

一 富樫の登場

「名ノリ笛」の中、富樫のなにかしが、太刀持ちの家臣を従えて舞台左手奥の常座に立ちます。
名ノリ笛…笛のみで演奏されるワキなどに特有の登場楽。

富樫 この私は、加賀の国の富樫の何某なにかしと申すものです。頼朝殿と義経殿が不仲になられ、判官義経殿は、家来ともども十二人の偽山伏に姿を替えて、奥州へ落ち延びようとしていたとのこと。頼朝公はそれを聞きつけて、諸国に新しい関所を設け、山伏をきつく検問するようにとの命令を下されました。私はこの安宅の関を任せられ、山伏を厳しく取り調べて、留めております。今日も厳重に取り締まるよう命令しようと存じます。

誰かおるか。

家臣 御前におります。

富樫 今日も、山伏がお通りになるようだったたら、私に報告しなさい。

家臣 かしこまりました。

1. Togashi Enters

Following the *nanori-bue*, Togashi enters the stage with his follower (*ado-ai*) who is a sword-bearer. They stand at *jōza* (the place where a noh actor stops and performs when he enters the stage) at the left back of the stage.

[*nanori-bue*] flute music played to announce the entrance of the supporting cast for most of the time.

Togashi I am Togashi so-and-so, who is from Kaga region. I have heard a rumor that Lord Yoritomo has now fallen out with his younger brother, Yoshitsune, and that Yoshitsune and eleven followers disguised as mountain priests are headed to Ōshū to rely on the Fujiwara clan. Lord Yoritomo has heard the news and has newly established barriers in the provinces with orders to strictly investigate mountain priests. I am in charge of the guard of this barrier in Ataka, so rigorously stop mountain priests and investigate them every day.

Is anybody there?

Follower Right in front of you, master.

Togashi If any mountain priest comes to pass this barrier today as well, report it to me.

Follower Yes, sir.

「次第」の囃子とともに、義経を先頭に弁慶以下の家臣たちが、山伏姿で、強力姿の下僕を従えて舞台正面先で向き合い、次第を謡う。男笠をくくりつけた金剛杖を持ち、笈おひを背負った下僕が、それに付ける形で滑稽な「地取り」を謡う。

次第…大鼓・小鼓と笛であしらう不定拍でゆっくりした調子の登場案。

弁慶家臣たち 山伏修行の篠懸すずかけ衣を着て旅に出るのだが、法衣の上に着る麻衣の袖が、露でしおれるほどつらいものになる。

下僕 俺の衣も篠懸衣だが、破れてしまってもう用なしだ。

弁慶家臣たち 鴻門こうもんの会で忠臣樊噲はんかいが楯で主君高祖の危急を救った中国の故事のようにうまく運ばず、私たちは、都を離れて旅衣に身をやつしている。日を重ねてはるばる北陸道まで来たが、思うにつけ、その道のりは遥かに遠いものである。

弁慶 さて、お供をしている者たちは、

伊勢の三郎義盛、駿河の次郎清重、片岡八郎弘常、増尾ましおごん十郎のかみか権守かねふさ兼房、常陸坊ひたち海尊ら、そして、弁慶は一行を統率する先達の姿の山伏に扮して、

2. Yoshitsune and His Followers Enter

With the music of *shidai*, Yoshitsune leads Benkei and other followers, who are all disguised as mountain priests, and enters the stage, followed by a footman disguising as a porter.

[*shidai*] The slow, instrumental entrance music played of undetermined beat.

Benkei and Other Followers

Our traveling attire is what mountain priests wear for their ascetic training. Our clothes get wet in the dew when we pass through the deep mountains. Our clothes even more wet because of the dew on the rough road.

(Footman My attire is also for mountain priest, but it is torn and can't be worn.)

Benkei and Others

In the ancient Chinese story, with his shield, a loyal subject, Fan Ceng, relieved his master, Liu Pang, from danger at the Feast at Hong Gate. Unlike the story, we had no means to save our master other than to leave the capital at Kyoto, disguising ourselves as traveling monks, and now have to go a great distance away. Oh, how far the road lying ahead of us!

Benkei Now, who are following Lord Yoshitsune are ...

Ise no Saburō Yoshimori, Suruga no Jirō Kiyoshige, Kataoka Hachirō Hirotsune, Mashio Jūrō Gon-no-kami Kanefusa, Hitachibō Kaison, and so forth.

I, Benkei, am disguised as a mountain priest, leading the group, The master and the followers, twelve of us are in unaccustomed traveling costume.

We all have to wear the attire of mountain priests and come into the deep mountains brushing away dew and frost. Although we are not certain how far our path leads, let us hurry along the road in Hokuriku in the spring, where snow remains.

Benkei and Others

Alas it was February 10th, Alas it was a February night, We left Kyoto under a full moon.

“Both people leaving from and returning to Kyoto are reluctant to part from one other. People cross at the barrier at Ōsaka Mountain.” When we passed the barrier at Ōsaka described in this poem and looked back in the direction of Kyoto, hazy air in spring covered Mount Ōsaka.

How wistful that the spring haze hides the direction of the capital city!

How wistful the spring haze!

We then sailed upon Lake Biwa all the way to Kaizu no ura on the northern shore. When the rising sun at dawn was dyeing the world, we passed Mount Arachi, which is read in a poem as the place where *chigaya* grass grows.

We looked out over Tsuruga Bay, which is also called Kehi no umi, and looked out to pray toward the sacred pine forests of ancient Kehi shrine from a distance. After the pass of Mount Kinome, we could look upon mountains of villages of Itadori (hewers of lumber). We further crossed a ford in a river and passed Asōzu. In Shinowara, continuing to the port of Mikuni, the waves washed upon the shore and the reeds bent before the stormy wind. Without having enough time to regret the fallen cherry blossoms blown by this storm, we finally reached the barrier of Ataka.

弁慶

さらに、けひ氣比の海と呼ばれる敦賀湾を眺め、古代より鎮座するけひ氣比神社の松木立の神域をはるかに拜む。木の芽山の峠を進むと、その行く先に見えるのは、いたびり板取の地。川の浅瀬を越えてあそづ麻生津を過ぎ、みやま三国港を経ると、しのわら芦の篠原で、波が打ち寄せ、嵐が芦をなびかせるのが見えた。花に仇をなす嵐の激しい中、安宅の関にたどり着いた。

随分お急ぎになりましたので、早くも安宅の湊に到着いたしました。しばらくの間、この地でお休みになつてはいかがでしょう。

「行く人も帰る人もここで別れを惜しみ、誰もがここですれ違う逢坂の関」と歌に詠まれた、あの逢坂の関を越えたとき、その逢坂山を春霞が隠し、都を見ることもかなわない。春は怨めしい。

そして、琵琶湖で舟にのり、波路をはるかに進み、北岸のかいづ海津の浦に着き、明け方には、あたりが朝の光に染まる中、「あさぢ浅茅色づく有乳山」と新古今の歌に詠まれた有乳山を越えた。

弁慶家臣たち ちようど、二月十日の夜、満月の都を出でて、

主従一同十二名とも、未だに着慣れない旅姿である。その篠懸衣で露や霜を払いながら、今日に始まり、いつまで続くかも知らない、白雪残る春の北陸路の旅を、急ぐのである。

義経は弁慶に、安宅の関を通過するための方策を協議するよう命ずる。弁慶は一同を抑え、下僕を呼び出し、笈おひと笠を取り上げ、義経を下僕姿に変装させる。

義経 さて弁慶。

弁慶 御前におります。

義経 たった今、旅人が通りすがりに話していったことを聞いたか。

弁慶 いや何も聞いておりません。

義経 安宅の湊に新しく関所を設けて、山伏を厳しく検問していると言っていたぞ。

弁慶 これはもつてのほかのことです。わが君が陸奥へ下ろうとしていることを知って、新しく関を設けたのでしょう。まさに一大事です。まずはこの傍らで、しばらくの間、協議をいたしましょう。

これはわが君にとって大変なことですので、みな思ったとおりの意見を述べていただきたい。

Benkei As we were hurried, we have already arrived at the port of Ataka. What about having a rest for a while here?

3. Discussion between Yoshitsune and Benkei

Yoshitsune orders Benkei to discuss a strategy for passing through the barrier at Ataka. Benkei controls the hot-blooded followers, calls the porter, and takes his *oi* and rain hat to give them to Yoshitsune to disguise him as a porter.

Yoshitsune Now, Benkei.

Benkei At your command, master.

Yoshitsune Did you hear what those passing travelers were talking about?

Benkei No, I did not hear anything, master.

Yoshitsune They said that a new barrier was established at the port of Ataka to rigorously investigate mountain priests.

Benkei How appalling! It must be newly established because they have learnt that my master is going to the Mutsu district. This is a serious trouble. We should stop here for a moment to discuss the issue.

[Facing the other followers] This is a serious problem for our master. Everyone, speak out your honest opinion.

One of the Followers

Such a barrier is not a major trouble. I respectfully tell you that we should make a frontal attack and break the barrier.

Benkei A moment! As you mention, it would not be a serious issue for us to break through one barrier. However, our master would face more troubles on his way afterwards, if we broke through this barrier.

[Facing Yoshitsune] I think it is important for us to make all the efforts in order not to have any trouble here.

Yoshitsune Do as you think best.

Benkei Yes, master.

I have an idea. We followers indeed look like mountain priests, but you, master, your noble bearing does not match the attire. Besides, people know you well. You will easily be spotted. I am worried about maintaining your appearance. I am terribly sorry to ask you this, but would you mind taking your monk's garment off and putting on the *oi* that the porter has, wearing his sedge rain hat low over your eyes, and following us in weary manner? People would then hardly notice you.

Yoshitsune That makes sense. Help me to take my clothes off, then.

家臣の一人 こんな関など、我々の方から言えばたいしたことではありません。正面からうち破つてお通りになるのがよろしいかと思えます。

弁慶 しばらく、お待ちなさい。あなたが言うように、この関一カ所なら、うち破つて通過するのは簡単であるが、関を破れば、ここを発つた後、先々のことが、もつと大変になる。

ここは、何としても事を荒立てないことが肝心だと考えます。

義経 ともかく、弁慶が良いと思うように取り計らいなさい。

弁慶 かしこまりました。

私に、ふと浮かんだ考えがございます。私をはじめお供のものは皆、いかにも筋骨たくましく山伏に成りすましていますが、何といてもわが君は、そうは見えず、世間にも知れていますので、このままでは目立ちます。おそれ多くも申し上げますと、篠懸の御法衣を脱がれ、あの下僕が背負う笈おひをそつと肩に置かれ、笠を深々と被り、いかにも疲れ果てた様子で我々より後ろに下がつてお通りになれば、人に気付かれることもないかと存じます。

義経 それは、もつともなこと。では、この篠懸を脱がせてくれ。

Ataka	Story
Benkei	Certainly. [Facing the porter] Hey, porter!
Footman	At your command, sir.
Benkei	Bring your oi.
Footman	Yes, sir.
Benkei	How honorable for you that our master puts your baggage on his shoulders! [Ai answers yes.] Go ahead of us and reconnoitre the barrier to closely observe whether the barrier officer is really investigating mountain priests.
<p>4. Reconnaissance of the Footman</p> <hr/> <p>Ordered by Benkei, the footman hides his <i>token</i> in his garment and leaves for the reconnaissance of the barrier (spying upon the barrier at <i>ichi-no-matsu</i> (the first pine) on the gangway bridge). He finds the heads of executed mountain priests are lined at the side of the barrier. While astonished at the scene, he makes a funny poem saying “The mountain priests must have escaped away, blowing their conch-shell horns, but they were blown away. I am wondering who chased them.” He rushes back to the group for a report. While the footman is away, Yoshitsune has taken off his mountain priest’s garment, including <i>token</i> and <i>suzukake</i>, and now wears the hat and <i>oi</i>, and holds a staff.</p>	

四 下僕の偵察

下僕は弁慶に命じられ、兜巾とぎんを懐に隠し、関所に偵察に出かける。そして関所には、処刑された山伏の首が並べられているのを見て、びつくりしながら、「山伏はかいふいて〔貝吹いて・掻い伏いて〕こそ逃げにけれたれおひ〔追ひ・笈〕かけてあびらうんけん〔有る・阿毘羅汗欠〕」とぞれ歌を読み、急ぎ、報告に戻る。この間に義経は、兜巾・篠懸すずかけなど山伏の法衣を脱ぎ、笠をかぶり笈を背負い、杖をつく。

弁慶　かしこまりました。おい強力。

下僕　ここにおります。

弁慶　笈を持ってこい。

下僕　かしこまりました。

弁慶　お前の笈をわが君が御肩に担がれるとは、なんと名誉なことではないか。お前は一足先に行き、関所の様子を見て、本当に山伏を取り調べているかまたはそれほどもないのか、しっかりと見て来てくれ。

下僕は弁慶のもとに戻り、舞台左手前の目付柱のところまで報告する。そして弁慶にざれ歌を誉められ、あとから付いてくるように命じられて狂言座に退く。

六 義経主従の出発

一行は立ち上がり、弁慶を先頭に橋掛りを幕際まで行き、引き返す。義経もあとに続くが、途中から舞台左手奥の後見座にすわる。

弁慶 それではご出立いたしましょう。

弁慶 まことに紅花は庭園に植えても目立つように、際立つわが君も大勢に紛れることはできないが、

家臣たち 下僕ならば、まさか気付かないだろうと、篠懸すずかけを着替えて、粗末な麻衣を身に付けて、

弁慶 下僕の背負っていた笈おひを、

義経 自ら取り上げて肩に掛け、

5. Report of the Footman

The footman returns to Benkei, humbly stays at *metsukebashira* (the marker column), which is at the left front of the stage. He reports the facts to Benkei, who praises the footman for the funny poem and orders him to follow the group. The footman leaves to the *kyogenza*.

6. Departure of Yoshitsune and His Followers

The group stands up, follows Benkei to cross the gangway bridge to the curtain, and then returns to the stage. Although Yoshitsune follows them, he has a seat along the way at the *kôkenza* located at the left back of the stage.

Benkei Shall we leave now?

Benkei Just as a safflower is remarkable in a garden, our master cannot hide among the masses. Therefore,

Followers he takes his mountain priest's costume off and puts on shabby hemp clothes, as people would not pay attention to such a footman.

Benkei He wears the *oi*, which is carried by a footman.

Yoshitsune Yoshitsune, himself, takes it and puts it on his shoulders.

Ataka	Story
Followers	He ties the rain coat and small box on the <i>oi</i> .
Yoshitsune	I hide my face with <i>ayasugegasa</i> (a sedge hat woven in twill weave design),
Followers	leaning on a stout stick,
Yoshitsune	disguising myself as a footman with feet in pain,
Followers	He staggers, totters. How pitiful it is that he has to do this.
Benkei	It is better for you to follow and come after us. Now, everyone, go through here.
The Follower at the Line Head	Yes, sir.
7. Dialogue between Benkei and Togashi	
The follower of Togashi stands up and notices Benkei and his group crossing the gangway bridge. He reports it to Togashi. Follow his man, Togashi stands up and calls to Benkei, standing at the <i>jōza</i> . Yoshitsune is the <i>kōkenza</i> , and the other followers stand and line on the gangway bridge.	

家臣たち 笈の上には雨具や小箱を結びつけて、

義経 綾菅笠あやすげがさで顔を隠し、

綾菅笠…綾型に斜め交互に編んだ菅笠

家臣たち 金剛杖にすぎり、

義経 足が痛そうな下僕の姿で、

地 よろよろと歩かれるありさまは
なんともいたわしいご様子だ。

弁慶 私どもより下がって、後からついてこられるのがよろしかろうと存じます。それでは皆さんお通りなさい。

家臣の先頭 承知しました。

七 弁慶と富樫の問答

富樫の家臣が立って橋掛りからやってくる弁慶の一行を見つけ、富樫に報告する。富樫は家

Ataka	Story
The Follower of Togashi	Excuse me, master, but many mountain priests are coming to pass through this barrier.
Togashi	O, mountain priests are coming. I see. [Facing Benkei] Gentlemen of traveling priests, this is a barrier.
Benkei	I understand. Recently, training monks were dispatched by Todaiji Temple in Nara to provinces for the sake of rebuilding the temple. I am in charge of the region around Hokurikudō and travel as you can see. Well, first of all, would you join us by making a donation?
Togashi	How respectful and commendable! Although I would love to contribute a donation, this is the barrier to stop only mountain priests.
Benkei	May I ask what the reason is?
Togashi	Lord Yoritomo has fallen out with Yoshitsune, and there is a rumor that Yoshitsune is disguised as a mountain priest traveling with eleven followers escaping to Ōshū for protection under Fujiwara no Hidehira. An order has then been issued to newly establish barriers in the provinces and strictly investigate mountain priests, who try to go through the barriers. Hence, I am in charge of this barrier at Ataka and take them into custody. In particular, you are a large group. I shall not allow even one of you to pass this barrier.

臣を従えて立ち上がり、常座に立った弁慶に声を掛ける。義経は後見座、家臣一同は橋掛りに立ち並ぶ。

富樫の家臣 申し上げます。山伏たちが大勢通ります。

富樫 なに山伏がお通りあると言うのか。承知した。

やあやあ、諸国修行の皆さん、ここは関所です。

弁慶 了解しました。この度、奈良東大寺の建立のために、諸国へ修行僧が派遣されています。北陸道は、この私が担当し、こうして旅をしております。まずはご寄付にお加わり下さい。

富樫 これはご立派なこと。寄付には加わりたいと思いますけれども、ここは山伏たちに限って取り押さえる関所なのです。

弁慶 さてその理由は何でしょう。

富樫 はい、頼朝、義経のご兄弟が不仲になり、判官殿ほうがんは奥州の藤原秀衡ひでひらを頼られ、お供ともども十二名で偽山伏となって奥州へ落ち延びようとしているという話が伝わってまいりました。そこで、国々に新たに関所を設け、山伏を厳しく取り調べるようにとの命令が下されたのでございます。この地は私が担当し、山伏を取り押さえておりま

Ataka	Story
Benkei	I understand your circumstances. However, the order tells you to catch false mountain priests, is that not so? Could it be that the order tells you to take genuine mountain priests into custody?
The Follower of Togashi	Watch your mouth. We just killed three mountain priests with swords yesterday.
Benkei	So, was the killed priest Yoshitsune?
Togashi	How annoying! No more question! I will not allow any of you to go through.
Benkei	So, you mean, we too are to be killed here?
Togashi	Absolutely.
Benkei	How outrageous! What bad timing we encountered for trying to pass through this barrier! We now have very little choice. Before dying, let's make a last prayer, and gracefully be killed with honor!
	[Facing others] Everyone, gather together here.
Followers of Yoshitsune	Yes, sir.

す。特に皆さんは大勢なので、一人たりともお通しするわけにはいかないのです。

詳細な事情はわかりました。それは偽山伏を取り押さえよとのご命令で、本物の山伏を取り押さえよとのご命令ではございますまい。

富樫の家臣 いえ、昨日も山伏を三人も斬って捨てたからには

弁慶 その斬った山伏は判官殿か。

富樫 なんと厄介な事を聞く。問答無用。一人も通すまい。

弁慶 それは、私たちも、ここで斬られるということか。

富樫 その通り。

弁慶 なんと不都合なこと。とんだところに通りかかってしまったものだ。こうなったら力が及ばない。それでは死ぬ前に最期の勤行をして、いさぎよく斬られよう。皆、近くに集まりなさい。

義経の家臣一同 承知いたしました。

8. Devine Service by the Group of Benkei

The simple but strong beat of *notto* (the music played before a prayer) music starts. Benkei and Yoshitsune's other followers start to prepare a prayer at the site. They tie up the sleeves of their *mizugoromo* at the shoulder with bands, put their fans in their garments, and take up their Buddhist rosaries. Afterwards, led by a roughly sitting *Shite*, they have a seat in a triangle at the center of the stage.

Benkei and Followers

Now, let's start our last prayer!

Mountain priests practice the training originally inherited from En no Ozunu, and their appearance models the divine body of Acala (Fudō-myōō).

First, *tokin* is a crown, representing the five wisdoms of Mahavairocana (Dainichi-nyorai).

The mountain priests put it on their heads, which has twelve folds based on the twelve fatalities of creatures (the twelve causes and results which create the reincarnation of life through the past, present, and the future).

They wear the costume in the color persimmon, which symbolizes the Mandala of the Diamond Realm (the map, which describes the solid wisdom of Mahavairocana, who casts our delusions away).

They wear a pair of black gaiters, which symbolizes the Womb Realm (the world, which represents the mercy of Mahavairocana that leads and saves the masses).

八 弁慶一行の勤行 ごんぎょう

囃子の力強いノットの演奏が始まり、弁慶一行は祈祷の準備にかかる。上衣の水衣の肩をたすきで結び上げ、扇を懐にしまい、数珠を持つ。その後、シテを先頭に、舞台中央に三角形に居並ぶ。

弁慶・家臣一同 さあ、最期のお勤めを始めよう。

そもそも山伏は、役の行者の修行を手本として受け継ぎ、その身は不動明王の尊いお姿をかたどっている

兜巾とぎんとは大日如来の五種の智慧をかたどった（大日如来の）宝冠である。

そこには十二因縁（生命が過去・現在・未来を流転する十二の原因と結果）にちなんで十二のひだを取って頭に載せ、

身には金剛界くわんごんの九会曼陀羅（迷いを払う大日如来の堅固な智徳を描く世界図）をかたどった柿の篠懸を着し、

足には胎藏界たいざうかい（大日如来の慈悲心が衆生を導き救うさまを示す世界）を表す黒色の脚絆けいばんを履き、

Also, the eight holes through which pass the straw laces of their sandals symbolize the lotus with eight petals in the Pure Land and represent their hearts to stand upon it.

When they open their mouths for breath, they exclaim a Sanskrit character, *a*. When they close their mouths, they pronounce *un*. They embody the truth.

Although mountain priests are like living Buddha, you now try to kill them.

The fierce resentment of the divines in the underworld to your behavior is beyond our imagination.

You must immediately receive the punishment from the god of Kumano, in whom we believe.

Group Reciters

They recite a mantra, *onabiraunken*, and rub their rosaries with rattling sounds. (But Togashi is not daunted.)

9. Benkei Recites the Kanjin-cho

Responding Togashi's request to recite the *kanjincho*, Benkei steps back to the *kōkenza* in the left back of the stage, passes his rosary to *kōken* (supervisor), and receives a scroll from him. Benkei stands slightly left of the center front of the stage and pretends to read out the *kanjincho*. While unfolding the scroll, he recites the statement of intent from memory. This scene is the *Kanjincho*, which is recognized as one of the three greatest recitals (*san-yomimono*), and the climax of this drama.

地

オンアピラウンケンと呪文を唱え、数珠をさらさらと押しもめば、冥界の神仏のお怒りはどれほどか推し量るのも難しく、我が信仰する熊野権現の御罰をたちどころに受けることことは間違いないだろう。

ここで討ち取ろうとなさるとは、

呼吸に合わせて口を開けば阿の字を唱え、口を閉じれば吽の字を唱えて真理の姿を体現する、

生き仏ともいうべき山伏を、

九 勧進帳の読み上げ

富樫の勧進帳朗読の求めに応じ、弁慶は舞台左奥の後見座に下がり、数珠を後見に渡して巻物を受け取り、舞台正面先左手寄りに立ち、勧進帳（寄付募集の趣意書）を読み上げるふりをする。巻物を広げつつ、実は弁慶がそらで趣意文を語るのが、「三読物」の一つ、「勧進帳」で、本曲の山場である。

さてまた踏んでいる八つ目の紐を通す穴を持ったわらじは

極楽の八葉蓮華を踏まえている。

Ataka	Story
Togashi	It is a great prayer. You mentioned that you travel to collect donations for Todaiji Temple in Nara. You must have the <i>kanjincho</i> (the statement of intent for asking donations) for it. Would you read it for us now? We would sincerely listen to it.
Benkei	What? Are you asking me to read out the <i>kanjincho</i> ?
Togashi	Certainly.
Benkei	I see.
We have no such <i>kanjincho</i> . However, I remove an ordinary scroll from my <i>oi</i> and start to read it loudly, pretending that I am reading the <i>kanjincho</i> .	
Benkei	Since Gautama Buddha, the unparalleled leader of living things, entered nirvana just as the fall moon hides behind a cloud, no one comes to enlighten the illusion of all living beings, who eternally reincarnate and flow, as having a long dark night dream.
However, not so long time ago, there was an emperor, whose name was Shōmu. He was bereaved of his beloved empress and could not suppress his love. His eyes wept all the time with big pearly tear-drops. He however decided to end the sorrow and to accumulate benefactions. He therefore constructed a statue of Vairochana.	

ところが、そう遠くない昔に、聖武天皇という御名の帝がおられたが、最愛の夫
と死別し、恋慕の思いを抑えきれず泣きはらし、涙の乾く暇もない様子であった。
しかしその悲しみをひるがえし、善行へ振り向けて、盧遮那仏るしゃなぶつを建立された。

衆生の導き手であった釈迦如来が、秋の月が雲に隠れるように入滅されて以来、永
遠に生死を繰り返す衆生の、長い闇夜の夢のごとき迷いを覚ましてくれる
人はおられない。

はじめから勧進帳などありはしない。笈おひの中から往来の巻物（手紙文例集）を取り出し、そ
れを勧進帳と称して、高らかに読み上げ始めた。

弁慶
わかりました。

富樫
その通りです。

弁慶
なんと、勧進帳を読めとおっしゃるのですか。

富樫
お勤め、ご苦労です。先ほど、奈良東大寺の勧進とおっしゃったが、それでは勧進
帳をお持ちでないことはありますまい。ここでお読み上げ下さい。拝聴いたしま
しょう。

Regretting the ruin of such a venerable holy place, Shunjōbō Chōgen now asks donations from people in all the provinces. Even as little as a sheet of paper or half of a penny, people who offer donations for the reconstruction will fully enjoy their lives in this world and will sit on many thousands of lotuses in the Pure Land in the other world.

Benkei embraces Buddha and deferentially vows, respectfully announces, and reads out as loud as it echoes to the heaven.

Togashi Officers at the barrier at Ataka marvel and are overwhelmed by his powerful speech. They thus let the group go through.

Togashi Please go through right now.

Benkei Thank you.

10. Confrontation between the Group of Benkei and Togashi and His Follower

A follower of Togashi notices Yoshitsune at the center of the stage and reports his observation to Togashi.

これほどの由緒ある霊場が絶えてしまうことを悲しんで、俊乗坊重源しゅんじょうぼうちゅうげんが諸国に寄付を募ったのである。たとえ紙一枚、銭半分のようになわずかなものでも、寄進をされた方々は、この世では比類のないほどの楽しみを謳歌し、来世では極楽浄土の数多くの蓮華の台に生まれるであろう。

うやうやしく礼をし、仏に帰依し奉りつつ、謹んで申し上げると、天に響けとばかりに読み上げた。

富樫 あまりの迫力に関所の人々は肝をつぶし、

地 恐れ入って通したのであった。

富樫 急いでお通りください。

弁慶 かしこまりました。

十 弁慶らと富樫主従の対決

富樫の家来が義経をみとがめ、富樫に報告する。

Togashi takes his right sleeves off from his shoulder and waits for Yoshitsune, holding his sword under the arm. Yoshitsune, who is disguised as a porter, comes. Togashi stands up to prevent Yoshitsune, who then withdraws to the *joza* at the left back of the stage, kneels down and looks at the ground. When all of Yoshitsune's followers try to rush back from the gangway bridge, Benkei runs to the front to control the impetuous followers, and argues with Togashi. In mock anger, Benkei treats the interrogated Yoshitsune as a mere footman and beats him with a staff, sending him to the *kōkenza* so he may pass the barrier. When Togashi tries to stop Benkei, the other followers advance upon Togashi in two lines. Benkei strives to stop them by holding his stick horizontally. In the end, Togashi and his followers yield and step back behind the musicians.

A Follower of Togashi

Excuse me, master, but the man going over there is Yoshitsune.

Togashi You, porter over there, stop now.

The Followers of Yoshitsune

Oh my! They doubt our master. Our luck comes to an end here.

Benkei No, hold yourself in for a moment. Don't panic and cause our strategy to fail.

[Facing Yoshitsune and in a severe tone] Hey. Why does the porter not come to this side?

Togashi I stopped him.

Benkei May I ask why you stopped him?

Togashi My follower reports to me that the footman resembles somebody.

富樫は右肩脱ぎとなり、太刀をかかえ待つ所へ、下僕に身を装った義経が通りかかる。富樫は義経を阻止し、義経は舞台左手奥の常座に下がり、膝をつき、うつむく。弁慶は列の先頭に走り戻り、富樫とやり合う。そしてみとがめられた義経をあくまで下僕としてあしらい、腹立ちを装って杖で打ち叩き、関を通そうと後見座に押しやる。それをとどめようとする富樫に対し、一同は詰め寄るが、弁慶は杖を横にし懸命に制する。結局は富樫側が譲り、囃子方後方の後座に下がる。

富樫の家臣 申し上げます。判官殿ほうがんが通ろうとしています。

富樫 おいそこの下僕、止まれ。

義経の家臣 同 さあわが君を怪しんでいるぞ。今こそ運のつきだと、一箇所に立ち戻る。

弁慶 いや、ちよつと待て。あわてて、しくじるな。

おい、どうしてあの下僕は来ないのか。

富樫 それは私が留めたのです。

弁慶 それは一体どうしてお留めになったのですか。

富樫 あの下僕が、ある人に似ていると申す者がいるので、留めたのです。

Ataka	Story
Benkei	What did you say? It is nothing special that one human is similar to another human. So now, who is he similar to?
Togashi	I was told that he is similar to Yoshitsune. I will hold him here until things can be clarified.
Benkei	What!? That is impossible! It will become an unforgettable event in your lifetime to be mistaken for Yoshitsune. But how annoying you are! We are supposed to reach Noto (northern Ishikawa Prefecture) by sunset. With such a light burden on your shoulders, you are so sluggish that people doubt you. You've been annoying me for a long time and now you prove that my feeling is reasonable. I will let you know it!
Saying so, I, Benkei, firmly hold a stout stick and beat Yoshitsune.	
[Facing Yoshitsune] Hurry up! Go, go now! [Togashi tries to stop it.]	
Benkei	[Facing Togashi] Ah, are you a thief as you put your eyes on our luggage?
Reciters	Eleven mountain priests almost unsheath their swords and censure Togashi and his followers as Togashi and the others draw swords against such an unworthy porter and they must intend to bully the weaker, or they are such weaklings.

弁慶 何ですと、人が人に似ているのは、珍しくもないことでございます。それで、誰に似ているのですか。

富樫 判官殿に似ていると申す者がございます。事の真偽がはっきりするまでの間、ここに留まっていたいただきます。

弁慶 なんと、言語道断なことである。判官殿に似ているといわれた下僕めは、一生の思い出だろうが、ああ腹が立つ。日も高く、能登の国〔石川県北部〕まで行けると思っていたが、わずかばかりの笈おひを背負って、ぐずぐずと遅れるから、人が怪しむのだ。だいたいこの間から憎たらしいと思っていた。思い知らせてやろう

と言って、金剛杖を取り直し、散々殴りつける。

さっさと行け。

弁慶 (下僕を押しとどめ) 笈おひに目を付けるとは、さては(富樫は)盗賊か?

地 皆さんは何のために、これほどつまらぬ下僕に向かい、太刀をお抜きになるのか、人を侮り、弱い者いじめをなさるおつもりか、それとも臆病なのかと、十一人の山伏は、富樫たちに詰め寄った。

Every demon must be scared of their strength.

Togashi It seems we have made a mistake. Well, please go through.

11. Distress of Benkei

Benkei releases the tucked sleeve of the *mizugoromo*, enters the stage, and announces at the *joza* at the left back that they have come a long way from the barrier at Ataka. Yoshitsune puts down his hat and *oi* and sits on a folding portable chair. Everyone lines up to the right of him, except Benkei, who has a seat at the center of the stage and laments the misfortune of Yoshitsune.

Benkei We have come quite a distance from the barrier. Please have a rest here for a moment.

[Facing the others] Everyone, come closer.

Although we were forced to an extremity, I apologize for my inexcusable behavior toward you at the barrier. I cannot bear the fact that at this phase I had to beat my master. I am so regretful that your fortune as a warrior has declined to such an extent.

Yoshitsune You are wrong, Benkei. Your intelligence at the barrier is beyond a human's. Heaven must have helped us there. Although I almost gave up my future when the officer at the barrier doubted me, you beat me up to save me as if I were a real porter. It is not your strategy alone. It must be a prophecy of the Great Bodhisattva Hachiman. Thinking of it, how grateful we should be!

刀を抜きかけて、勢いよく掛かっていく様は、どんな天魔鬼神でも恐れをなすほどである。

富樫 これは大きな間違いだったようですね。さあさあ、お通り下さい。

十一 弁慶の嘆き

弁慶は水衣の肩を下ろし、左手奥の常座で安宅の関をはるかに遠ざかったことを述べる。義経は笠と笈を取り、床几しょうぎに腰掛け、一同はその下手に居並び、弁慶は舞台中央にすわり、義経の不運を嘆く。

弁慶 関所から随分離れたので、ここでしばらくお休みください。皆も近くにお集まりください。

先ほどは、あまりの困難に追い込まれたとはいえ、突拍子もない振舞をしましたこと、お詫び申し上げます。私が我が君を打つことになろうとは。ご武運が尽き、弁慶の杖にすら当てられるようになられたかと思うと、ますます情けない思いです。

義経 それは心構えが違うと思うぞ、弁慶。先ほどの機転は、人間業ではない。天のご加護があつたと思え。関所の役人どもが私を怪しみ、もう終わりだ、と思つたが、本当の下僕のように散々に打ち、私を助けてくれたのは、弁慶一人の謀ではない。き

12. Distress of Yoshitsune

Yoshitsune reminisces over his past and laments his current situation.

Reciters Although it is said that we live in the Age of the Decadent Law, the sun and moon are still in the sky. Whatever excuse I have, I must receive divine punishment for I have beaten my master with a staff.

Yoshitsune It is said that observing circumstances, one understands his past which created the present situation, as well as his future which will be created by the present situation. That is exactly true of myself.

Reciters Bad luck comes one after another in February. Today in the end of February, it is amazing that we could manage to escape from the danger.

Yoshitsune The master and the followers all remain dazed,

Reciters Just as if awakening from a dream, looking at each other, and shedding tears.

Reciters Ah, Yoshitsune was born in a warrior family, confided his life to his brother, Yoritomo, and departed to chase and kill the Heike clan with a readiness to cast his life into the water of the western sea.

つと八幡大菩薩のお告げであつたのだ。そう思えば、なんと有難いことだろう。

十二 義経の嘆き

義経は自らの過去を振り返り、今の身の上を嘆く。

地 この世は末法の世になったというが、太陽や月が地に落ちたわけではない。たとえ

どんなに理由があつたとしても、主君を杖で打つことの、天罰がくだらないわけではない。

義経 今の有様から、その原因となつた過去を知り、また未来の結末を知るといふが、

地 まさにそれを思い知る我が身が、つらい年月を送り迎えた二月下旬の今日、危難に

あつても無事に逃れられたとは、不思議なことだ。

義経 主従十余人は、今更のように、

地 夢から覚めたように茫然として、互いに顔を見合わせ、涙を流すばかりであつた。

地 それにしても、義経は、武家に生まれ、一命を頼朝に捧げて、自らの命を西海に沈

He has never felt ease since then, as he repeatedly camped out and rest his head on his armor's sleeve. Sometimes on boats, he has been exposed to violent winds and waves, and sometimes while the deep snow hides the hoof of his horse, he has charged forward on the spine of the mountains. He advanced upon the enemy at Suma and Akashi and fought with them. With all these efforts, he annihilated the Heike clan only three years after the family's exile from Kyoto. However, his achievement in creating the age for the Genji clan means nothing to him today. What kind of karma has brought him to such a condition?

Yoshitsune Although I know that nothing goes as I wish in this world,

Reciters when he thinks back on things, while an honest person is suffering, a disloyal subject, who slanders others, behaves more and more proudly. While he is ebullient at a place above the clouds, do I have to be tortured with the frost and snow in remote places and bury my name under the rural snow? The gods and Buddha are supposed to rectify things for reason and order, but do they not exist any longer in this world? How reproachful this world is, how reproachful this world is!

13. Visit of Togashi and His Follower

Togashi asks a follower to take him to Yoshitsune's group with a bottle of sake in order to apologize for his disrespectful behavior at the barrier.

Togashi Who goes there?

Follower At your command, master.

義経

この世は、思うようにはいかない^{ざんげん}と知りながらも、める覚悟で平家追討に向かい、野営を繰り返し、鎧の袖を枕に休むなど、まどろむ暇もなく波の上、船の上で、激しい波風に身を任せて戦ってきた。あるときは、山の尾根伝いに馬の蹄もみえないほどの雪の中を進軍し、須磨や明石の敵陣を目指した。そして、都落ちから僅か三年で平家を滅ぼし、源氏の御世を作った功績も、今ではむなしくなってしまった。これは、いったいどのような因果によるものだろう。

地

思い返すと、正直な人は苦しむばかりで、讒言^{ざんげん}をする不忠の臣はますます大きな顔をしている。はるか雲の上で威勢を張る連中がいる一方で、私は辺境の霜や雪の中で、責められて名を埋めるのか。理にかなうはずであるのに、もうこの世には神も仏もおられないのだろうか。恨めしいこの世の中よ。何と恨めしい世の中よ。

十三 富樫主従の見舞い

富樫は先刻の非礼を詫^わびるため、酒で一行を見舞いたいと家臣を通じて弁慶に伝える。

富樫

誰かおるか。

家臣

ここにおります。

Ataka	Story
Togashi	I am so ashamed to have made unreasonable demands of that group of mountain priests who have just passed. I would like to catch up with them and offer them a cup of sake. Go ahead of me and hold them back.
Follower	Yes, master. [Facing Benkei] Excuse me, sir. We would like to apologise for our disrespectful behavior toward you a moment ago. The master of the barrier says that he would like to come here with a bottle of <i>sake</i> as he regrets his behavior.
Benkei	Oh my! We will see him right now.
14. Benkei's Intelligent Work	
While Benkei calls upon the other followers of Yoshitsune to remain vigilant, he holds a drinking party and moves around the stage, with the music of <i>utai</i> .	
Benkei	I see. He may be trying to flatter to us by making us merry with a cup of <i>sake</i> , seemingly provided with good faith. Stay sharp, everyone.
Reciters	After being warned by Benkei to avoid arousing Togashi's suspicions, Yoshitsune's followers sit in a circle behind a mound. A party to celebrate the chrysanthemum blossoms starts, as appropriate for the mountains.

富樫 先ほどの山伏たちに無礼なことをして、あまりに面目もないので、追いかけて、酒

を一つ振舞いたい。お前は一足先に行つて、お引き留めしておけ。

家臣 かしこまりました。

申し上げます。先ほどは失礼いたしました。あまりに面目もございませんので、関
守が、酒を持ち参上したいと申しております。

弁慶 なんとということか。すぐにお目にかかりましょう。

十四 弁慶の立ち働き

弁慶は、一同に警戒を呼び掛けつつ、宴席を取り持つ様子で、謡に合わせて舞台を立ち回る。

弁慶 なるほど、よくわかった。いかにも好意にあふれた盃ごとで機嫌をとろうというの
だな。油断するな。

地 相手に怪しまれるな、おのおの方と、弁慶に注意され、一同は山陰に車座になつて
座ると、山路にふさわしいめでたい菊の酒宴を催した。

Ataka		Story
Benkei	O, graceful stream in the mountain, ...	
Reciters	It reminds me of the party of <i>kyokusu-no-en</i> , in which we float a cup of <i>sake</i> in a winding stream, enjoy reciting impromptu poems before the cup passes in front of you, and have some <i>sake</i> from the cup. Let me have a dance.	
I, Benkei, used to be the most artful entertainer in the temple in Mount Hiei. I was good at dancing for entertainment. The poem recited with such a dance sounds like the water of streams, making a waterfall and echoing the surrounding rock walls...		
15. Benkei Dances		
Benkei opens his fan and pours sake into Togashi's glass. As requested, he dances for entertainment. The dance is <i>otoko-mai</i> (a male dance).		
Benkei	The roar of the waterfall, ...	
Benkei	Ah, I am drunk. I, the senior priest in this group, would like to fill your glass.	
Togashi	It is my pleasure. Or better yet, would you have a dance for entertainment?	
Reciters	The roar of the waterfall,	
[Otoko-mai]		

弁慶 ああ風流な、山の清流に、

地 山の清流に盃を浮かべ、盃が流れ去る前に採り上げて、即興の詩を詠じて楽しんだという、(和漢朗詠集にある) 曲水の宴を思い出させる。私も、詩ならぬ舞を舞おう。

もともと、弁慶は、比叡山きつての芸達者で、余興の舞いが上手。その延年の舞に謡うのは、この山水が滝になって落ちて岩に響く音のようになると響く和歌、

十五 弁慶の舞

弁慶は扇を広げて富樫に酌をし、座興の舞を舞う。

弁慶 「鳴るは滝の水」

富樫 ああ、酒に酔ってしまいましたので、先達山伏の私がお酌をいたしましょう。

地 それでは頂きましょう。まずは一さしお舞い下さい。

地 「鳴るは滝の水」

Benkei The roar of waterfall,

16. Finale

Benkei finishes his dance in the *jōza* at the left back of the stage. Encouraged by him, Yoshitsune and others quickly leave the party. Then at the center of the stage, Benkei bows to Togashi and his follower in excusing themselves, and finally conquers the difficulties.

Reciters Regardless of how strong the sun is, the waterfall always roars.
Everyone, hurry up and leave while I am doing this. Let's depart now. Don't trust in those barrier keepers.

Well, the barrier keepers, I have to go. Benkei then says good-bye and takes his *oi* upon his shoulders. While they have experienced a danger comparable to treading upon the tail of a tiger, Yoshitsune and his followers now feel relief in finally being able to escape from the fangs of a poisonous snake. They continue their travel to the province of Mutsu.

弁慶

「鳴るは滝の水」

十六 結末

弁慶は舞台左手奥の常座で舞い終え、一同を促すと義経以下は足早に去る。そこで舞台中央で礼をして富樫主従に暇を述べ、ようやく危地を脱する。

地

「日は照るとも絶えずとうたり絶えずとうたり」と弁慶は謡い舞い、日は照ついても絶えずとうとうと音を立てていると油断を戒め、急いでお立ちなさい、出発しましょうと呼びかける。

そして関守のご一同よ、これでおいとま申します、さらばと語りかけ、笈おいを肩に掛け、虎の尾を踏みながらも、毒蛇の口をようやくやく逃れたかと安堵して、義経一行は陸奥の国へと下つていった。

Ataka

Synopsis

Although Minamoto no Yoshitsune had performed meritorious services in the destruction of the Heike clan, he fell out with his brother, Minamoto no Yoritomo. Yoshitsune found himself with no choice other than to escape with his trusted followers, including Benkei, to Hiraizumi in the Ōshū region and turn to Fujiwara no Hidehira, who was a supporter of Yoshitsune. He and his followers are disguised as mountain priests and reach the barrier at Ataka in Kaga, one of the barriers newly established by Yoritomo, who has heard rumors about the group of pseudo-mountain priests and is trying to capture them. At the Ataka Barrier, they meet the barrier master, Togashi.

Benkei, who wants to pass the barrier at all costs, lies to the barrier officer that they are a group of mountain ascetic priests collecting donations for the reconstruction of Todaiji Temple. Togashi, the barrier master, is suspicious of them and compels Benkei to read the *kanjinchō* – a letter of intent for constructing or repairing temples – which proves that they actually are fund-raising monks for Todaiji Temple. Benkei then perfectly reads a scroll as if he is reading a real *kanjinchō*. Overwhelmed by his vigor, Togashi initially allows them to pass through the barrier. However, he notices Yoshitsune, who is disguised as a porter. Thinking quickly, Benkei suddenly reproaches Yoshitsune for bringing suspicion upon the entourage and beats Yoshitsune with his stout staff. Overwhelmed by Benkei's determination, Togashi lets them pass.

To apologize for his disrespectful behavior at the barrier, after the group has finally passed through the barrier, Togashi later catches up with the group of Yoshitsune and Benkei. Togashi then starts to drink with them. Since Benkei suspects that Togashi might be trying to entrap them, he exercises vigilance while performing the *Ennen-no-mai* (a dance performed at temples for peace and longevity). Then, the group led by Yoshitsune and Benkei takes leave of the people at the barrier and immediately leaves to escape to Mutsu Province.

Highlight

Ataka is a masterpiece of genzai noh, in which the story evolves as time actually flows. A group of twelve people, including the master Yoshitsune and his followers, is disguised as mountain priests to escape from the capital, and Benkei leads the group.

Kokata (a juvenile noh actor) plays the master Yoshitsune.

The highlight of this drama is the encounter of Benkei and Togashi at the barrier in Ataka. The story evolves breathlessly from the scene where Benkei reads aloud the *kanjinchō*, to the scene where he beats his master, and to a standoff between the group of mountain priests and Togashi and his follower. *kanjinchō* is recognized as one of the three greatest recitals (*san-yomimono*) and the technique of reciting this *utai* is secretly passed from generation to generation. The complex combination of the recital and hand drums, in which the vocal and instrument sound as if they are competing with each other, create a climax of the music of this drama. After safely going through the barrier at Ataka, there is a scene in which the audience calmly listens to Yoshitsune's tragic story. However, the peace is broken by the visit of Togashi. In the end, Benkei manages to get his group over the difficulty with his intelligence and dance. The story keeps the audience attentive until the end. This allows the audience to enjoy not only the story but also the musical aspects of noh and the fascinating aspects of noh dance. The whole story is the origin of a famous Kabuki play "*Kanjinchō*".

Category	The fourth group noh, <i>zatsunoh</i> (miscellaneous noh); <i>genzaimono</i>	
Author	Kanze Kojirō Nobumitsu (according to one theory)	
Subject	the seventh volume of <i>Gikei-ki</i> (Tale of Yoshitsune)	
Season:	Spring (February)	
Scenes	<i>maeba</i> (the first half of the drama)	The barrier at Ataka in the Kaga region
	<i>nochiba</i> (the second half of the drama)	The barrier at Ataka in the Kaga region
Tsukurimono	none	
Characters	<i>Shite</i> (lead part) <i>Kokata</i> (juvenile actor) <i>Tsure</i> (the companion of <i>Shite</i>) <i>Omo-ai</i> (main interluding cast) <i>Waki</i> (supporting cast) <i>Ado-ai</i> (other interluding cast)	Musashibō Benkei Minamoto no Yoshitsune (eight, nine or ten bit players), the followers of Yoshitsune carrier in the group of Yoshitsune (footman) Togashi the follower of Togashi
Masks	no mask (<i>hitamen</i>)	
Costumes	<i>Shite</i> <i>Kokata</i> <i>Tsure</i> <i>Omo-ai</i> <i>Waki</i> <i>Ado-ai</i> :	<i>tokin</i> (a small, black headdress worn by mountain priests), <i>suzukake</i> (tufts for the costume of mountain priests), <i>shima-mizugoromo</i> (a type of striped knee-length <i>kimono</i>), <i>kitsuke/atsuita</i> (thickly woven <i>kosode</i> type of <i>kimono</i>), <i>shiro-ōkuchi</i> (<i>hakama</i> in <i>ōkuchi</i> (wide)-style, white), <i>koshi-obi</i> (belt), a small sword, a fan, and Buddhist prayer beads. Later, holds a scroll. <i>tokin</i> , <i>suzukake</i> , <i>mizugoromo</i> , <i>kitsuke/atsuita</i> , <i>shiro-ōkuchi</i> , <i>koshi-obi</i> , a small sword, a fan, and Buddhist prayer beads. After the change of costume on the stage (<i>monogi</i>), a sedge rain hat, <i>oi</i> (a box that monks and mountain priests carry on their shoulders), and a stout staff. Following the costumes of <i>Shite</i> . <i>tokin</i> , <i>kitsuke/atsuita</i> , <i>kukuri-bakama</i> (<i>hakama</i> with draw strings at the bottom), <i>kyahan</i> (gaiters), a small sword, <i>oi</i> , and rain hat with a stick. <i>nashi-uchieboshi</i> (<i>eboshi</i> -style warrior headdress), a white headband, tops and bottoms of <i>hitatare</i> (<i>kimono</i> for warriors), <i>kitsuke/atsuita</i> , <i>komi-ōkuchi</i> (<i>hakama</i> worn under another bottoms), a small sword, and a fan. tops and bottoms of <i>kyogen</i> costume, <i>kitsuke/shima-noshime</i> (<i>noshime</i> style striped <i>kimono</i>), a small sword, a fan, and a sword.
Number of scenes	one	
Length:	about 1 hour and 30 minutes	

安宅（あたか）

あらすじ

平家討伐に大功績をあげながら、兄・頼朝と不仲となった源義経は、弁慶など腹心の家臣とともに山伏の一行に身を変えて都落ちし、恩人・藤原秀衡を頼るべく、奥州平泉を目指して旅を続けていました。その話を聞きつけた頼朝は、新しい関所をもうけ偽山伏の一行を捕縛するよう命令を下します。加賀の国安宅の関もその一つで、富樫の某という者が関守を務めていました。そこに義経一行がさしかかります。

なんとしてもこの関所を通るため、弁慶は東大寺再建の寄付を募る山伏の一行だと偽ります。不審に思った富樫が、「東大寺の勧進聖なら、勧進帳をもっては来ないはず」と迫ると、弁慶は、間に合わせた巻物を、あたかも本物の勧進帳のように朗々と読み上げました。その気迫に、富樫は、一端は通行を許しますが、強力に変装した義経を見咎めます。弁慶は、とっさの機転で、「お前のために疑われた」と義経を責め、金剛杖で打ち据えます。その迫力に押された富樫は、通行を許します。

やっとのことで関を通った一行の前に、富樫が追ってきて、非礼を詫び、酒宴となります。弁慶は、富樫の罠か、と疑いながら、座興に延年の舞を舞い、心を許さずに暇を告げ、一向は陸奥へ落ち延びていくのでした。

みどころ

「安宅」は、時系列で物語が進む「現在能」の代表作です。主従12人が偽山伏に扮して都を逃れて行きますが、一行を束ねる役割が弁慶で、主君の義経に扮するのは子方です。

この曲の最大の見せ場は、関所での富樫と弁慶との対決です。弁慶の勧進帳の朗読から義経殴打、山伏一同と富樫主従とのにらみ合いと、息もつかせぬ展開です。さらに、三読物の一つとされる勧進帳は、それ自体が謡の秘伝で、鼓との絶妙なせめぎ合いが面白く、聴かせ所でもあります。そして関所を無事に通過した後、義経が悲劇を語る場面もまた聴かせどころですが、そこへ、富樫が訪れ、最後には弁慶の機転と舞によって、ようやく窮地を脱することができるのです。終曲まで気の抜けない展開で、能の音楽的な面や舞踊的な面白さをも十分味わいながら、楽しめる作品です。歌舞伎十八番「勧進帳」のもとにもなっています。

分類 四番目物・雑能、現在物
作者 観世小次郎信光（一説）
題材 「義経記」巻七
季節 春（2月）
場面 前場・後場とも、加賀の国安宅関
作り物 なし

登場人物 シテ 武蔵坊弁慶
子方 源義経
ツレ （立衆九人）義経の家臣
オモアイ 義経一行の強力（下男）
ワキ 富樫の何某（なにかし）
アドアイ 富樫の家臣

面 直面
装束 シテ 兜巾（ときん）、篠懸（すずかけ）、綿水衣（しまみずごころも）、着付・厚板、白大口、腰帯、小刀（ちいさがたな）、扇、数珠。後に巻物を持つ
子方 兜巾、篠懸、水衣、着付・厚板、白大口、腰帯、小刀、扇、数珠。物着で笠、笈、金剛杖
ツレ シテに準じる
オモアイ 兜巾、着付・厚板、括袴（くくりばかま）、脚絆（きやはん）、小刀、笈（おい）、笠に棒をつけて持つ。
ワキ 梨打烏帽子（なしろちえばし）、白鉢巻（しろはちまき）、直垂上下（ひたたれじょうげ）、着付・厚板、込大口（こみおおくち）、小刀、扇
アドアイ 狂言上下（きょうげんじょうげ）、着付・綿熨斗目（しまのしめ）、小刀、扇、太刀を持つ。

場数 一場
上演時間 1時間30分

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