持った人物として常世は描かれています。

一方でワキの北条時頼は、鎌倉幕府の五代執権で、出家後は最明寺殿とも呼ばれていました。庶民のための政治を行った人物として知られ、変装して諸国を回ったという伝説が生まれ、史実であるかは別として、「太平記」などにその姿が描かれています。こうした伝説が「鉢木」の題材となっています。旅僧としての慎ましやかな謙虚さと、最高権力者としての格調高い貫禄、この両面を持った人物として作中では描かれています。

情緒的な大雪の上野国と軍勢ひしめき活気のある鎌倉を舞台に、常世の妻や二階堂なども加えた魅力的な人物たちの交流が、心打つドラマを作り出していきます。

流儀 五流にあり
分類 四番目物、人情物
作者 不明
題材 『太平記』巻三十五・北野通夜物語事(きたのつやものがたりのこと)、附(つけたり)、青砥左衛門事(あおとぎえもんのこと)など
季節 冬(12月)
場面 前場・上野国佐野 後場・相模国鎌倉
作物 鉢の木

登場人物 シテ 佐野常世
シテツレ 常世の妻
前ワキ 旅僧(最明寺時頼)
後ワキ 最明寺時頼
ワキツレ 二階堂某
アイ 早打
アイ 二階堂の従者
*流儀によっては、ワキツレに従者が加えられることがある。

面 シテツレ 曲見または深井、小面

装束 前シテ 素袍上下、着附・段熨斗目、小刀、扇
後シテ 白鉢巻、側次、着附・段熨斗目または無紅厚板、白大口または色大口、腰帯、小刀。薙刀をかつぎ、鞭を持つ
シテツレ 鬘、鬘帯、唐織着流、着附・摺箔
前ワキ 角帽子、水衣、着附・無地熨斗目、腰帯、扇、数珠。笠
後ワキ 沙門帽子、水衣、着附・厚板または白練、白大口、腰帯、掛絡、小刀、扇、数珠。状(御教書)を懐中する
ワキツレ 梨子打烏帽子、白鉢巻、側次、着附・厚板、白大口、腰帯、小刀、扇。太刀を持つ
アイ(早打) 肩衣、着付・縞熨斗目、括袴、脚半、腰帯、扇。杖を持つ
アイ(二階堂の従者) 肩衣、着付・縞熨斗目、半袴、腰帯、扇、太刀を持つ

場数 二場
上演時間 約1時間40分

鉢木 (はちのき)
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発行: 2020年1月20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

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『日本古典文学大系41 謡曲集下』横道萬里雄・表章 校注 岩波書店
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