

すすきを植えた井筒の作り物を、後見が舞台正面先に置く。

笛の演奏と共に、一人の旅僧が橋掛りを渡って登場し、口上を述べる。

〔名ノリ笛〕

旅の僧

私は諸国を巡る旅の僧です。この度は奈良の七大寺に参り、これから長谷寺へも参詣しようと思つています。この寺のことを人に尋ねますと「在原寺」と申しますので、旅の途中で立ち寄つてみようと思ひます。

「在原寺」というからには、この寺は、昔、在原業平ありわらのなりひらと紀有常きのありつねの息女が夫婦となつて住んだと伝えられる石いそのかみの上に違ひない。「風吹けば沖つ白波龍田山」と有常の娘が詠んだ場所もここだろう。

昔話をたどれば、業平の友人の有常は「常に有る」という名だが、世の中はその反対に「無常」である。

1. The Traveling Monk Appears

Kōken (the stage manager) sets a *tsukurimono*, the well with pampas grass, at the center front of the stage. With the music of Japanese flute, the monk enters the stage and introduces himself and explains Ariwara-dera Temple, which he will now visit.

[*nanori-bue* (the music of flute mostly used to inform the audience that the supporting role is entering)]

Monk I am a monk traveling around place to place. Lately I have visited the seven temples in Nara and now plan to extend my trip to Hatsuse to visit Hase Temple. I am told that this old temple is called Ariwara-dera Temple. I have decided to stop and take a look at it.

This Ariwara-dera Temple must be the one in Isonokami where the couple Ariwara no Narihira and the daughter of Ki no Arisune lived together. The daughter must read the poem “when the wind blows, see white waves upon the sea, Tatsuta mountain...” here.

Arisune, the name of a friend of Narihira, means “eternal existence.” However, contrary to this name, nothing in this world remains as it was.

I have come all the way to visit the site of the story of Narihira and the daughter of Arisune. Should I not pray for the lovers who promised their eternal love for one another?

2. The Village Woman Enters

A village woman crosses the gangway bridge and enters the stage carrying a Buddhist prayer beads and a pail of water. She devotes herself to praying to Buddha.

[*shidai* (the song/poem for the first utterance)]

Village Woman

Holy water at the dawn,

Holy water each dawn, The water and the moon make my heart pure and clean (Every dawn, I have holy water to offer to the Buddha and the deceased.

The pure and clear water in the pail reflects the moon. While looking at the moon in the water, I feel that my heart also becomes pure and clean.)

In a quiet and lonesome night in the fall, at an old temple rarely visited, the wind through the pines in the garden sounds lonely. As the evening deepens into night, the moon goes down in the western sky, and it shines upon the grasses under the eaves.

The growing weeds reminds me of the past, which I want and try to leave in the past, I've been waiting for him a long time. How long shall I be a recluse and wait for him? Memories always catch us in this human world. What I always depend on and trust is the cord of salvation from the hand of Buddha. I cling to the cord as a guide, and pray to Buddha to lead me to the way of Buddhism.

The holy vow of Amitabha Buddha to cast a merciful light upon bewildered people and save our souls with the light of mercy.

こうして、業平と有常の娘の物語の跡を訪ねたのだから、夫婦二人をいつしよに弔おう。

二 里の女の登場

里の女が橋掛りを渡り、手に数珠と水桶を持って登場する。一心に仏を念じている様子。

〔次第〕

里の女

毎日明け方に、仏に手向けるためにお供えのあか關伽の水を汲むけれど、その水は清らかで、水面に影を落とす月までもが、私の心を澄ましてくれるような気がする。

ただでさえ物淋しい秋の夜、人の訪れも稀な古寺では、庭に松風が吹き抜けて行く。夜も更けると月は西の空に傾き、軒を照らしている。私も忘れていたはずの昔を、いつまでも偲んでいるありさまだけれど、ずっと人を待ち、こんな風に過ぎて行くのだろうか。本当に過去を追憶する心は止みがたい。いつの頃から、一心に頼みに思うのは仏の御手の糸。その糸にすがって、仏道への導きをお願いする。

今宵は、人々の迷いを慈悲の光で照らしお救いくださるといふ阿弥陀如来の御誓願を、確かだと信じられるような夜である。有明の月の行くえは、極楽があるという

The moon makes me believe His vow tonight. The pale morning moon sinks in the mountains in the West where the *Gokuraku* (the Buddhist Paradise) is said to exist. The autumn sky is clear and serene.

Only the sigh of the pines in the winds is heard. But a storm may blow at any time from any direction.

What sound will bring me awake, I who live in dreams in this unstable world. How can my wandering soul find the way to enlightenment.

What sound will bring me awake,

What sound will bring me awake.

3. Conversation between the Monk and the Village Woman

The monk talks to the woman who is offering flowers and water to the mound of Narihira.

- Monk While I am having a peaceful rest and clearing my mind at this temple, I notice that an exceptionally beautiful woman is drawing water from a well in the garden and offering it to the deceased in prayer. Excuse me, Lady, but may I ask who you are?
- Woman I am a resident living nearby. Ariwara no Narihira, who established this temple, is a person who left his mark on history. Although I am not certain, I suppose this would be his mound. I therefore make a prayer on his behalf by offering flowers and sacred water.
- Monk Indeed, Narihira left his name to posterity. He however is an ancient man, and this temple is simply a place related to his ancient legend. I am then curious why you, a lady, makes a prayer for him. Do you have some special relationship with him?

西方の山だけけれど、空を見れば、一面、澄みわたった秋の空。あたりは松風ばかりが聞えてくるけれど、いつ、どこからか、嵐が吹いて来ないとも限らない。こんな、何事も定めのない無常の世の中を夢のように生きる私の迷いは、いったい何の音で悟りをひらき目覚めることができるのだろうか。

三 里の女と旅の僧の会話

業平の墓に花水を手向けようとしている女に、僧が声をかける。

旅の僧

私がこの寺で休み、心を静かにしていると、大変優雅な女性が、庭の板囲いの井戸から水を汲み上げ、花を供える水として、この塚に回向している様子である。あなたはどういったお方ですか。

里の女

私はこのあたりに住む者です。この寺を創設した在原業平は後世に名を残したお方でした。ですから、そのお墓の跡がこの塚だろうと思い、私も詳しくは知らないのですが、花や水を手向けしてお弔いをしているのです。

旅の僧

業平という方は、後生に名を残した人ですね。ですが、彼ははるか昔の人で、ここは昔の物語のゆかりの地にすぎません。しかも女性の身で、あなたがこのようにお

Woman Although you ask me the reason why I pray for him, he is the ancient man who had been described as “there was a man of old...” even at the time when his story was written. He lived so long time ago. How then could I have any connection or relation with him?

Monk I understand what you mean, but this is a temple related to Narihira...

Woman The person has already gone far away,

Monk yet only his temple has remained and decayed.

Woman But still his fame and story

Monk have not decayed. And now

Woman the man of old has

Group reciters

left only his name in Ariwara-dera Temple. The temple has decayed and the pines have grown old. The old mound is covered with grasses, and it is the only marker of Narihira's tomb. Since when does a bush of pampas grass grow on the mound? With thick and wild bush of weeds, the old mound becomes wet with thick dew. O, truly, the old mound reminds me of old days. the old mound reminds me of old days.

弔いになるとは、その在原業平と、何かの縁があるお方なのでありましょう。

縁故ある身とおたずねになります、業平は、物語が語られた当時でさえ、「昔、男ありき」と言われたお方。まして今では遠い昔になってしまったお人。縁もゆかりもあるはずがありません。

旅の僧 確かにおつしやる通りですが、ここは業平にゆかりの地でもあり……

里の女 主は遠い昔の業平であり

旅の僧 その旧跡だけが残り、さすがに今でも……

里の女 その名声もその物語も、朽ちることなく残り、

旅の僧 語られているのだから、今も

里の女 昔男の

地 名ばかりは「在原寺」に残されるものの、その跡は古びて、松も老木となり、古い塚には草も生い茂る。これこそが業平の墓のしるしである。塚のあたりの一群ひとむらのすぎが穂になって出ているのは、いつの名残なのであろう。草が茫茫と茂り、露深

4. The Story Told by the Village Woman

The village woman tells the love story of Ariwara no Narihira and the daughter of Ki no Arisune, in reply to the request of the monk.

Monk Would you tell me more about Narihira?

Reciters Once upon a time, Ariwara no Narihira gracefully lived in this old village of Isonokami, admiring the beautiful transition of seasons with flowers in spring and the moon in autumn.

Woman He eventually married a daughter of Ki no Arisune and they loved each other deeply.

However, Narihira had another woman in village of Takayasu in Kawachi.

He secretly visited her. Then the wife made a poem, When the wild winds rise, white waves rise in the sea, the pass of Tatsuta mountain (lying between our village and Kawachi),

い古塚の有様を見ていると、昔の思い出の跡というのは、ほんとうに、何と懐かしいものであることか。

四 里の女の物語

僧に求められ、女は業平と紀有常の娘との恋物語を語る。

旅の僧 もつと業平について詳しくお聞かせ下さい。

地 昔、在原の中将業平は、長年、ここ石の上いそのかみの里に花の春、月の秋を観じて、優雅に住んでおられ、

里の女 その頃は紀有常きのありつねの娘と契りを結び、夫婦仲睦まじく、深く情愛を交わしていたけれど、

もう一人、河内の国高安の里に恋人がいて、忍んでお通いになっており、

(それでも有常の娘は、「風吹けば沖つ白波龍田山、風が吹くと沖の白波が立つように、その龍田山を越えて」)

Reciters I worried about you crossing the dangerous pass at night alone. Narihira understands the sincere heart of his wife and stopped the relationship with another woman.

A poem expressing deep sentiment

truly moves your heart. It is natural that she conveyed her delicate feelings and love through a poem. A long time ago in this province, childhood friends lived next door to one another. The boy and the girl happily chatted at the well head since they were little, and looked at their reflections cheek to cheek in the water in the well. Their souls were as pure as the water in the well and nothing has separated their little friendship.

They however grew up gradually, started to be conscious each other, and eventually did not see each other.

In later days, the sincere man wrote a poem with beautiful words revealing his whole heart.

Woman “Little friendship at the well head, our heights we compared at the well head,

Reciters mine has become taller since I last saw you.” And he sent it to the woman.

Then she returns, “My hair we compared at the well head became now longer than my shoulder. Other than you, for who else can I set my hair (for being a wife)?”

夜半には君がひとり行くらん」「夜道をあの人が一人で行くのは心配だ」と、足元もおぼつかない夜道を行く業平を心配した和歌を詠んだのである。夫の身を案じたその心が通じて、業平とよその女との仲は疎遠になった。本当に情けのある歌は、人の情に強く訴えるものである。

歌によって心のあわれを伝えたというのも、もつともなことである。

昔、この国に、幼馴染みの二人がおり、家も隣同士で、井筒（井戸の周りの枠）の周りで仲良く語らい、まだ垂れ髪の幼い姿で、水鏡に顔を並べ袖を掛けて遊んでいた。その水と同じように、心には濁りなく、仲良くしていた二人だが、月日がたつに従い、大人になるにつれて、お互いを意識し、恥じらいも出て、今に至った。その後、誠実なその男は、女に対する思いを込めて、美しい言葉を連ねた恋文をしたためた。

筒井筒、井筒にかけしまろが丈、
〔昔あなたと遊んでいた幼い日に、井桁に囲まれたあの井戸のところで背比べした私の背丈は〕

生けにけらしな妹見ざる間に
〔あなたに逢わずにいる間に、随分と高くなりました。〕と、詠んで贈ったところ、
女も、

With this poem, she expressed her decision that he is the only person whom she would like to marry. As they exchanged poems such as these, the daughter of Aritsune became also to be called Lady *Tsutsu-izutsu*.

5. The Village Woman Exits

Eagerly asked by the monk (*waki*), the village woman (*mae-shite*) finally reveals that she is the daughter of Aritsune. She then disappears behind the well head (exit from the gangway bridge).

Reciters Indeed, it is an ancient story.

I look at you after listening to the story, and you are extraordinarily beautiful. I still wonder who you are. Please let me know your name.

Woman To tell the truth, I am the daughter of Ki no Aritsune, who lived for her wholehearted love. I came all the way, hiding in the darkness of night on Mount Tatsuta.

Reciters Mysterious. You, who came out like the leaves on Mount Tatsuta changing their hue, might be the lady who was called the daughter of Aritsune and also called "Lady Izutsu."

比べ来し、振り分け髪も肩過ぎぬ、君ならずしてたれか上ぐべき

〔あなたと比べ合った、振り分け髪も肩を過ぎてすっかり長くなりました。その髪を妻として結い上げるのはあなたをおいては他にありません〕と詠み、あなた以外に夫になる人はいません、と歌をお互いに詠み交わした故であろうか。筒井筒の女とも呼ばれたが、その名は有常の娘の古い名であろう。

五 里の女の中入り

里の女は僧に問い詰められ、自分が有常の娘であると告げると、井筒の蔭あたりに見えなくなってしまう。

地 本当に遠い昔の物語を聞いて、改めてあなたを見ると、それはそれは美しいご様子。

何とも不思議なことだ。お名前をお名乗りください。

里の女 実は私は恋に生きた、紀有常の娘。龍田山の夜の闇にまぎれて、ここまで参りま

した。

地 不思議なことに、龍田山の紅葉の葉が色づくようにここに現れ、紀有常の娘とも、

または「井筒の女」とも呼ばれたのは、

Woman Yes, it's a shame, but it is me.

Reciters The boy and girl were five years old when they first vowed their long love, tied as tightly as the sacred Shinto rope knotted around the well head, around which they had once played.
Lady Izutsu then disappeared behind the well.

[Interlude]

6. Conversation between the Traveling Monk and a Man Living nearby the Ariwara-dera Temple

The monk who wondered at this event calls a village man living near the Ariwara-dera Temple and asks him about the legend of Narihira and the daughter of Ki no Arisune, handed down in the village. The villager assumes that the woman was the ghost of the daughter of Arisune and asks the monk to make a prayer to console her soul.

7. The Daughter of Arisune in the Traveling Monk's Dream Dances, and Finale

After midnight, the traveling monk (*waki*) takes a nap at Ariwara-dera Temple to await a dream. In his dream, the daughter of Arisune (*nochi-shite*) appears, wearing a headdress and *nōshi* (everyday attire for aristocrats in the Heian Period), which are the mementos of Narihira. The daughter of Arisune misses Narihira and merges with him while dancing in his attire. She is reminiscent of days gone by, and reflected in the well water. Then, she finds the image of Narihira in the reflection.

里の女 恥ずかしいことですが私です、と、

地 言う、と、結われた注連縄のように末永くと夫婦の約束を交わしたのは、井筒の周りで遊んでいた五つの頃、その井筒の蔭に女は隠れてしまった。

六 旅の僧と在原寺付近に住む男の会話

今の出来事を不思議に思った僧は、近所の男を呼んで、その土地に伝わる業平と紀有常の娘に関する物語を聞く。そして、その女性は有常の娘の亡霊だろうから、弔ってやってください、と告げられる。

七 旅僧の夢に現れた有常の娘の舞、そして終曲

夜半に、旅の僧は寺で横になり、夢を待ってまどろむと、その夢に業平の形見の冠と直衣〔平安貴族の日常着〕をまとった有常の娘が現われ、業平を想い、舞いを舞う。舞い進む有常の娘は業平になりきり、昔を懐かしみつつ、井戸を水鏡にのぞきこむと、そこには業平の面影が映っていた。

旅の僧 更けていく在原寺に夜の月が出る。昔の夢を見たいなら着物を裏返しにするという

Monk At this Ariwara-dera Temple, the moon appears and the night goes deep. I will take a nap here on the moss while waiting for the ghost of Lady Izutsu to appear in my dream. I should wear my *kimono* reversed, as an old poem says, “wear your *kimono* inside out to dream of the past.”

[*issei*]

The Daughter of Aritsune

Although the cherry blossom is blamed as faithless because it easily flutters with the wind, it beautifully blooms for you who rarely visit during the year. You call me fickle, yet you are more so than I am.

I have composed such poem, and thus was also called “Waiting Lady.” Narihira and I spent many years together since we played at the well together. Years and years have passed since then, though he is not in this world anymore,

I’m in his *nōshi* that he left for me,

Daughter Ah, how embarrassing. I merge with my love, Narihira, and dance.

Reciters The flowery sleeves of *nōshi*, swing in dance, like the swirling snow.

[*Jo-no-mai*]

Slow, quiet dance accompanied by the music of the Japanese flute, small and large hand drums.

古歌に従い、衣を裏返し、夢を心待ちにして苔のむしろに仮寝の枕を置こう。

〔一声〕

有常の娘

徒なりと名にこそ立てれ桜花、年に稀なる人も待ちけり

〔風にすぐ散る桜は不実だと言われていますが、一年のうち滅多に來ないあなたをもち、このように美しく咲いているのですよ。私のことを不実だとおっしゃるけれど、あなたのほうがよほど不実ではありませんか。〈伊勢物語の中の歌〉〕

このように詠んだのも私であり、それ故に「人待つ女」とも言われた。私は井筒の周りで遊んだ昔から、長い年月を業平と共に過ごした。さらに時が過ぎて、業平は、この世の人ではなくなってしまったけれど、こうして形見の直衣を身につけていると……。

恥ずかしいことに、昔の恋しい男そのものになりきつての舞を舞う。

地

風が雪を廻らすように、花の美しい袖をひるがえす。

〔序ノ舞〕

笛・小鼓・大鼓の演奏で舞われる、ゆつくりで静かな舞。

Daughter When I dance at Ariwara-dera Temple, I feel as if the old days have just returned.

Reciters How beautiful the moon is reflecting in the clear water in the well!
How beautiful...

Daughter I am not certain now when I recited, *Tsuki ya aranu, haruya mukashi...*

(Is the moon the same as at that time? Is the spring the same as at that time? My lover is not here with me anymore, and the moon and the spring seem also different from the last year. Only I am left unchanged with my never-changing love.)

Daughter childhood friends,

Reciters Childhood friends, we compared heights at the head of the well,

Daughter my height,

Reciters must become grown by now.

Daughter No, ... I have grown and aged by now.

有常の娘

ここに来て、ありし昔を思い返す、この在原の

地

寺の井戸の澄んだ水に月が映っている。そのさえぎえとしてきれいなことよ、本当にさやけく美しい。「月やあらぬ春や昔」（古今集の業平の歌）と詠んだのは、いつの日のことだったろうか。

有常の娘

「月やあらぬ、春や昔」

〔月は昔と同じ月ではないのか、春は昔と同じ春ではないのか。あの方がいない今、一人で眺める月も、過ぎす春も、去年とは違うように感じるが、私だけは今も変わらずあの方を思い続けている。〕と詠んだのは、何時のことだったのだろう。

有常の娘

筒井筒、

地

筒井筒、井筒のほとりで背比べした、

有常の娘

私の背丈、

地

さぞ高くなったことだろう

有常の娘

すっかり老いてしまった

Reciters The daughter of Aritsune, in the attire of the one she loves and is loved by, does not look like a woman but look like Narihira himself.

Daughter Those good days of the past are in the water, Oh dear Narihira.

Reciters Although it is myself, the reflection in the water brings nostalgia in my heart. The ghost who wears the costume of her deceased husband seems like a flower which though withered and faded still retains its fragrance.

The bell of Ariwara-dera Temple softly tolls the dawn. Just as the large banana leaves sway in the winds passing through the pine trees, the dream ends, and the monk awakens.

地

愛し愛された昔そのままに、昔男の冠直衣かんむりのうしを、着けた姿は、女とも見ええず、まさに、男の業平その人の面影。

有常の娘

水鏡に映る面影を見ると、なんと懐かしい。

地

自分の姿であるのになんと懐かしい。亡き女の亡霊は、あたかもしほむ花が、色あせても匂いの残っている様子でたたずんでいる。そこに夜明けを告げる在原寺の鐘が、ほのぼのと響けば、松風が揺らす芭蕉の葉のうちに夢は破れて、僧は目を覚ました。僧の夢は覚め、夜は明けていった。

Izutsu (The Well Head)

Synopsis

One autumn day, an itinerant Buddhist monk stopped at Ariwara-dera Temple in Yamato on his way to Hase Temple. According to legend, Ariwara-dera Temple was built by Ariwara no Narihira.

While the monk was praying for the repose of the souls of Ariwara no Narihira and his wife, a village woman appeared with flowers and water as an offering to the deceased. In response to the monk's inquiries, the woman told about a love story between Ariwara no Narihira and a daughter of Ki no Arisune. Young Narihira and the daughter, who compared their heights at the well head, grew to adulthood and got married after exchanging love poems. The woman revealed to the monk that she was the daughter of Ki no Arisune, then she disappeared behind the old burial mound.

Thinking it strange, the monk heard from a local passerby the story of Narihira and his wife, Lady Izutsu. The passerby recommended that the monk hold a memorial service for the spirit of Lady Izutsu.

Deep in the night, the ghost of Lady Izutsu appeared in his dream while the monk was taking a nap. The woman in his dream wore Narihira's headdress and *nōshi* (an imperial court male's *kimono*) and danced showing her love and yearning for him. Her appearance was reflected in the water in the well as she sought some trace of Narihira.

The dawn came, and the ghost of Lady Izutsu disappeared. The monk was awakened from the dream.

Highlight

Izutsu is one of the masterpieces of *mugennoh*, which even Zeami himself praised as his best work.

The story of Izutsu centers on the story of "*Tsutsu-izutsu*," the twenty-third story in *Ise Monogatari* (Tale of Ise). Zeami interpreted the man and woman in this story as Ariwara no Narihira and the daughter of Ki no Arisune, respectively. This is a visionary *noh* story in which a woman who has been waiting for her husband, Lady Izutsu (the daughter of Arisune), reflects herself in the well in his attire and looks back upon her days with him. The *tsukurimono* (large stage props) of the well, with a few stalks of Japanese pampas grass, emphasize the lonely atmosphere in the autumn.

Category	The third group <i>noh</i> ; <i>kazuramono</i>	
Author	Zeami	
Subject:	Love story originally from the twenty-third story in <i>Tale of Ise</i>	
Season	Autumn (September)	
Scenes	<i>Maeba</i> (the first half of the drama)	The ruins of Ariwara-dera Temple in Isonokami in Yamato region (the current Tenri City in Nara Prefecture).
	<i>Nochiba</i> (the second half of the drama)	The same location. From the depth of the night until the dawn.
<i>Tsukurimono</i>	An old mound with a few stalks of Japanese pampas grass at the center of the stage. This stage-set serves as the well head depending on the scene.	
Characters	<i>Mae-shite</i> (first-half lead part)	a woman living in the village in Isonokami
	<i>Nochi-shite</i> (second-half lead part)	the ghost of the daughter of Ki no Arisune (in the same mask as the <i>Mae-shite</i>)
	<i>Waki</i> (supporting part)	a traveling monk
	<i>Ai-kyogen</i> (interluding part)	a man living near the Ariwara-dera Temple
Masks	<i>Mae-shite</i>	Use a mask of a young woman held in esteem by each school. <i>Wakaonna</i> (Kanze), <i>Zō-onna</i> (Hosho), <i>Kōomote</i> (Komparu, Kita), <i>Magojirō</i> (Kongoh)
	<i>Nochi-shite</i>	the same as <i>mae-shite</i>
Costumes	<i>Mae-shite</i>	<i>kazura</i> (a kind of wig), <i>kazura-obi</i> (belt for <i>kazura</i>), <i>kitsuke/surihaku</i> (a kind of <i>kimono</i> with gold or silver foils), <i>karaori</i> (a gorgeous <i>kimono</i> for a lady) in <i>kinagashi</i> style (without <i>hakama</i>)/ <i>iroiri</i> (costume with red, for a young lady), holding a water pail with leaves in the water.
	<i>Mochi-shite</i>	<i>kazura</i> , <i>kazura-obi</i> , <i>uikōburi</i> (a type of first crown proving adulthood), <i>makiei/oikake</i> , <i>kitsuke/surihaku</i> , <i>nuihaku-koshimaki</i> , <i>chōken</i> (with <i>Narihira-bishi</i> pattern), <i>koshi-obi</i> (belt), and a fan
	<i>Waki</i>	<i>sumibōshi</i> (monk's regular cowl), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke/muji-noshime</i> (<i>noshime</i> style <i>kimono</i> without patterns), <i>koshi-obi</i> , a fan, and Buddhist prayer beads
Number of scenes	two	
Length	About 1 hour and 50 minutes	

井筒 (いづつ)

あらすじ

ある秋の日、諸国を旅する僧が、初瀬参りへの途中に在^{あひらの}原^の業^の平^の建立と伝えられる大和の国の在^{あひらの}原^の寺に立ち寄りました。

僧が在原業平とその妻の冥福を祈っていると、仏にたむける花水を持った里の女が現れます。女は、僧の問いに、在原業平と紀有常の娘の恋物語を語ります。幼い頃、井戸で背比べをした2人は、成人して歌を詠み交わして結ばれたのです。女は自分がその有常の娘であると告げて、古塚の蔭に姿を消します。僧が不思議に思っていると、里人が現れ業平とその妻の話語り、井筒の女の化身を弔うよう勧めます。

夜も更ける頃、僧が仮寝をしていると、夢の中に井筒の女の霊が現れます。夢の中の女は、業平の形見の冠・直衣を身に付け、業平を恋い慕いながら舞い、さらには、井戸の水に自らの姿を映し、そこに業平の面影を見るのでした。

やがて夜が明け、井筒の女は姿を消し、僧も夢から覚めました。

みどころ

世阿弥も「上花也」〔最高級の作品〕と自賛する、夢幻能の傑作です。

伊勢物語の第二十三段「筒井筒」を軸とし、ここに登場する男女を、在原業平と紀有常の娘と解釈しています。待つ女である井筒の女(=有恒の娘)が、業平の形見を着て井戸に身を映し、昔を回想するという幻想的な能で、すすきをつけた井戸の作り物が、秋の寂寥感を際立たせます。

分類	三番目物、憂物
作者	世阿弥
題材	『伊勢物語』
季節	秋(9月)
場面	前場 大和の国石の上の里(現・奈良県天理市)にある在原寺の旧跡。 後場 同じ所。夜中から明け方にかけて。
作り物	舞台中央に薄の生えた古塚。これは場面により井筒(井戸の周りの枠)の役割も果たす。
登場人物	前シテ 石の上の里に住む女 後シテ 紀有常の娘の亡霊(面、同前) ワキ 旅の僧 間狂言 在原寺付近に住む男
面	前シテ 各流派が大切にしている若い女面を使う。若女(観世)、増女(宝生)、小面(金春、喜多)、孫次郎(金剛)など 後シテ 前シテに同じ 前シテ 鬘、鬘帯、着付・摺箔、唐織着流し(色入り)、入れて持つ水桶に木の葉を入れて持つ
装束	後シテ 鬘、鬘帯、初冠、巻褌・老紫、着付・摺箔、縫箔腰巻、長絹(業平菱の文様)、腰帯、扇 ワキ 角帽子、水衣、着付、無地熨斗目、腰帯、扇、数珠
場数	二場
上演時間	約1時間50分

井筒 (いづつ) Izutsu (The Well Head) ©2014 the-noh.com

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