

1. Traveling Monk Arrives at Rokujō-kawara in Kyoto

A monk living in an eastern province arrives in Kyoto and decides to stay at the deserted mansion at Rokujō-kawara.

* The parts highlighted in ■ indicate that some schools have different expressions for the part

Traveling monk

I am a monk living in an eastern province. I have not yet had a chance to see Kyoto. Taking this opportunity, I decided to visit Kyoto.

Depending on the heart longing to see Kyoto, I push clouds aside, travel farther, cross the sea, and pass mountains. A journey of a thousand miles begins with a single step. Every journey begins with a single step. With this in my mind, I have taken one step after one. Lodging at places one after another at night, I have been reluctant to leave the lodges in the morning. Since the days which I was reluctant to leave in the morning have accumulated, I have arrived in Kyoto already. I have already arrived in Kyoto.

Since I hurried, I have arrived in Kyoto sooner. This area seems to be called the mansion at Rokujō-kawara. I shall rest for a while and see the place.

融
とおる

一 旅僧、都・六条河原院に着く

東国の僧が都へ旅立ち、六条河原院の旧跡あたりにたどり着き、留まる。

*以下、■内の台詞は流儀によって異なる場合を示す。

旅僧 私は東国から来た僧でございます。まだ都を見物したことはありません。この度思

い立って都へ上ることにいたしました。

都を見たいと思いついた心を寄る辺に、雲を分けて遙か遠く、海を渡り、山を越え、「千里の道も一歩から」と、「千里の道も一歩から」と、一足一歩歩を進めてきた。夕べの泊まりを重ね、朝の旅立ちに宿の名残りを夕べの泊まりを重ね、朝の旅立ちに宿への名残りを惜しむ日々も重なって、早くも都に着いた、早くも都に着いた。

道中を急いで参りましたので、もう都に着きました。このあたりを六条河原の院とか申すようでございます。しばらく休んで、見物いたしましょう。

2. An Old Man Appears to Lave Brine

An old man, who is carrying a bamboo pole hanging buckets at front and back, appears at Rokujō-kawara where the monk stays.

Old Man The moon has already risen in the sky. In the evening when tides go full, the beach of Shiogama here looks lonely.

A poem says that “Every corner of Mutsu Province is wonderful. Among all beauties, the scenery in which a boat is towed by a rope in Shiogama Bay particularly touches me. (Azuma-uta, in Kokin-shū)” As this poem celebrates, here Shiogama in Mutsu Province is especially beautiful. Even though looking at such a beauty every day, this old man laments the world and has no where to rely on. When I count the age of the moon which is reflecting in the clean water that purifies even my murky mind, it is the full harvest moon tonight. “When I count the age of the moon which is reflecting in the water, it is the full harvest moon tonight. (by Minamoto no Shitagō, in Shūi-shū).” Speaking of the full moon, oh yes, since this garden re-created the scenery of Shiogama Beach, I can enjoy the moon reflecting in Shiogama in the center of Kyoto.

The autumn has grown mid-way. My body has already grown old, and my hair completely grey.

Just as snow accumulates, piling up ages, piling up ages, I have experienced many springs and autumns. Today even the wind rustling the pine trees in drizzle sounds as if it is telling me that I am old. I feel the end of my sleeve wet in ocean spray cold. It is such an autumn evening on the beach. It is such an autumn evening on the beach.

二 汐汲みの老人が現れる

僧のいる六条河原院あたりに、田子たごを前後に吊した担い竹をかついで、老人が現れる。

汐汲みの老人 月は早くも空に出て、潮も満ちて来る夕暮れ時を迎え、この塩竈の浦は寂しい限りだよ。

「陸奥みちのけはいづくはあれど」「塩竈の浦漕ぐ舟の綱手かなしも」(古今集 東歌・陸奥はいずこも良いが、ことに塩竈の浦で漕ぐ舟が綱に曳かれる様が胸を打つ)と歌に詠まれるように、陸奥では、この塩竈がことのほか美しい。その景色を見つても、世を恨み暮らすこの老いの身は、寄る辺も何とも定まらない。そんな心でも澄みわたる清らかな水面に照る月の齢を数えれば、今宵は仲秋の最中もなか、十五夜にあたる(「水の面に照る月並みを数ふれば今宵ぞ秋の最中もなかなりける」…捨遺集、源順の引用)。最中といえ、おおよそ、ここは塩竈の景色を移しているのだから、ここ、都の真ん中で、塩竈に照る月が見えるのだったよ。

季節は秋の半ばだが、この身はすでに老いを重ね、もうすっかり白髪。

雪のように、積み重なる年月のうちに、積み重なる年月のうちに、春を迎え、秋を過すごしてきた。今や時雨に鳴る松の風までも、私の老いた身の上を知らせるようだ。潮で濡れた衣の袖口が寒く感じられる、そんな海辺の秋の夕暮れだよ、そんな海辺の秋の夕暮れだよ。

I shall take a rest for a while.

3. Monk Listens to Old Man Narrating the Story of the Place

The traveling monk listens to the old man telling of the episode in which Minister Tōru laid out this garden of the mansion at Rokujō-kawara so that it would imitate the scenery of Shiogama Beach. Eventually the moon rises. Two men enjoy the view of Shiogama Beach in the garden while remembering the legend of Jia Dao's word choice.

- Monk Excuse me, but elderly gentleman over there, are you a local person?
- Old Man Yes, I am a man who laves brine for living in this area.
- Monk Hmm, it sounds interesting. You mention that you lave brine although this place is not by the ocean. Aren't you making a mistake, elderly sir?
- Old Man Oh my, such a surprise! Where on earth do you think where you are?
- Monk I heard this is the mansion at Rokujō-kawara.
- Old Man This mansion indeed *is* the Shiogama Beach. Minister Tōru created a beach in the garden of renowned Rokujō-kawara mansion in Kyoto by imitating the scenery of Shiogama in Chika in Mutsu Province. Regardless of whether I lave the water from a river or a pond, why do you not recognize that I am laving brine because I am a resident of the Shiogama Beach?

しばらく休もう。

三 旅僧、老人よりこの地の昔物語を聞く

僧は老人から、河原の院は融とめるの大臣おとどが塩竈の浦を模して作ったものであると聞く。やがて月が出、推敲すいこうの故事に寄せながら、ふたりで塩竈の浦の景色を眺める。

旅僧 もし、そこのご老人、この辺りの方ですか。

老人 はい、この辺りの汐汲みでございます。

旅僧 それは不思議なことです。ここは海辺でもありませんが、汐汲みとは、お間違えになっていませんか、ご老人。

老人 おやまあ、どうした事か。いったいここをどこだとお考えですか。

旅僧 六条河原の院と伺っています。

老人 この河原の院こそが塩竈の浦ですよ。融とめるの大臣おとどが陸奥の千賀ちかの塩竈をまねて、都の内にお移しになった海辺のある、この名高い河原の院の河水を汲もうが池水を汲も

Tōru	Story
Monk	Certainly, I heard that he re-created in Kyoto the scenery of Shiogama of Chika. By the way, is that Magaki Island?
Old Man	Yes. It is indeed the Magaki Island. Minister Tōru often came to an anchor at that island and enjoyed various parties and dances. Oh, the moon rises.
Monk	Yes, indeed. At the top of the trees in Magaki Island, birds come and sing. The moon reflecting on the brushwood gate (or four gates) makes me embrace the illusion that I am standing in the past in autumn (or on lonely boat), being showered by the moonlight at the gate.
Old Man	Oh, you look at the scenery in front of you and your heart reaches to the heart of an ancient man. You feel his heart just like your own. Are you talking about the poem made by Jia Dao? Birds sing on the trees growing in the island in a pond,
Monk	a monk <i>knocks</i> at the gate illuminated in the moonlight.
Old Man	Is “push” better?

うが、ここ塩竈の浦人なのだから、どうして汐汲みとお思いにならないのか。

確かに陸奥の千賀の塩竈を、都に移されたと伺いました。さては、あれが籬が島ですか。

そうです。あれこそ籬が島ですよ。融の大臣は、常日頃からあの島に船を着けては、ご酒宴の遊舞をさまざまに楽しまれたところですよ。おや、月が出ました。

ええ、月が出ましたね。あの籬が島の森の梢に、鳥がとまって囀り、柴門（四門との説も）に映る月影までも、往古の秋、すなわち古秋（孤舟との表記もあり）に、月光を浴びて門前に佇むかのような錯覚を覚えます。

何と、この目の前の景色をご覧になり、遠く古人の心にまで達して、お坊様ご自身のことのように思われるとは。もしや賈島の詩のことではありませんか。

鳥は宿す池中の木（鳥は池中の小島にある木で囀り）

僧は敲く月下の門（僧は月光に照らされた門を敲く）

「推す」がよいか、

Monk Or is “knock” more tasteful?

Old Man The heart of the ancient poet who sincerely selected the word...

Old Man and Monk

I feel his heart in the scenery of an autumn evening in front of our eyes.

Group Reciters

Truly, in the past too under the moon, Shiogama in Chika which I feel close, the same in the past under the moon, Shiogama in Chika where I feel so familiar with, at the Shiogama Beach, winds from somewhere hidden on misty Magaki Island rustle pine trees in the middle of autumn. Now I shall visit the old garden to enjoy the view of Shiogama in Chika in Mutsu Province, enjoy the scenery of Shiogama in Chika.

Monk Could you tell me the story why Minister Tōru re-created the scenery of Shiogama Beach in Kyoto?

Old Man Yes, I will tell you.

Old Man A long time ago, at the time of Emperor Saga, Minister Tōru heard about the exquisite view of Shiogama in Chika in Mutsu Province. He relocated his own Shiogama to Kyoto, had people carry brine every day from renowned Port Naniwa and bake salt here. He enjoyed his elegant lifestyle for the rest of his life. However, after he passed away, no one succeeded him in living on his property, and the beach turned out to be a mud flat. A stagnant puddle by the pond is the residue of rain. In the old cove, float fallen leaves. Even the moon seen between pine needles does not clearly reflect. Only the sound of the autumn breeze remains in my ears. Therefore,

旅の僧

「敲く」がよいか、

老人

古人が推敲した心が、

老人・旅僧

今目前の秋の夕景色にしよばれる。

地

まことに、昔も月のもと身近に思う千賀の塩竈の、昔も月のもと身近に思う千賀の塩竈の浦は、秋も半ば、霧の立つ籬が島の隠れたところから松風も吹いてくるよ。さあ私も昔の跡をたずね、陸奥の千賀の塩竈の浦を眺めよう、千賀の塩竈の浦を眺めよう。

旅の僧

融の大臣が、塩釜の浦を都に移された謂われを、語ってください。

老人

語ってお聞かせしましょう。

老人

昔、嵯峨天皇の御代に、融の大臣が陸奥の千賀の塩竈の眺望の素晴らしさを耳にされ、都の内に塩竈を移し、あの難波の湊から毎日海水を運ばせ、ここで塩を焼かせ、一生風雅にお暮しになった。けれども大臣が亡くなられた後は、相続し暮らす人もなく、浦はそのまま干潟となってしまった。池のほとりによどむ水たまりは、雨の残り水。その古い入江に落葉が散り浮き、松陰の月さえも澄んでは見えず、秋風の音だけが残るばかり。それゆえ歌に「君まさで煙絶えにし塩竈のうら淋しくも見え

Ki no Tsurayuki read the poem “After the death of Minister Tōru, the view of Shiogama Beach looks so sad and lonely, without the smoke of salt baking (Cited from Kokin-shū).”

Reciters Truly, looking at the garden, the beach, where only the moon is full and the tide will never be, looks lonesome and deserted. Even today when the past exists further away, the residue of the salty brine is left and carries to this old man the memory of the old days. Alas, I miss those days...

I miss it. I miss it. No matter how I long for it and lament, I cannot gain anything. I just cry like a plover on the beach, I just cry like a plover on the beach.

4. After Describing Scenic Mountains, Old Man Disappears

To the monk who asks about the famous scenic mountains in Kyoto, the old man mentions their names one by one. After being amused with the view of the moon, the old man says that he has talked too much. He scoops the water and seemingly goes back to the beach but actually disappears.

Monk Well, Old Man. I suppose those mountains surrounding us are all renowned scenic places. Could you tell me their names?

Old Man Yes certainly, they are all renowned places. If you ask me, I will let you know.

渡るかな（古今集…融の大臣が亡くなって、塩を焼く煙が絶えた塩釜の浦景色は、まことに淋しく見えるよ）
と、貫之も詠んだのですよ。

地
まったく、眺めれば、月だけ満ちて潮が満ちない塩竈は、うら淋しく荒れ果ててしまったが、遙か隔てた今の世までも潮気が残り、この老いた身にも昔を懐かしむ心がよみがえる。ああ、昔が恋しい。

恋しい恋しいと、慕い嘆いても、何の甲斐もない。渚の千鳥のように声をあげて泣くばかりだ、声をあげて泣くばかりだ。

四 名所の山々を僧に教えた後、老人は消える

都の山の名所を尋ねた僧に、老人は一つひとつ挙げていく。月を眺めて興に乗り、長話をしたといって老人は水を汲み、汀に帰るように見えたかと思うと、消えてしまう。

旅僧 さて、ご老人。見わたせる山々は、みな名所であろうと思いましたが、教えてくださいませんか。

老人 はい、みな名所でございます。お尋ねくだされば、お教えしましょう。

Tōru	Story
Monk	First of all, that mountain we can see over there, is it Mount Otowa?
Old Man	Yes, that is the well-known Mount Otowa.
Monk	A poem says “I have spent years at the other side of the barrier of Ōsaka although its name connotes I meet her. Alas, I only heard about her rumor, just as the part of the name of Mount Otowa means rumor. I haven’t seen her yet... (by Ariwara no Motokata, in Kokin-shū)” Assuming from this poem, is Mount Ōsaka also close?
Old Man	Certainly. Although the poem says “this side of the barrier,” Mount Ōsaka over there is invisible from this place as it hides behind Mount Otowa.
Monk	Now, following Mount Otowa, could you tell me the series of mountains with each famous scenic point?
Old Man	Although it is impossible to mention them all, Uta-no-Nakayama, Seikan-ji Temple and Ima-kumano are over there.
Monk	Well, continuing after those places, where is the thick forest?
Old Man	Look at the forest as the marker. That is Mount Inari where the leaves are still green as the season of drizzling rain has not come yet, although it is already autumn.
Monk	At the edge of the clouds floating in the wind, I can see the hue of autumn at the top of the green trees.

旅僧

まずあそこに見えるのは音羽山ですか。

老人

はい、あれがかの音羽山です。

旅僧

「音羽山音に聞きつつ逢坂おおさかの、関せきの此方こなたに「年を経るかな」(古今集、在原元方・音羽山の名にある音のように、あの人の噂だけ聞きながら、逢うという名の逢坂の関のこちら側で長年過ごしてしまった。未だに逢えないでいる)」と詠まれていますから、逢坂山も近いのだろうか。

老人

おっしゃる通り、「関のこちら側に」とは詠まれているが、あちら側の逢坂山は、音羽の峰に隠れ、このあたりからは見えないのだ。

旅僧

では音羽の峰に続き、順々に並ぶ山並みを、名所ごとに語ってください。

老人

語り尽くせはしないが、歌の中山、清閑寺せいかんじ、今熊野とはあれだよ。

旅僧

さてその端に続く、こんもりとした森の木立は何だろうか

老人

その森を目じるしにご覧なさい。秋とはいえ時雨の季節ではないゆえに、紅葉も青々としていた稲荷山だ。

旅僧

風の流れ行く雲の端では、梢も青く秋の色が見える。

Tōru	Story
Old Man	Although the season is autumn, that is the famous place for enjoying the view of flowers in spring, the forest of wisteria, as it is named.
Monk	Under the sky shining in green, the field and mountains are illuminated with blue light from the moon. Where is the village located after the field?
Old Man	That place is indeed, “When an evening comes,
Monk	the autumn breeze traveling in the field...
Old Man	coldly soaks into my body.
Monk	The cry of a quail penetrates into my heart...
Old Man	at the village of Fukakusa (by Fujiwara no Shunzei, in Senzai-shū).” It is the village of Fukakusa read in the poem.
Reciters	We can see Mount Kowata, Takeda in Fushimi, Yodo, and Toba. The sky we look over is covered by white clouds. The night has already started to fall. The distant mountain, that peak covered by the thick forest, what is the name of that place?
Old Man	That is Mount Oshio, mentioned in the poem “On this very day Mount Oshio in Ōhara will remember even the ancient time of the deities (by Ariwara no Narihira, in Kokin-shū).” Is it your first time to see that mountain? Please ask me more.

老人 今ほまさに秋だが、あそこはその名のとおり、春の花見の名所、藤の森だ。

旅僧 緑色に輝く空の下、月光に青く照らされた野山に続く里はどういう所か。

老人 あれこそ「夕されば、

旅僧 野辺の秋風

老人 身にしみて、

旅僧 鶉鳴くなる

老人 深草「の里」(千載集、藤原俊成…夕暮れになると野原を吹き渡る秋風は冷たく、身にしみるように鶉が鳴いている深草の里だ)と詠まれた深草山だ。

地 木幡山、伏見の竹田、淀、鳥羽も見えているよ。

眺めやる向こうの空に、白雲がかかり、早くも暮れ始める、遠くの山の、こんもりとした峰のあたりは、なんといいところだろう。

老人 あれこそ「大原や小塩おしおの山も今日こそは「神代のことも思い出づらめ」(古今集、

- Reciters When the renowned mountains have been described to me, the autumn wind comes from that direction. What is the place I can see to the westward, continuing from the peak of Mount Oshio?
- Old Man Autumn has already, autumn has already, it has already come to the middle. Winds travel through pine trees. I can see Matsuo and Arashiyama.
- Reciters An autumn night grows old in the stormy wind. The sky is thoroughly clear, and rising moon illuminates the world.
- Old Man The time of high tide has already passed.
- Reciters Although I do not want to miss any single moment, my heart is trapped by the shining moon.
- Old Man Being amused...
- Reciters I have lost myself for a while. It is boring to hear a long story on an autumn night. Anyhow, I shall lave brine. He carries the buckets on a pole and tucks the bottom of his beach clothes in his belt. Lave the water with the reflected moon. Holding the moon on my wet sleeves, scoop and carry the moon with brine. He seems to go back to the beach. However, the figure which looks like the old man in the darkness melts in the salty beach mist and disappears without a trace. He vanishes into thin air.

在原業平…大原の小塩山も、今日というこの日には神代のことをも思い出すことだろう(「

と詠まれた小塩山だが、今日初めてご覧になったのか。もつとお聞きくださいよ。

地 聞いているうちにも秋の風が吹く方角に当たるとか、小塩から峰続きに西の方に見えるのは何どころだろう。

老人 秋も早、秋も早、半ばまで過ぎ、松風が吹き、松尾、嵐山も見える。

地 嵐吹く秋の夜も更け、空は澄み渡り、上ってきた月影が差し、

老人 満潮のときも、早、過ぎて

地 少しの間も惜しい時なのに、照り輝く月に心をとられ、

老人 興に乗って

地 我を忘れてしまった。秋の夜の長物語はつまらない。ともあれ汐を汲もうと、田子を担ぎ、汐衣の裾を帯に挟む。汲めば月もろとも、濡れた袖にも月を宿して、汐水とともに月をも汲み持って、汀^{みぎわ}に帰って行くように見えたが、夜目に老人と見えていた姿は、汐曇りに紛れて、跡形もなく消えていった、跡形もなく消えていった。

5. Monk Hears the Story of Minister Tōru from a Local Man

The man residing in that area talks to the monk who is made curious by the event he has just experienced, about the story of Minister Tōru which the locals inherit. The monk notices that the old man is the ghost of Minister Tōru.

6. Ghost of Tōru Appears in the Monk's Dream

The monk sleeps over at Ariwara-dera Temple while wishing to meet Minister Tōru in his dreams.

Monk Sleeping on the beach at the mansion in Rokujō-kawara, sleeping on the beach, putting a sleeve of mine on the moss, I lie on the sleeve on the rock for tonight's bed. I hope to see the mysterious event more. All through the night I wait for the dream and lodge for a night while traveling.

Minister Tōru

Although I have forgotten for years, I came back to this world again, to my old place. I once laved brine and viewed the harvest moon tonight at Shiogama Beach at high tide. Although Chika in Mutsu Province means close, it is located far away. I relocated the beach to Kyoto and am renowned for doing so even today. That man is indeed myself, I am Minister Tōru. I fell in love with the scenery of Shiogama Beach and set a boat afloat on the night of the beautiful moon, under the shadow of pine trees growing on Magaki Island in the re-created scenery. In the night of the full moon, the Palace of the Moon increases its brilliance. The white sleeves of celestial maidens on the moon must shine in the same color as the moon.

五 旅僧、近くに住む男から融の物語を聞く

今の出来事を不思議に思った僧は、土地の男から、その土地に伝わる融の大臣に関する物語を聞き、先の老人が融の亡霊であると思い当たる。

六 旅僧の夢に、融の亡霊が現れる

僧は、融の大臣が夢に現れることを願いつつ、在原寺に仮寝する。

旅僧 河原の院の儀を枕に、儀を枕に、苔の上にわが衣を片敷き、岩を寝床に臥している。

一晩中、なおも不思議な出来事を見たいものだと、夢を待ち望みながらの旅寝をする。

融の大臣

忘れて年を経ていたのに、また昔のこの世に立ち帰った。満潮の塩竈の浦で、汐汲となつて今宵の月を眺めたのだ。陸奥の千賀（近い）という名でありながら、遠くの浦を都に移し、今の世までもその名を残す公卿、融の大臣は、私のことだ。私は塩竈の浦に心を寄せ、その景を移した邸内の籬が島の松蔭に、名月の夜ともなると舟を浮かべていた。満月の夜、月の宮殿では、最も輝きを増す。その天人の白衣の袖も、新月と同じ色に輝いていることだろう。

7. After Enjoy Dancing, Tōru Returns to the Moon

Being amused, Minister Tōru dances with music. After showing that he enjoys elegant entertainments under the moon, he returns to the capital of the moon, leaving the reminiscence of his elegance.

Minister Tōru

Like the clouds of falling snow, my sleeves lightly swirling in dance.

Reciters He appears to hold a stick of the fragrant cinnamon, illuminated by the moonlight.

Minister Tōru

The moonlight is shattered and turns to be falling flowers.

Reciters Just like Shirakawa in Mutsu Province, spring water is irrigated here from the famous Shirakawa in Kyoto.

Minister Tōru (Reciters)

Oh, how amusing. The reflecting moon looks like a floating *sake* cup in the party of streaming water.

Reciters Now, I receive the cup on my dancing sleeve.

[*haya-mai* (fast dance)]

This dance shows the attitude of a noble man who elegantly dances and entertains with dignity and grace. The style of the dance is *banshiki-hayamai*, which is mainly accompanied by high-pitched music. Although it is classified as fast-paced dance (*haya-mai*), it does not go too fast. A flute, small and large hand drums, and a great drum perform music for this dance.

七 融、舞いに興じた後、月へ帰る

興に乗った融は、遊楽の音に合わせて舞い、月下に風雅を極める様子を表すなどしたのち、面影を残して月の都へ去っていった。

融の大臣 降り積る雪を廻らす雲のように、翻す軽やかな舞の袖。

地 差す手に月影を浴びる桂の杖を持っているかのよう。

融の大臣 月光が花と散って降り注ぐ。

地 ここにも陸奥白河と同じく、名高い都白河から引いた泉水があつて、

融の大臣 ああ面白い、月影の映る様が曲水の盃のように見える。

地 盃を受けたよ、この遊舞の袖に。

〔早舞〕

貴人の男性が気品を持って優雅に舞い遊ぶ様を表す。主に高音の調子で奏される盤ばん涉しき早舞として舞われる。早舞の名があるものの、さほど速くはならない。笛、小鼓、大鼓、太鼓で奏される。

Tōru	Story
Reciters	Oh, how amusing the music and dance are! Although bright the moon is, why is it small and weakly glowing in the evening of the crescent moon?
Minister Tōru	It is because at the mountains in the west, the sun still stays near the mountain edge, and the moon is concealed in the light. For example, it is like the stars flickering faintly at night with the moon.
Reciters	At the beginning of a spring,
Minister Tōru	distant mountains are covered by haze in the evening.
Reciters	They are dyed in the hue of eyebrow pencils. The same shape with eyebrows, the crescent moon...
Minister Tōru	the figure of the crescent moon is compared with a boat.
Reciters	Also, the fish playing in water...
Minister Tōru	doubt that the crescent moon might be a fishhook.
Reciters	The birds flying above the clouds...

地 ああなんと面白い遊樂だろう。そもそも明月でありながら、初月のころの宵には、陰も形も小さいのはなぜだろう。

融の大臣 それは西の峰に、入日がいまだ沈まず近く、その光に隠されているから。たとえば月のある夜は、星が淡く見えるようなもの。

地 青陽の春のはじめには、

融の大臣 夕暮れに遠くの山が霞み、

地 眉墨の色に見え、同じ形の三日月は、

融の大臣 その影を舟にも喩えられるが、

地 また水中に遊ぶ魚は、

融の大臣 釣針ではないかと怪しみ。

地 雲の上を飛ぶ鳥は、

Minister Tōru

are surprised that it would be a shadow of a bow.

Reciters

However, the moon only gives the shower of light. The moon never falls on to the ground.

Minister Tōru

Water always reflects the moon. It will never ascend to the sky.

Reciters

Birds lodge in the trees by the pond.

Minister Tōru

And, fish lie down for sleep under the waves illuminated by the moon.

Reciters

While listening to a long story on an autumn night without growing weary,

Minister Tōru

birds cry...

Reciters

and a bell tolls.

Minister Tōru

The moon has already...

Reciters

leaned westward and become the cloud and rains at dawn. The time of transition... enchanted by the light and shadow, Minister Tōru enters the capital of the moon. His graceful atmosphere... oh, we will miss his presence. His elegant presence lingers...

融の大臣

弓の影かとも驚く。

地

けれど月は光を降らすのみ、月が地上に降ることはない。

融の大臣

水は月影を映すばかり、天に昇ることはない。

地

鳥は池のほとりの樹に宿り、

融の大臣

魚は月光に照らされた波の下に臥して眠る。

地

秋の夜長の物語を飽かず聞けば、

融の大臣

鳥も鳴き、

地

鐘も聞こえて、

融の大臣

月は早くも

地

影を傾けて明け方の雲となり雨となる。移ろいの頃、その光陰に誘われて、融の大臣は月の都にお入りになる。そのよそおい、ああ名残惜しい面影よ、ああ、名残惜しい面影。

Tōru

Synopsis

An evening when the exquisite autumn moon shines. When a monk visiting Kyoto from an eastern province comes to the mansion at Rokujō-kawara, he meets an old man carrying buckets to lave brine on a pole. Why does this old man carry buckets for brine at Rokujō-kawara where there is no sea? To the curious monk the old man tells the story that this mansion used to belong to Minamoto no Tōru, who was once called Kawara no Sadaijin (*Sadaijin*: the Senior Minister of the State) and he lived and re-created here the scenery of Shioyama in Chika in Mutsu Province, a place renowned for laving brine and baking salt. While the old man is telling the story, the rising moon starts to illuminate Rokujō-kawara. A touching autumn evening view spreads in front of their eyes in the moonlight.

Enjoying the scenery of the garden, the monk and old man exchange further words. Tōru requested people to carry brine every day from Naniwa and enjoyed letting people bake sea salt in his garden until his death. However, no one succeeded to his lifelong hobby; and now this mansion is deserted. The monk who seemingly tries to comfort the saddened old man asks him to describe the scenic mountains of Kyoto. Listing the names of the mountains, the old man appreciates the exquisite harvest moon with the monk and comments that he has talked too much. After pretending to lave water, the old man disappears.

The monk who hears the story of the mansion at Rokujō-kawara and the Minister Tōru from a local man notices that the old man was the ghost of the Minister. He goes to sleep. Then, the ghost of Minister Tōru appears in the way he used to be and, illuminated in the moonlight, dances to elegant music. He entertains on a moonlight night as if he has forgotten that time exists. However, at dawn, with his lingering elegant atmosphere, Tōru returns to the capital of the moon.

Highlight

Minamoto no Tōru, who was said to be the model of Hikaru Genji in the Tale of Genji, is the twelfth prince of Emperor Saga. He withdrew from the royal family and became an aristocrat. Later although he was promoted to Senior Minister of the State, he lost a power struggle against the Fujiwara clan, which had been gaining power at that time. Minister Tōru therefore built a mansion in Rokujō-kawara and spent the rest of his life elegantly in the mansion. As described in this piece, he loved the scenery of Shioyama in Mutsu Province; it is said that he re-created the scenery within his garden, had people carry seawater from Naniwa every day, and baked salt. Uji-shūi Monogatari (Tale of Uji-shūi) introduces a story that his unbreakable attachment to his mansion makes him appear as a ghost after the death and bothered the subsequent owner of the mansion, a wife of ex-Emperor Uda.

Although in the age of Kannami and Zeami, Minister Tōru was likely to be considered as a vengeful spirit or demon haunting the Rokujō-kawara mansion, this Noh drama focuses on his elegance-loving character and creates the image of Tōru as a fantastical noble figure who lives in the capital of the moon.

This is not a story with dramatic ups and downs; *shite* or protagonist changes his character from an old man to a noble man and single-mindedly focuses on generating the artistic beauty in the mood for nostalgia in the autumn scenery illuminated by the harvest moon. When you enjoy this drama in which the music and vocals support and enliven the performance of *shite* and dance and music together express the tender elegance, you will understand that Noh is music, dance, and poetry and is beauty itself which is created by the combination and concert of each separate element.

Schools	All five	
Category	The Fifth group noh, <i>kirinoh-mono</i> , <i>hayamai-mono</i>	
Author	Zeami	
Subject	Episode eighty-one of <i>Ise Monogatari</i> (Tale of Ise), Kokin-shū	
Season	Autumn (August in the lunar calendar)	
Scenes	Kyoto, deserted mansion at Rokujō-kawara	
Characters	<i>Mae-shite</i>	Old man coming to lave brine
	<i>Nochi-shite</i>	The ghost of Minamoto no Tōru (or Minister Tōru)
	<i>Waki</i>	Traveling monk
	<i>Ai</i>	Man living near Rokujō
Masks	<i>Mae-shite</i>	<i>Waraijō</i> , <i>Asakurajō</i> , <i>Sankajō</i>
	<i>Nochi-shite</i>	<i>Chūjō</i> , <i>Imawaka</i>
Costumes	<i>Mae-Shite</i>	<i>jō-kami</i> (wig for old man's character), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / muji-noshime</i> (<i>noshime</i> style <i>kimono</i> with no pattern), <i>koshi-obi</i> (belt), <i>koshimino</i> (straw skirt) and a fan. Carrying buckets (to scoop water) on a pole.
	<i>Nochi-shite</i>	<i>iro-hachimaki</i> (colored head band), <i>uikanmuri</i> (a headdress for emperors, nobles, or aged deities), unlined <i>kariginu</i> -style <i>kimono</i> , <i>kitsuke / nuihaku</i> (<i>kitsuke / surihaku</i>), <i>sashinuki</i> (a pair of long <i>hakama</i> style trousers tucked at the knee with strings), <i>komi-ōkuchi</i> (underwear <i>hakama</i> in <i>ōkuchi</i> -style), <i>koshi-obi</i> , and a fan.
	<i>Waki</i>	<i>sumi-bōshi</i> (a hood for regular Buddhist monks), <i>mizugoromo</i> , <i>kitsuke / muji-noshime</i> , <i>koshi-obi</i> , and a fan. Buddhist prayer beads.
	<i>Ai</i>	<i>naga-kamishimo</i> (tops and bottoms of <i>kimono</i> with long <i>hakama</i> style trousers)
Number of scenes	Two	
Length	About 1 hour and 30 minutes	

融（とおる）

あらすじ

秋の名月の日。都に上った東国の僧が、六条河原院まで来たところ、ひとりの汐汲みの田子を背負った老人が現れます。六条河原で汐汲みとは、と訝る僧に、老人は、この河原院はかつて河原左大臣といわれた源融（みなもとのとおる）が、陸奥千賀の塩竈の景色をそのまま都に移して作って住んだところだと謂れを語るうちに、月が出てあたりを照らし、趣深い秋の夕景色がふたりの眼前に広がります。

庭の景色を眺めつつ、僧と老人がなおも言葉を交わします。融は、毎日難波から潮を汲ませて、院の庭で塩を焼かせて一生の楽しみとしましたが、後を継ぐ人もなく、この河原院は荒れ果ててしまった……。そう嘆く老人を慰めようとしたのか、僧は都の山々の名所を教えてほしいと頼みます。あちこち挙げながら、一緒に仲秋の名月を愛でるうち老人は、つい長話をしたと言って水を汲む様子を見せた後、姿を消してまいります。

近くに住む者から、河原院と融の大臣（おとど）の物語を聞いた僧は、先ほどの老人が大臣の亡霊だったと思い当たり、眠りにつきます。すると在りし日の姿で融の亡霊が現れ、月光に照らされながら華麗な遊楽に乗って舞うのでした。融は、時を忘れたかのようにこの月夜に興じていましたが、夜明けとともに、名残惜しい面影を残して、再び月の都へ戻っていきました。

みどころ

源融（みなもとのとおる）は、嵯峨天皇の十二皇子で、「源氏物語」のモデルになったとも言われる人です。臣籍に入り、左大臣まで務めますが、そのころ台頭してきた藤原氏との政権争いに負け、六条河原に大邸宅を造営し、余生を風雅のうちに過ごしました。この能でも語られるように、陸奥の塩竈の風景を愛し、これを自宅の庭に模して、毎日難波津から潮水を運ばせ、塩を焼いたと言われています。その死後も、河原院への執着が断ちがたく、幽霊となって現れ、後の所有者である宇多上皇の御息所を悩ませた話が宇治拾遺物語に出てきます。

観阿弥、世阿弥の時代、融の大臣（おとど）は、河原院にとりつく怨霊、鬼のイメージがあったようですが、この能では、風雅を愛した人物像に焦点を当て、月の都に住まう貴人という幻想的な融の姿を創りだしています。

一曲を通して取り立てて変化のある物語はなく、シテは老人から貴人へと役を替えながら、名月の輝く秋の風景のなかで、懐旧の情を帯びつつも、ただひたすら美を紡ぎ出すことへ収斂していきます。それを囃子、謡が盛り上げ、舞曲で風雅を表す様は、能が音楽であり、舞踊であり、詩であり、そのいずれもが重なって創られる美そのものだと感じさせてくれます。

流儀 五流にあり
分類 五番目物、切能物、早舞物
作者 世阿弥
題材 「伊勢物語」八十一段、古今集
季節 秋（旧暦8月）
場面 京都、六条河原院の旧跡

登場人物 前シテ 汐汲みの老人
後シテ 河原左大臣、源融（みなもとのとおる）の亡霊【融の大臣（おとど）】
ワキ 旅僧
アイ 六条あたりに住む男

面 前シテ 笑尉（わらいじょう）、朝倉尉（あさくらじょう）、三光尉（さんこうじょう）
後シテ 中将（ちゅうじょう）、今若（いまわか）

装束 前シテ 尉髪、水衣、着付・無地熨斗目、腰帯、腰蓑、扇。
田子（たご）[水汲み用の桶]をかたげる
後シテ 色鉢巻、初冠、単狩衣、着付・縫箔（着付・摺箔）、指貫（さしぬぎ）、込大口、腰帯、扇
ワキ 角帽子、水衣、着付・無地熨斗目、腰帯、扇。数珠
アイ 長上下（ながかみしも）

場数 二場
上演時間 約1時間30分

融（とおる）
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