

1. Prince Semimaru Goes to Mount Ōsaka

Semimaru was born as a prince but is blind at birth. The Emperor orders an imperial officer to have Prince Semimaru renounce the world and to abandon him on Mount Ōsaka. The imperial officer, Kiyotsura, laments but forces himself to follow the imperial order.

Kiyotsura and Palanquin Bearers

In this flowing world, in this unclear world, we believe that hardship might give us good fortune in the future. We then feel that our future is promised.

Kiyotsura The noble man before you is Prince Semimaru, the fourth child of Emperor Engi.

Kiyotsura and Palanquin Bearers

No beings in this floating world can avoid their own karma. As this gentleman sincerely observed the Buddhist precepts in his previous life, he was born as prince in this life. However, what has gone wrong? Both eyes were blind at birth and he cannot sense the light of the sun and the moon. Just as dim light in a moonless night, just as unstoppable rain in a dawn, there is no chance for him to dry his tears in the world of darkness.

Kiyotsura He has spent his life this way both day and night. However, one day, no one knows the thought of His Imperial Majesty, but...

せみまる
蝉丸

一 蝉丸、逢坂山へ

皇子に生まれた蝉丸は、盲目であった。帝は蝉丸を出家させ、逢坂山へ捨て置くよう、命を下す。お伴の廷臣、清貫は嘆きつつ、勅命に従う。

清貫と
興かき

定めのない世の中だからこそ、定めのない世の中だからこそ、辛いことが後に果報に変わるだろうと、かえって頼もしいことだよ。

清貫

こちらの方は、延喜帝の第四皇子、蝉丸の宮でいらつしやいます。

清貫と
興かき

まったく何事も、この浮世には報いというものがつきものだ。前世に仏の戒行をしつかりお守りになり、この世では皇子にお生まれになった。ところがいったいどうしたことだろう、生まれつき両眼ともにお見えにならず、日や月の光も感じない。闇夜に燈火暗く、明け方の雨が止まないかのように、闇の世界で涙の乾く間もないことだ。

清貫

このように明け暮れの日々を送っておられたが、帝はどのようなお考えがあつたのだろうか、

Kiyotsura and Palanquin Bearers

Emperor Engi has ordered us to take Prince Semimaru to Mount Ōsaka, shave his head to have him renounce the world and abandon him there. An imperial order can never be cancelled. Although I feel extreme pity for Prince Semimaru, I can do nothing because this is an imperial order.

We leave Kyoto secretly, with heavy steps.

Clouds are trailing in the eastern sky at dawn above Kyoto. Although we miss Kyoto, when we hit the roads away from Kyoto where clouds trail in its eastern dawning sky, we are uncertain when we can return again. We are forlorn. Just as a blind turtle has difficulty reaching a floating log, it is rare to receive a boon in this world. However, a blind one travels on a dark path for long time just as a log floating forever. My heart wanders away. We arrive at Mount Ōsaka where the clouds of illusion arise. We have arrived at Mount Ōsaka.

Semimaru Is Kiyotsura about?

Kiyotsura At your command, my master.

Semimaru Did His Imperial Majesty order you to leave me on this mountain?

Kiyotsura Yes, master. It is an imperial order. I followed you up until here, but where could I abandon you?

清貫と
興かき

密かに逢坂山へお連れして、そこに捨て置き、剃髪して出家させよとお命じになった。帝のお言葉は翻ることはない。おいたわしいこと限りないが、勅命ゆえに、どうすることもできないと、

弱々しい足取りで、密かに忍びつつ、都を出る。

名残惜しくも明けの東雲が、空に残る都路を、名残惜しくも明けの東雲が、空に残る都路を、今日出たしまえば、またいつか帰るといふあてもない、頼りない身の上となつてしまった。世の中は、ただでさえも盲亀が浮木に逢い難いように、素晴らしい恵みにあずかることはまれであるが、浮木のように長い年月を、盲目の身で闇路を辿っていく。我が心は迷い、迷い雲も立ち上る逢坂山に着いた、逢坂山に着いた。

蝉丸

清貫はいるか。

清貫

御前におります。

蝉丸

私をこの山に捨て置くようにといわれているのかい。

清貫

はい、勅命でございますので、これまではお供申し上げましたが、どこへ捨て置いたものでしょうか。

Needless to say, the Emperor is a brilliant lord, recognized as the best ruler since Emperor Yao and Emperor Shun*. He has justly reigned over this country and given mercy to his people. Why, then, has His Imperial Majesty made this decision? Considering who he is, this sort of decision is absolutely unexpected.

*Emperors Yao and Shun: Emperors in ancient China, who are often cited as ideal rulers because they ruled with great wisdom.

Semimaru O, Kiyotsura. Do not be foolish and speak that way. I was born blind because I did not devote myself enough to the Buddhist Law in my previous life. Therefore, my father the Emperor is abandoning me on a mountain in order to give me a chance to purge my past sins in this life and help my next life. Although it seems that He has made a merciless decision, it is actually based on His Majesty's deep consideration for me. This is indeed his true parental love for his child. Do not lament this imperial order. Do you understand?

Kiyotsura Following the order of His Imperial Majesty, I should shave your head.

Semimaru What does this mean?

Kiyotsura This is called “shukke” or renouncing the world and it is a precious, wonderful deed which a person can make.

Semimaru Xi Shi in China said, “I cut my fragrant dressed hair and now sleep on a hard wooden pillow.” I believe she must have experienced something similar to what I am doing now.

それにしても、わが君は、堯（やう）、舜（しん）※以来の優れた君主であり、よく国を治め、民を憐れんでこられた。それなのに、これは、いったいどのような叡慮であろうか。このような、思いもよらないことは、ないだろうよ。

※堯、舜：いずれも古代中国の帝王で、よく国を治めたことから、君主の理想像とされた。

蝉丸 おお、清貫よ、何と愚かなことを言うものだ。私が、もともと盲目の身に生まれた

わけは、前世の戒行が拙かったためだ。だから、父の帝が山野に捨て置かれるのは、情けないように見えるけれども、この世で過去の罪障をすぎ、後世を助けようという深いお考えがあるからなのだ。これこそ本当の親の慈悲というものだよ。決して勅命を嘆いてはならないぞ。

清貫 宣旨でございますので、髪をおろさせていただきます。

蝉丸 これは何というものだ。

清貫 これは出家といまして、めでたいことでございます。

蝉丸 まったく、「香囊（かうなん）髻（もとむし）を切り、半檀（なはん）に枕（まくら）す（香りある元結の髪を切って、堅い木を枕にする）」と中国の西施（しし）が言ったのも、このような姿だったのだろうかよ。

Kiyotsura You might be attacked by burglars if you continue to wear this royal attire. I shall take your garment and provide you with a straw raincoat.

Semimaru Ah, this is what the poem says, “Tamino-no-shima in the rain...”

Kiyotsura Also, I will give you a sedge rain hat so that you will not become wet in the rain or with the dew.

Semimaru O, this must be the rain hat which was described in another poem as “a soldier said a rain hat...”

Kiyotsura Furthermore, this cane will support and lead you when you walk. Please hold it in your hand.

Semimaru Is this truly the cane that Monk Henshō described in the poem where he said that he could go on one thousand years with this cane?

Kiyotsura That was the cane of prosperity, which helped him to go on the pass of the life continuing one thousand years.

Semimaru Now we are in Mount Ōsaka.

Kiyotsura A bamboo pole in a straw hut located close to an abandoned barrier...

Semimaru I even rely on the bamboo pole.

清貴 このお姿では、盗人に遭う恐れもありますので、御衣をいただきまして、簀と言うものをお渡しします。

蝉丸 これは「雨による田叢の嶋……」と古歌に詠まれたものか。

清貴 また雨露をしのがれますように、同じく笠をお渡しします。

蝉丸 これは「御侍御笠と申せ……」と詠まれた、笠というものなのだな。

清貴 また、この杖は歩くときに、頼り、導きになるもの。お手に携えてください。

蝉丸 まことに、これも「つくからに千年の坂をも越えなん」と彼の遍照が詠んだ杖か。

清貴 それは千年の坂を行く、栄えの杖、

蝉丸 ここは所も逢坂山の、

清貴 閉ざされた関近くの藁屋の竹の、

蝉丸 杖柱とも頼りにする、

Kiyotsura My father the Emperor...

Semimaru abandoned me.

Reciters Meeting in such a harsh, transient world, on Mount Ōsaka, whoever knows me or not knowing me, just look at myself. This is how a prince, a son of Emperor Engi, meets his fate. How sad! Passersby, horses, travellers going and leaving Kyoto, all make their sleeves wet in tears like a rain shower. It is very difficult to ignore him. Alas, we miss him. It is very difficult to ignore him. Alas, we miss him.

But nothing goes forever. We cannot keep ourselves here for good. Trying to hold back from shedding endless tears, Kiyotsura now must depart. He leaves, and the prince is left alone. Holding a lute to his chest and the cane in his hand, he stumbles, falls down, and cries. He stumbles and cries.

2. Hakuga no Sanmi Makes a Straw Hut for Semimaru

A man called Hakuga no Sanmi, who lives nearby, appears to see how Prince Semimaru is doing. As he understands Semimaru's noble origin and feeling pity for the prince, he creates a straw hut to keep off the rain and dew, and invites the prince into the hut. He promises Prince Semimaru before leaving that he will visit the prince often to offer assistance.

清貫

父帝に。
ちちみかど

蝉丸

捨てられて、

地

このような(辛い)浮世に遭う、逢坂の、知る者も知らぬ者もこれを見よ、延喜帝の皇子のなれの果ての姿は、悲しいことだよ。行き交う人、馬の数々、上り下りの旅人も、旅装の袖を村雨のような涙に濡らし、まことに振り捨て難く名残惜しい、まことに振り捨て難く名残惜しい。

とはいえ、限りあることゆえ、いつまでもそうしてはいられない。尽きせぬ涙を押しさえながら清貫は、帰る頃を迎えて別れ行き、皇子はただ一人残され、御身に携える琵琶を抱いて、杖を持ち、臥し転んで、お泣きになるのだった、臥し転んで、お泣きになるのだった。

二 博雅の三位、藁屋をしつらえる

近隣に住む博雅の三位という人が現れ、蝉丸の様子を窺う。高貴な人だと見て、侘しい姿に心を痛め、雨露をしのげるようにと藁屋をしつらえて、蝉丸を中に案内する。博雅の三位はたびたび見舞いに来て便宜を図ることを約して去る。

3. Princess Sakagami Heads Mount Ōsaka

The third child of Emperor Engi, Princess Sakagami (an older sister of Prince Semimaru) has gone mad. She leaves Kyoto as her disturbed mind leads her and she climbs up Mount Ōsaka.

Sakagami I am Princess Sakagami, the third child of Emperor Engi. Although I was born to be a princess, o, what karma from my previous lives could have brought me to this? My mind has often been crazed and I have become a mad woman who wanders through rural areas. My thick black hair grows to the sky. I cannot smooth it down. Oh, what are those children laughing at? What? They think my hair looks funny because it grows upward! Indeed! For it to do so is indeed strange.

Rather than my hair, it is stranger that it is you children from lower origins who are laughing at me. It is indeed upside down.

How interesting, how amusing it is. This sort of unreasonable event is frequently seen in the human world. Although a seed of a flower is once buried under the ground, it grows up to the top of one thousand trees and blooms. The moon in the sky reflects itself in water and sinks underneath the water. How can you tell which is the right order and which is the reverse order? Although I am a princess, I am brought down and have become a commoner. My hair grows up to the sky and receives the starlight and frost coming down. These all indicate right and reverse. How very strange indeed.

[<i>kakeri</i>] (anguished dance)]

A short dance with changing tempo, which expresses the condition of madness. The music of a Japanese flute, large and small hand drums accompanies the movement.

「カケリ」

狂乱の様子を表す緩急のある短い舞。笛、小鼓、大鼓で奏する。

面白、面白。こういったことは人間界でよく見られることだよ。花の種は地に埋もれて後、千本もの木々の梢に上って咲き、天上の月は、影を水に映して底へ沈む。これらはいずれを順と見て、いずれが逆であるというおうか。私は皇女だけれども、庶民へと下り、髪は体の上に生え上って、星の光、降り来る霜を戴く。これは皆、順逆の二つを示している。面白いことだよ。

さて私の髪よりも、おまえたちの身分で私を笑い者にするこそが、逆さだよ。面白、面白。こういったことは人間界でよく見られることだよ。花の種は地に埋もれて後、千本もの木々の梢に上って咲き、天上の月は、影を水に映して底へ沈む。これらはいずれを順と見て、いずれが逆であるというおうか。私は皇女だけれども、庶民へと下り、髪は体の上に生え上って、星の光、降り来る霜を戴く。これは皆、順逆の二つを示している。面白いことだよ。

三 逆髪、逢坂山へ向かう

延喜帝の第三の御子（蟬丸の姉）の逆髪は、狂人となっていた。心乱れるままに京の都を出て、逢坂山を上がっていく。

逆髪

私は延喜帝の第三の御子、逆髪よ。私は皇女に生まれただけれど、いつの世の因果のせいかしら、折々に心が乱れ、辺地をさ迷う狂人となっている。緑の髪は逆さまに天へ向かって生え立ち、撫でつけることもできない。おや、あちらの子供は何を笑っているのか。何ですって、私の髪が逆さまなおかしいという。まったく、逆さまなのはおかしいことだよ。

さて私の髪よりも、おまえたちの身分で私を笑い者にするこそが、逆さだよ。

Sakagami Although winds comb down the willow leaves as fine as my hair...

Reciters (my hair is) never loosened even by the wind.

Sakagami I cannot divide them with my hands.

Reciters A sleeve hung around my arm and hand which flings hairs away...

Sakagami roughly swings just as in the Batō dance*. How horrible.

*Batō dance: One of the pieces of court dance and music. It is similar to the dances which originally came from Tang China.

Reciters Leaving Kyoto, the city of glory, leaving Kyoto, the city of glory, with pain in my heart, I am walking and crying. O, I reached the Kamo River. Without knowing where I go, I cross the stream of Shirakawa and soon arrive at Awata-guchi gate. Whom should I wait for now? I passed Matsuzaka, and thought I was still on the Kyoto side of the barrier of Ōsaka, yet I already see Mount Otowa behind. Alas, I miss Kyoto. Green tree crickets, bell crickets, and bush crickets. At dusk I arrived at the village of Yamashina where crickets sing. Villagers, do not reproach me. Please understand that a madwoman can have a heart as pure as the water of the Kiyotaki River.

Sakagami “We can see its reflection in the clean water at the barrier of Ōsaka,”

逆髪 髪のように細い柳を風は梳るのに。

地 (我が髪は) 風にも解かれず、

逆髪 手で振り分けることもできない。

地 かなぐり捨てる手の袂は、

逆髪 まるで拔頭ぼとうの舞※のよう、浅ましいことだよ。

※拔頭の舞・舞楽の曲。唐楽に類する。

地 花の都を立ち出でて、花の都を立ち出でて、心苦しく声を上げて泣きながら行けば

加茂川か、行く末も知らず、白河を渡れば、ほどなく粟田口に着いたよ。今は誰を待つというのか、松坂を過ぎ、逢坂の関のこちらと思っていたのに、もはや音羽山も後になつたよ、ああ、名残惜しい都よ。松虫、鈴虫、きりぎりすの鳴く夕陰の山科に着く。里人たちよ、咎めるなよ、狂女でも心は清滝川のように澄んでいとわかってほしい。

逆髪 「逢坂の関の清水に影見えて（逢坂の関の清水に影が見えるよ）」

Reciters “the horse from Mochizuki is now going to Kyoto.” As this old poem says, the place must approach. When I see my reflection in the water in Hashirii, how horrible I look! My bushy hair looks like briars. My penciled eyebrows are a mess and appear smudged. The water is reflecting absolutely who Sakagami is. It is said that water mirrors a thing as it is. Certainly, I who am reflected in the water look insane.

4. Sakagami Encounters Semimaru

On Mount Ōsaka, Princess Sakagami hears the sound of a Biwa lute and stops at a straw hut from which the sound comes. Then, she realizes that it is her brother Semimaru playing the lute. They shed tears of joy at their reunion and exchange their heartrending life stories.

Semimaru An ancient poem says... “The first and second chords are disturbed. The autumn wind sobs discontinuously with the pine trees. The third and fourth...” The fourth child of an emperor, I, Semimaru, play a Biwa lute with four chords. The sound of my lute resonates with the rain shower as it has just started. What a lonely night. “No matter how much my life has been changed, I will finish my current life anyways. Neither a prince nor a straw hut exists forever...”

Sakagami Oh, how interesting. From within this straw hut, I hear the sound of a Biwa lute, which seems to be played by a noble hand. How surprising that I encounter a chance to hear such wonderful music in such a shabby place. What is happening here? I don't know why,

地

今や引くらん望月の駒（今、あの望月の駒を引いているのだろう）と古歌にあるけれど、その場所に近づいたのか、走井の水に影を映せば、我ながら浅ましいよ、髪は茨を戴くよう、眉墨も乱れて黒みがかつて、まさに逆髪そのものの姿が映っている、水鏡というけれど、正気ではない、これが我が姿だよ。

四 逆髪、蟬丸と逢う

逢坂山で逆髪は、藁屋から洩れる琵琶の音を聴きつけ、立ち寄る。弟の蟬丸が弾く琵琶だとわかり、姉弟は涙の対面を果たし、やるせない境遇を語り合う。

蟬丸 「第一第二の弦は索々として秋の風、松を払って疎韻落つ、第三第四……（第一第二

の弦は乱れ、秋の風は松を払って音も切れ切れに響く、第三第四の……）」という古歌があるが、第四の宮（天皇の四番目の子）、この蟬丸が弾く調べも四つの緒の琵琶、折から降る村雨にかぶるようだよ、ああ、なんと心さびしい夜だろう。「世の中はとにかくにもかくにもありぬべし、宮も藁屋もはてしなければ（世の中は、どうなったとしても一生で終えるもの、宮も藁屋も永遠ではない）」

逆髪 おや不思議なことに、この藁屋のうちからその撥音も気高い琵琶の音が聴こえる。

こんなみすばらしい家で、これほどの調べを聴けるとは、いったいどうしたことかと思うところに、何かしら懐かしい心地がする。藁屋の雨に音を立てないよう、足

but I feel something sweet and comfortable here. With the sound of rain hitting the straw hut, with stealthy steps, I creep to the house and secretly listen to the music.

Semimaru Who is making sounds outside of this straw hut? Is it Hakuga no Sanmi, who has been visiting me often lately?

Sakagami It is mysterious. Coming closer and listening to his voice carefully, it is the voice of my brother prince.

Hello, Princess Sakagami is here. Is it Prince Semimaru who is in the house?

Semimaru Excuse me? Are you Princess Sakagami, my elder sister? With astonishment, he opens the door of the hut.

Sakagami We both look truly miserable.

Semimaru We take each other's hand.

Sakagami You are my little brother prince.

Semimaru You are my elder sister princess.

Reciters At the barrier of Ōsaka where a cock cries, they exchange their names and cannot cease shedding tears. Their sleeves are wet with their tears.

音を忍ばせて、ひそかに立ち寄って聴いた。

この藁屋の外で音を立てるのは、誰か。最近よく訪れる博雅の三位でいらつしやいますか。

不思議にも、近づいて声をよくよく聞けば。弟の宮の声だ。

もし、逆髪がここに来ているのですよ。蝉丸はこの屋のうちにいらつしやいますか。

何、逆髪とは姉宮か、と驚いて藁屋の戸を開ければ、

どうにもみすばらしい有様、

互いに手と手を取り交わし、

弟の宮か、

姉宮かと、

地 ともにお名前を言い合い、木綿^{わたい}付けの鳥（鶏）の鳴く逢坂の関で、せきあえぬ御涙
にくれ、互いに袖をしておれさせるのだった。

It is said “Genius displays itself even in childhood.” Because of their karma destined in their previous lives, visiting the aroma of citrus flowers fragrant on the wind, they must be tied as a brother and sister just as two flowers on a single branch.

Sakagami Long time ago, there were brothers Jōzō and Jōgan, Sōri and Sokuri. In the recent past, there were the sons of Emperor Ōjin...

Reciters Prince Naniwa and Prince Uji, who considered and offered the imperial throne to each other. This is all from their love for their brothers.

Sakagami However, the sister who visits the house of her brother...

Reciters has never imagined this is his house. Unless she had heard the music from the straw hut, how could she have known this was where he lived. To the sound of Biwa lute of four chords, which resonated with music...

Sakagami I was attracted and therefore I stopped.

Reciters It must be caused by our deep bond.

Although we are in the unlawful world, the sun and the moon are not down to the earth. We have taken it for granted, but how come we, born prince and princess, have come as low as this? We do not even communicate with our servants, have wandered forth from Kyoto to become a crazy woman in a remote area and an ignorable man quietly living on a path in a mountain. We cast ourselves on the mercy of travellers passing by. Alas, until yesterday, I stayed in a gorgeous royal court with a beautiful pavilion and allowed my luxurious garment's sleeves rest on a polished floor. But today, I sleep in such a shabby hut, with bamboo pillars and bamboo fence.

そもそも「梅檀は二葉より香ばし」という。ましてや一樹の宿りとして、風に立つ橘の香を尋ねて、花の連なる枝のように姉弟の縁があったのだろうかよ。

遠い昔には、浄蔵と浄眼、早離と速離の兄弟がおり、近いところでは応神天皇の御子、難波の皇子と、宇治（菟道）の御子とが、互いに皇位を譲り合ったお志は、すべて兄弟の情愛であろうよ。

逆髪
しかしながら、ここは弟の家であるとも

地
思いもよらず、藁屋のうちの一曲が聴こえなければ、どうして知ることができようか、この調べを弾じた四つの緒の琵琶に

逆髪
引かれてここに立ち寄ったのは、

地
深い縁に結ばれているからか。

世は末世になったとはいえ、日月は地に墮ちはしない。それを当たり前だと思っていたが、私たちはなぜ、皇子の身から出て、このようになったのか。臣下の者すら交流することなく、都の空から迷い来て、辺境の田舎の狂人、路傍・山林に沈む賤しい者となって、往來の旅人の憐れみにすぎるばかりだ。それにしても、昨日まで

It is just a straw hut with a thin door and a straw window. All that I have to spread on the floor is a straw mat. Once, I slept in the brocade bedding.

Semimaru What comes to me occasionally is...

Reciters the voice of monkeys traveling from tree to tree. Accompanied by the sound of rain soaking my sleeves, I play the lute. Play and play... When I cry, my tears transform to rain. From openings on the straw eaves, which make no sound in the rain, the moonlight will occasionally leak. But with my blind eyes, I cannot see the light. My heart breaks when I imagine your life in this straw hut where you are alien to the moonlight and even to the sound of rain...

5. Sakagami and Semimaru Separate

Time has passed. As they cannot keep talking this way, Princess Sakagami bids farewell to Prince Semimaru. Although they miss each other very much, they listen to each other and separate in tears.

Sakagami The time has come. Although I would love to stay, I bid you farewell, Semimaru.

は、美しい楼閣のきらびやかな御殿で、磨かれた床に華美な服の袖を下ろしていたが、それに引きかえ、今日はもう、こんな場所が寝所となっているよ。竹の柱に竹の垣、軒の戸も疎らな藁屋の床に藁の窓、敷く物といっても藁の蓆むしろ。これが古くは錦の寝所だったろう。

蝉丸 たまたま訪れるものには、

地 嶺の木々を伝う猿の声。袖を潤す村雨の音に合わせるように、琵琶の音を弾き鳴らし、弾き鳴らし、声を出して泣く涙は雨となる。雨が降っても音のない藁屋の軒の

隙間からは、時々月の光が洩れるだろうが、盲目の身では見ることもできない。月にも縁遠く、雨も聞こえない藁屋の暮らしが、思いやられて痛々しい限りだ。

五 むしろの別れ

やがて時は過ぎ、いつまでもこうしていられず、逆髪は蝉丸に別れを告げる。ふたりはつきせぬ名残りのうちに、互いに聞き送り、見送って泣く泣く別れていく。

逆髪 もうこれまでですよ、いつまでも名残りは尽きないけれど、お暇を申しますよ、蝉丸よ。

Semimaru Even with a person who shares a shallow bond like staying under the same tree, I miss him. Even more so, I miss my sister. Truly, I miss... Please have mercy on the one who is left.

Sakagami How pitiful you are... A person leaving might have something to comfort her feeling, but the one left must have...Saying so, I stop under an evening cloud and sobs.

Semimaru On the path at the barrier of Ōsaka, crows cry for evening. Are you going out in a festive mood? So dark...

Sakagami my dark hair will never be bored, but I half-heartedly leave.

Semimaru Please close her way to leave, the Ōsaka...

Sakagami Barrier. When I pass Sugimura Village near the barrier...

Semimaru I can hear her faintly. Semimaru left...

Sakagami under the eaves of the straw hut...

Semimaru just keeps standing...

Reciters They say to each other, "So long," and "Please visit me anytime." Semimaru listens to her voice as long as he can hear her faintly.

蝉丸

一樹の陰に宿ることさえ、名残り惜しくあるけれど、まして姉宮との別れは、まことに……。留まる者を思いやりくださいませ。

逆髪

まったくいたわしい限りだよ。行く者には慰めもあろうけれど、とどまる者はさぞ、と言ひ、夕雲の下で立ち止まり、泣いている。

蝉丸

逢坂の関の路で、夕鳥が泣く。浮かれ心で出て行くのか、烏羽玉の

逆髪

私の黒髪は飽きることはない、いやいやながら行くのだよ。

蝉丸

別れ路をとどめよ、逢坂の

逆髪

関よ。その関の杉村を過ぎ行けば、

蝉丸

人声も遠くなり、そのまま蝉丸は

逆髪

藁屋の軒に、

蝉丸

たたずんで

地

互いに、さようなら、いつもお訪ねくださいと、かすかに声のする間、(蝉丸は)声

Sakagami bids him farewell and, in tears, forces herself to leave.
She forces herself to leave in tears.

を聞き送り、(逆髪は)見送って、泣く泣くお別れになった、泣く泣くお別れになる
のだった。

Semimaru

Synopsis

The fourth child of Emperor Engi (Emperor Daigo, 885-930), Prince Semimaru was born blind. One day an imperial officer, Kiyotsura who has received an order from His Imperial Majesty to abandon Prince Semimaru on Mount Ōsaka, takes the prince to the mountain. Prince Semimaru calms the lamenting Kiyotsura by preaching to Kiyotsura how this has happened based on a wise decision by His Majesty who is taking into consideration the happiness of the prince in his next life. Kiyotsura shaves the prince's head to have him renounce the world and gives him a straw raincoat, rain hat, and cane before they part. In tears, Prince Semimaru who is now alone holds his biwa (a Japanese lute) to his chest, staggering and tripping over the mountain. Hakuga no Sanmi who comes to check on Prince Semimaru finds him in the misery. Out of pity, he constructs a straw hut to keep the prince out of the rain and dew and invites the prince in.

The third child of Emperor Engi, Princess Sakagami has hair growing towards the sky by nature. Although she is a princess, due to this physical uniqueness, she goes mad and wanders remote country areas. Princess Sakagami leaves Kyoto and arrives at Mount Ōsaka. She stops upon hearing the sound of a lute coming from a straw hut and talks to her brother, Prince Semimaru, when she finds him in the hut. The brother and sister embrace and share their lonesome stories.

However, their situation does not allow them to keep talking and shedding tears this way. Princess Sakagami bids farewell to her brother. While concerned for one another, the brother and sister part once again in tears.

Highlight

Prince Semimaru and Princess Sakagami were born noble brother and sister as children of an emperor, but they were not allowed to enjoy an elegant lifestyle but to the contrary were forced to live under harsh conditions. These two unfortunates encounter each other in a remote area of Mount Ōsaka, whose name indicates "meeting." This is a story describing siblings who feelingly talk about their own lives and separate again. This is not a piece filled with dramatic stories and visual effects, but rather attracts the audience by its superbly formulated characters, scenes, theme, and story development. This is indeed a masterpiece.

The scene in which Prince Semimaru who was forced to renounce the world cites an old poem and picks up a straw raincoat, rain hat, and cane, with which he has previously never needed to be familiar... The scene in which he cries with his lute in his chest and stumbles... The scene in which Princess Sakagami leaves Kyoto in early autumn from the Awata-guchi gate and passes the Higashiyama area along the way to Mount Ōsaka... The scene in which she sees her reflection in water and is surprised at her own abject appearance... The scene in which the brother and sister meet and embrace in a shabby straw hut, and the scene which they separate again in tears... Each scene strongly, if gently, appeals to the audience's heart, leaving a clear and unforgettable impression. Two people of the noble class who were born with difficulties show their sincere feelings as time quietly flows past. You will feel love and nostalgia in the scenes describing their feelings.

Schools	All five	
Category	The fourth group Noh	
Author	Unknown	
Subject	Unknown	
Season	Autumn (August according to the lunar calendar)	
Scenes	Mount Ōsaka in Yamashiro Province	
<i>Tsukurimono</i>	a straw hut, a palanquin	
Characters	<i>Shite</i>	Sakagami
	<i>Tsure</i>	Semimaru
	<i>Waki</i>	Kiyotsura
	<i>Waki-tsure</i>	Palanquin Bearers (two)
	<i>Ai</i>	Hakuga no Sanmi
Masks	<i>Shite</i>	<i>Onna-masukami</i> , <i>Nakizō</i> , etc.
	<i>Tsure</i>	<i>Semimaru</i>
Costumes	<i>Shite</i>	a long black wig, <i>karaori</i> / <i>nugikake</i> (a short-sleeved <i>kimono</i> outer robe, worn in the <i>nugikake</i> style, whose right sleeve is left dropping to the floor. This style indicates the character is a working or crazed woman), <i>kitsuke</i> / <i>surihaku</i> (a short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), a fan, and a bamboo grass.
	<i>Tsure</i>	<i>kasshiki-kazura</i> (wig worn for the roles of a monk in training, young boy, etc.), unlined <i>kariginu</i> -style <i>kimono</i> , <i>kitsuke</i> / <i>atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters), <i>komi-ōkuchi</i> (underwear <i>hakama</i> in <i>ōkuchi</i> -style), <i>sashinuki</i> (a pair of long <i>hakama</i> style trousers tucked at the knee with string), <i>koshi-obi</i> (belt), a fan, and a cane. [He puts on a <i>sumi-bōshi</i> (a hood for regular Buddhist monks) during the change of costume on the stage]
	<i>Waki</i>	<i>kuro-kazaori-eboshi</i> (<i>eboshi</i> -style headdress)(black), <i>chōken</i> , <i>kitsuke</i> / <i>atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan.
	<i>Waki-tsure</i>	<i>kitsuke</i> / <i>atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), and <i>koshi-obi</i>
	<i>Ai</i>	<i>kazaori-eboshi</i> (<i>eboshi</i> -style headdress), <i>chōken</i> , and <i>hakama</i> in <i>ōkuchi</i> -style (white).
Number of scenes	Two	
Length	About 1 hour and 20 minutes	

蟬丸（せみまる）

あらすじ

延喜帝（醍醐天皇：885年～930年）の第四皇子、蟬丸の宮は、生まれつき盲目でした。あるとき廷臣の清貫（きよつら）は、蟬丸を逢坂山に捨てよ、という勅命のもと、蟬丸を逢坂山に連れて行きます。嘆く清貫に、蟬丸は後世を思う帝の叡慮だと論じます。清貫は、その場で蟬丸の髪を剃って出家の身とし、蓑、笠、杖を渡し、別れます。蟬丸は、琵琶を胸に抱いて涙のうちに伏し転ぶのでした。蟬丸の様子を見にきた博雅の三位は、あまりに痛々しいことから、雨露をしのげるように藁屋をしつらえて、蟬丸を招じ入れます。

一方、延喜帝の第三の御子、逆髪は、皇女に生まれながら、逆さまに生い立つ髪を持ち、狂人となって、辺地をさ迷う身となっていました。都を出て逢坂山に着いた逆髪は、藁屋よりもれ聞こえる琵琶の音を耳に止め、弟の蟬丸がいるのに気づき、声をかけます。ふたりは互いに手と手を取り、わびしい境遇を語り合うのでした。

しかし、いつまでもそうしてはられず、逆髪は暇を告げ、ふたりは涙ながらに、お互いを思いやりながら、別れます。

みどころ

天皇の子という高貴な身分に生まれながら、華やかな暮らしを享受できず、厳しい境涯に身を置く蟬丸と逆髪。悲運のふたりが、逢坂山という含みのある名前の辺地で廻り合い、しみじみとお互いの身の上を語り合い、別れ行くというストーリーです。表向き変化のあるドラマチックな物語ではありませんが、人物設定、場面設定、テーマ、展開など、非常によく練りこまれた秀作です。

出家を強いられた蟬丸が、古歌を引きながら、なじみのなかつた蓑、笠、杖を手にする場面、琵琶を抱えて泣き臥し、転ぶ場面、逆髪が秋口の京の都を抜け、粟田口から東山を抜けて逢坂山に向かう道行の場面、水鏡に己の浅ましい姿を映して驚く場面、侘しい藁屋にてふたりが手と手を取り合う場面、涙に暮れながら別れる場面……。一つひとつの場面が、ヒタヒタと心に迫り、くつきりと深い印象が刻まれます。ハンディを背負うふたりの貴人が、静かに流れていく時間のなかで見せる素直な心象もまた、切なさ、やるせなさとともに、いとおしさをを感じさせてくれます。

流儀 五流にあり
分類 四番目物
作者 不明
題材 不明
季節 秋（旧暦8月）
場面 山城国逢坂山
作り物 藁屋、輿（こし）

登場人物	シテ	逆髪（さかがみ）
	ツレ	蟬丸
	ワキ	清貫（きよつら）
	ワキツレ	輿かき二人
	アイ	博雅（はくが）の三位（さんみ）
面	シテ	女増髪（おんなますかみ）、泣増（なきぞう）など
	ツレ	蟬丸（せみまる）
装束	シテ	黒頭、唐織・脱掛、着付・摺箔、扇、笹
	ツレ	喝食鬘、単狩衣（ひとえかりぎぬ）、着付・厚板、込大口（こみおおくち）、指貫（さしぬき）、腰帯、扇、杖 [物着で角帽子（すみぼうし）をつける]
	ワキ	黒風折烏帽子（くろかざおりえぼし）、長絹、着付・厚板、白大口、腰帯、扇
	ワキツレ	着付・厚板、白大口、腰帯
	アイ	風折烏帽子、長絹、白大口
場数	二場	
上演時間	約1時間20分	

蟬丸（せみまる）
Semimaru ©2018 the-noh.com

発行：2019年9月27日（ver.2.1）
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

本テキストは the 能ドットコム編集部によって編集されたものであり、実際に上演される内容と異なる場合がありますので、ご了承ください。本テキストの著作権は、（株）カリバーキャストおよび「the 能ドットコム編集部」が所有しています。本テキストの全部または一部を無断で複製複製（コピー）することは、著作権法で禁じられています。

The text in this article has been edited by the-noh.com editorial department, so there may be differences from lines used in actual performance. Copyright of this text is the property of Caliber Cast Ltd. and the-noh.com editorial department. Unauthorized reproduction of all or part of this is forbidden under copyright law.

本テキスト作成にあたって、主に下記の文献を参照しています。

『日本古典文学全集 59 謡曲集（2）』小山弘志・佐藤喜久雄・佐藤健一郎 校注・訳 小学館
『能楽手帖』権藤芳一 著 巖々堂
『能楽ハンドブック』戸井田道三 監修 小林保治 編 三省堂
『能への招待！』藤城繼夫 文 亀田邦平 写真 わんや書店
『能・狂言事典』西野春雄・羽田和 編集委員 平凡社