

— Dialogues in this piece are quite unique and differ from school to school. The following story therefore introduces two styles of dialogues, based on the current utaibon (book of lyrics and musical notation) used in the Kanze School and Hōshō School, and in the Komparu School, Kongō School and Kita School.

— **This part from utaibon in Kanze School and Hōshō School.**

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

1. Saemon's Wife And Her Retainer Travel to Kusaka

The wife of Kusaka no Saemon travels with her retainer by boat to Naniwa Bay, arriving at the village of Kusaka, where she used to live. Having fallen into ruin, Saemon left his wife with a promise to reunite with her one day. The wife started to work as a nanny for a family in Kyoto. When the wife arrives in the village of Kusaka, Saemon has already gone missing.

Retainer As we travel along this road leading to an old capital city, as we travel along this road leading to an old capital city, let's visit Naniwa Bay.

We serve a noble family in Kyoto. This lady with us is the nanny of a son of the family. She comes from the village of Kusaka in Settsu Province. As she wished to visit the village once more, we have accompanied her. We boarded at the Yodo River and hastened by boat to Naniwa Bay.

あしかり

(観世流、宝生流)

* 流儀による違いが顕著なため、観世・宝生の二流と、金春・金剛・喜多三流の現行謡本を元に、二通りの翻訳を掲載する。

* 金春・金剛・喜多流の現行謡本による翻訳は17ページより掲載。

* は流儀によって異なる場合を示す。

一 左衛門の妻と従者、日下へ行く

日下左衛門の妻が、従者と共に舟で難波の浦に向かい、昔住んでいた日下の里に着く。左衛門は落ちぶれ、再会を約束して妻と別れ、妻は都である人の家に乳母に入っていた。妻が日下の里に着いた時には、左衛門は行方知れずになっていた。

従者 この古い都へ向かう道を行き、この古い都へ向かう道を行き、さあ難波の浦を訪ねよう。

私どもは、都のさるお方にお仕える者でございます。またこちらにおられる方は、私どもの御主人の若君の乳母をなさっています。この方の郷里は摂津国日下の里です。一度帰郷したいと希望されたものですから、このたび私どもがお供をし、淀より川舟にお乗せして、難波の浦へ急いでいるところです。

Aboard the boat on the Yodo River, we passed the fields of Mizuno around dawn. We passed the fields of Mizuno around dawn. We saw the dimly lit morning moon hanging low over the hazy foot of the mountains at the Minase River, and gazed upon the distant groves beyond the beaches. Our boat keeps moving forward. Now we are passing the banks of Watanabe and Ōe and arrive at the beach of Naniwa Bay. We arrive at the beach of Naniwa Bay, where houses line the shore.

We made haste and have already arrived in the village of Kusaka in Settsu Province. Please wait for a moment here. I will ask the whereabouts of Kusaka no Saemon.

[Retainer Asks a Villager about the Whereabouts of Kusaka no Saemon]

The retainer calls out a villager (*Ai*), asking about the whereabouts of Kusaka no Saemon. The villager answers that he used to live in this village but since his family fell into ruin, no one knows his whereabouts now.

Retainer Excuse me, lady. I asked someone about the whereabouts of Saemon, but he said he is not in this village anymore.

Saemon's Wife

Just as people say, a poor man has few friends and one who has fallen on hard times is avoided by his old acquaintances. Of course, I am hardly the only person in straitened circumstances who has suffered, but I am really heartbroken that my husband is now missing.

And yet, since my husband and I did make a promise to one another, I will stay in this village for a while and look for my man.

淀の舟で、曙の頃に水野の原を通り過ぎ、曙の頃に水野の原を通り過ぎ、有明の月影が残り山の麓がかすんで見える水無瀬川や渚の森をはるかに眺めながら、なおも舟を進め、渡邊や大江の岸を歩き過ぎて、入江に家里が続く難波の浦に着いた、難波の浦に着いた。

急いで参りましたので、早くも摂津国日下の里に着きました。こちらでしばらくお待ちください。日下左衛門殿について尋ねてみましょう。

「従者、里人に日下左衛門について尋ねる」

従者は里人（アイ）を呼び出し、日下左衛門の行方を尋ねる。里人は、彼は昔はここに住んでいたが、零落して行方知れずになったと伝える。

従者 申し上げます。左衛門殿の消息を尋ねたところ、今はこの地にはいらつしやらないとのことでございます。

左衛門の妻 まったく、家が貧しければ親しい人も少なく、賤しい身となれば昔の知り合いも遠ざかると言うが、貧者が辛い目に逢うのは我が身に限ることではないけれど、夫が行方知れずになるとは、あまりにも情けないことだよ。

しかしながら、二人でさまざまに約束を交わしていることがありますので、この地

Retainer Indeed, it is just as you say. Please stay in this village for some time. I will ask people for more details about the whereabouts of Saemon.

[Retainer Asks Villager If There Are Something Interesting]

The retainer calls out to the villager again and asks if there is anything interesting to show to a person from Kyoto. The villager mentions that it is worth seeing a man who cuts and sells reeds in the market on the beach as he tells interesting humorous stories.

2. The Reed Cutter Appears

A man appears, wearing a sedge rain hat and holding reeds. While he laments his poverty, he also talks to himself about the elegance of cutting and carrying reeds.

Man Although the mountains are hazy, the skies are clear above the beach in Naniwa and I can see all the way to the island of Awaji. The view from this famous place is indeed impressive. Naniwa Bay and other beaches are all beautiful scenes to behold, and when I see the morning view of the ocean with boats bobbing offshore, it cleanses my heart and I feel invigorated.

にしばらく留まり、あの人の行方を尋ねてみようと思うのです。

従者 まったく、お話はごもつともでございます。この地にしばらくご滞在ください。なおも左衛門殿の行方を詳しく尋ねてみましょう。

「従者、里人に面白いことはないか尋ねる」

従者は再び里人を呼び出し、都の人に見せたいが、面白いことはないか、と尋ねる。里人は、この浜の市に、芦を刈って売りに来る男がおり、面白おかしく戯れ言を言い立てるのが見ものだと教える。

二 芦刈の男が現れる

笠をかぶり、芦の葉を持った芦刈の男が現れる。男は貧しい身の上を嘆きながらも、芦を刈り、運ぶことは風雅であると独り言を言う。

男 山こそ霞んではいるものの、難波の浦は晴れ渡り、向こうの淡路潟まで見晴るかす。さすがに名所だけあって、難波の浦をはじめ、他の浦々の景色までも美しく、沖に舟の浮かぶ朝方の風景は、心も澄み渡る面白さだよ。

Although I am on Mitsu Beach in Naniwa, in my impoverished state, I cannot afford to reminisce about my wife.

Group Reciters

This gaunt man has forgotten even what he looks like.

[Kakeri]

A short dance expressing the man's unsettled frame of mind. A Japanese flute and small and large hand drums play music to accompany the dance.

Man In the hustle and bustle of people coming and going to the market,

Reciters I find my hiding place.

Man Although it is something quite rare to receive, I managed to be born into this world as a human being.

Man / Reciters

But I was unable to be born into a wealthy family and instead was born into an impoverished one, which surely must be punishment for having neglected the teaching of the Buddha in my previous lifetimes.

Man Not only in previous lifetimes but in this life as well, I have no particular profession and am unable to accumulate Buddhist merits. Under such circumstances,

Man / Reciters

day after day passes by meaninglessly. Tomorrow will be the same as yesterday and today. Less significant than a grain of sand on the beach is this meagre life of mine, yet I try to keep it.

地 難波の御津の浜にいても、このような落魄の身では、妻を思い出すこともなく、
やつれきつて自分の顔すら忘れてしまったよ。

「カケリ」

心の落ち着かない様子を表した短い舞。笛、小鼓、大鼓で奏される。

男 人々の行き交う市の雑踏の方が、

地 隠れ場のあるものだよ。

男 まったく、生まれ難い人間として、何とか生まれながら、

男/地

裕福な家に住むこともできず、このような貧しい家に生まれたのも、きっと前世で
仏の戒を怠った報いだ。

男 前世だけではなく、今生でも、特に何の職も持たず、功德を積むこともないこの身
の上では、

男/地

昨日も今日もただ無為に過ぎて、また明日も同様に過ぎていくのだろうよ。それで
も、浜の真砂の数にも入らない、取るに足りない命をつなごうと、

Man Fragile as a drop of dew on a leaf is this only life I have, so in order to keep it,

Man / Reciters

I became a reed cutter.

Reciters Though my efforts are of no avail, I go out to the beach in Naniwa, visit the villages, work hard even on cold, snowy days, wet my sleeves, and soak myself in sad misery. No one shows compassion for my situation, no one shows compassion for my situation. When I look at other beaches on the bay, I see smoke from cooking meals rising up out of the houses. Seeing the smoke makes me envious, for my life is thoroughly lowly and harsh. I can hardly support myself. In the past I never could have imagined that I would sell reeds at the market and looked down upon such people as if I had nothing in common with them. And yet, I used to merely look at the moon, but now I cut the reeds upon which each drop of dew reflects the moon and therefore I am carrying the moon on the reeds with me, which is something quite elegant, something quite elegant.

Retainer Hello, gentleman over there. I would like to talk to you.

Man Are you talking to me? How may I help you?

Retainer I see that, among the many things for sale, you are selling reeds from Naniwa. You must have a gentle heart.

Man Yes, in these parts, among the people who buy things and the people who sell them, no one pays much attention to reeds. It is truly kind that a person from Kyoto like you admires these reeds from Naniwa.

男

草露のような、はかない命をつなごうと、

男/地

芦刈人となつたのだ。

地

何の甲斐もないのに、難波の浦に出たり、里へ行ったりして、雪の寒い日も厭わずに働いて、袖を濡らし、みじめに悲しみに浸る。わが身には同情する人もなく、わが身には同情する人もなく、よその浦を見れば、食事を用意する夕煙が立ち、その煙も恨めしく思い、身を立てることすらできずに賤しく落ちぶれ果てた暮らしを送る。芦を売るなど、昔は思いもよらず、他人事と眺めていたものだが……。とはいえ、ただ眺めていた月の下で月を宿す露ごと芦を刈り、一緒に運んでいくのは、風雅なことだ、風雅なことだよ。

従者

やあ、そちらのお方にお話ししたいことがあります。

男

私のことでしょうか、何でしょう。

従者

お見受けしますと、さまざまなもの売る中で、難波の芦を売っておられますね。お優しい心をお持ちです。

男

はい、このあたりでは売る者も買う人も、何気なく取り扱うものですが、都の人らしく、この難波の芦をご賞玩なさるのは、まことに優しいことだと思います。

I, too, used to be a townsman living in the old city at Naniwa Bay, but my family fell into ruin faster than a falling dewdrop and I grew gaunt as a withered, colorless stalk of reed. Although this reed, colorless like me, is “bad” (*ashi*, “reed” in Japanese, is a homonym for “bad”), please see it as “good” (*yoshi*, also “reed” in Japanese, is a homonym for “good”) and buy it.

Retainer Oh, you are clever. The “bad” (*ashi*) and the “good” (*yoshi*) are the same plant?

Man Yes. This is just like we calling silver grass by a different name, “*obana*”, once it has put out tassels.

Retainer You mean that the names of things also change from one locale to another?

Man Yes, they do. People in Ise call reeds “*hamaogi*”,

Retainer and people in Naniwa call them,

Man “*ashi*”.

Reciters It is annoying. Whether the reeds in Naniwa Bay are good (*yoshi*) or bad (*ashi*), whether the reeds in Naniwa Bay are good (*yoshi*) or bad (*ashi*), a menial fisherman like myself understands nothing about it. I merely cut reeds to make a living and carry them to this market to sustain my temporary life. Please pay me a decent wage for my efforts and pay the amount of money due for the number of reeds you take. Pay the amount of money due for the number of reeds you take. The Naniwa reeds I cut have dewdrops on their leaves. At night the dewdrops hold the moon inside them, and I carry the moon along with me. I am busy at night. So please, buy

私も昔は、かの古い都の難波津の都人でしたが、露が落ちるように落ちぶれ果てて、色を失った枯れた芦のような身の上になりました。私のように色のない芦だとしても、「よし（葦に掛けた言葉）」とみてお買い求めください。

従者 おお、面白いことをおっしゃいますね。葦と芦とは同じ草なのですか。

男 はい。例えば、同じ草で、「薄」を穂が出たら「尾花」と呼ぶようなものです。

従者 ということは、物の名前も場所によって変わるといことだね。

男 その通りです。この芦を、伊勢の人は浜荻と言い、

従者 難波の人は

男 芦と言う。

地 面倒なことだよ。難波の浦の「よし」でも「あし」でも、難波の浦の「よし」でも「あし」でも、私のような賤しい漁夫は何も分からない。ただ渡世の為に芦を刈り、仮の命をつないでいこうと、芦を運んでこの市に出るのだ。その手数に相應の、また芦の数に見合うお金で買われよ、見合うお金で買われよ。露を含む難波の芦を刈るのだから、夜は露に月が宿り、月をも一緒に運ぶこととなるのだよ。

my reeds during the daytime, before the evening tide washes the shore. Buy my reeds during the daytime.

Retainer By the way, I would like to ask you where Mitsu Beach is.

Man Respectfully speaking, Mitsu Beach is somewhere around there.

Retainer What do you mean? Why on earth do you say, “respectfully speaking”? / When I asked you about Mitsu Beach, you mentioned “respectfully speaking.” What is the story behind these words?

Man You surprise me. If you did not know about Mitsu Beach, why would you ask me where it is? We respectfully call it Mitsu Beach because Emperor Nintoku built an imperial palace here in Naniwa Bay. That is why we call this place Mitsu, meaning “honored harbor.”

Retainer What an interesting history that place has! It really makes sense that the place is called Mitsu Beach because an imperial palace was located here.

Man Since the palace was located on the wave-washed beach, even the torches lit in fishing villages looked like torches lit in the palace. From nobles to commoners, the sight was a blessing to everyone.

Well,

おや、

波の寄せる海辺の皇居だから、漁村にともす篝火までも御所の御火みびのように見えて、
上は公卿から下は万民まで、有難い恵みを受けた。

まったく面白い謂れがあるものだ。皇居のあった浜だから御津の浜というのは、確
かに筋道の通ったことだ。

なんと、驚きました。ご存知ないなら、どうして御津の浜とは、とお尋ねになった
のですか。かたじけなくも、仁徳天皇がこの難波の浦に御所をお造りなさいました
ので、御津おんつと書いて御津の浜みづのと言うのだ。

／御津の浜のことを尋ねてみますと、「かたじけない」などと言われるのでしょうか。
一体どういうことでしょう、どうして「かたじけない」などと言われるのでしょうか。
な謂れがあるのですか。

かたじけなくも、御津の浜はあちらにございます。

ところで、聞きたいのだが、御津の浜というのは、どのあたりなのだ。

夜は忙しいので、どうか夕の寄せぬ昼のうちに買われよ、昼のうちに買われよ。

Start of *Kasa no Dan* (the Scene of Sedge Rain Hat)

- Man Look at that! Near Mitsu Beach, on a fishing boat, the fishermen are pulling in a net. They are calling out, "Heave-ho, heave-ho!" They are coming this way.
- Reciters Famous is this poem about the palace in Naniwa Harbor, this poem about the palace in Naniwa Harbor: "The calls of fishermen / Trying to pull the net together / Echo even inside the palace walls." Now I can see that scene right before my very eyes. Everyone, come and look!
- Man How interesting. To quote another poem, "To someone..."
- Reciters How interesting. To quote another poem, "To someone who can feel elegance, / I want to show / The spring scenery / Of Naniwa, Settsu Province." I totally agree. Between waves where boats float in the haze, seagulls and plovers flock and cry out to their friends, sounding just like the fishermen on their boats calling out to each other.
- Man In the rain, I wear...

ここから笠尽くしの謡い舞が見どころの「笠之段」

あれを御覧なさい。御津の浜に、網引の者の揃った網船（漁船）が、えいやえいやと掛声をかけながら、こちらへやって来るぞ。

かの有名な難波津の宮の歌では、難波津の宮の歌では、「大宮の内まで聞ゆ一網引（網引）すと、網子ととのふる海士の呼び声（網の引き手をそろえようと漁師が呼びかける声々は、御所の中にまで聞こえる）」と詠まれたが、まさにその情景が目の前に見えるよ。皆さん、あれを御覧なさい。

ああ、面白いよ。歌に「心あらん……」

ああ、面白いよ。歌に「心あらん人に見せばや津の国の、難波わたりの春の景色を（風雅な心を持つ人に、難波あたりの春景色を見せてあげたい）」という通りだよ。臍に霞む舟が漂う沖合に、鷗や磯千鳥が連れ立って友を呼ぶ、ああ、その様はまるで、漁師の小舟が互いに呼び合うかのようだ。

雨に着る

Reciters In the rain, I wear a straw raincoat (*mino* in Japanese) and since there is an island called Tamino that includes the words “straw raincoat,” there must be also such a thing as a sedge (*masuge* in Japanese) hat that keeps away the dew that increases (*masu* in Japanese) at night.

Spring has come to Naniwa Harbor.

Man The famous plum trees are in bloom and look like flower hats.

Reciters Bush warblers fly between the flowers. In the same species

Man is the magpie (*kasasagi* in Japanese), which contains the word, “rain hat” (*kasa* in Japanese). At dawn

Reciters there appears to be a rain hat surrounding the moon, looks like the sleeves

Man of the robes of celestial maidens.

Reciters That is celestial maiden’s,

Man and this is for

Reciters women of Naniwa, women of Naniwa, who also cover their heads with their sleeves or arms to form a rain hat when it rains. On a rainy day the reeds at the waterfront are disturbed,

地	男	地	男	地	男	地	男	地	
難波女の、難波女の、雨除けに被く袖笠やひじ笠。雨の日に芦辺は乱れ、	これはまた、	それは天の乙女のものだが、	天女の衣笠であり、	月の周りのの、袖をさしたような笠は	「かさ」の名を含む鶺鴒があり、有明の	それを縫うように飛ぶのは鶺鴒、同じ鳥には	名高い梅の花が咲き、花笠のよう。	難波津に春が来たよ、	雨に着る蓑（雨を防ぐ蓑の意）を名前に含む田蓑の鳥があるのだから、露が増すという真菅の笠（夜露をしのぐための菅笠の意）がないはずはないだろう。

the waves beating them raspingly, tossing them here, tossing the there. Rasp, rasp! Rasp, rasp! The waves ruffle the reeds. Just like the wind rattling an old reed blind, I never grow tired of it. How fascinating!

The end of *Kasa no Dan*

3. Saemon and His Wife Are Reunited

Saemon's wife sees the man selling reeds and recognizes that he is her husband. Although Saemon also recognizes his wife, he feels so ashamed of himself that he hides in a shack. Thinking that if she talks to him where other people are around, he will only feel all the more reluctant to come out of hiding, she decides to talk to him alone. The couple exchanges poems that reestablish their emotional bond. Saemon eventually leaves the hut and they talk. The retainer encourages the couple to go to Kyoto together.

Wife Is anyone here?

Retainer Yes, at your command.

Wife Please ask that man selling reeds / the reed seller you just talked to bring a stalk of reed to me.

波打ち寄せてぎらぎらと、あちちへぎらり、こちちへぎらり、ぎらぎらと、ぎらぎらと、
 ぎらぎらと、芦をなびかせる。それは風が古簾ふるすだれを吹き上げるようで、まっ
 たく飽きずに面白いよ。

「笠之段」ここまで

三 左衛門と妻、再会を果たす

左衛門の妻は、芦を売る男を見て、夫と気づくが、左衛門もまた妻と気づき、恥ずかしさに小屋に身を隠す。妻は、衆目のあるところで声をかけると夫はますます出てこられなくなると思ひ、こつそりと声をかける。夫婦はお互いに歌を詠み、心を通わせる。やがて左衛門は小屋を出て、夫婦で語らう。従者は二人と一緒に都へ行くよう勧める。

妻 誰かいますか

従者 御前におります。

妻 あの／今の芦を売る人に、一本の芦を持つてくるようお願いします。

- Retainer Certainly.
- Excuse me. Would you bring a stalk of reed and give it to someone in that palanquin?
- Man Yes, of course. [Kanze School includes this phrase]
- Please bring this one then.
- Retainer No, you should go yourself and give it to her directly.
- How strange. The man selling reed hid here as soon as he saw our nanny. What is going on?
- Wife There is nothing to hide now. The reed seller is my husband. I wish it were a dream. How pitiful.
- Retainer What a surprise. You need not suffer over it any more. I will bring him right away. Please put your mind at ease.
- Wife No, please wait a moment. If everyone goes out looking for him, he will only feel even more ashamed of himself. I will meet with him alone and tell him that I have come to take him back to Kyoto with me.

従者

わかりました。

申し上げます。あのお輿の中へ、その芦を一本持つていってください。

男

はい、わかりました。「観世流にあり」

それならばこの芦をお持ちください。

従者

いやあなたが直にお渡しください。

おや、不思議だ。今の芦を売る男が、御乳母様のお姿を見るなり、こちらに隠れてしまいましたよ。これはどうした事でしょうか。

妻

今は隠すこともありません。唯今の芦売りの人は、私の昔からの夫です。これは夢でしょうか、ああ、浅ましいことです。

従者

驚きましたよ。心苦しい思いをなさることなど、ちつともありませんよ。私がすぐに、お連れいたします。御安心ください。

妻

いや、しばらくお待ち下さい。皆さんがお出でになれば、きっと恥入ってしまうでしょう。私がこっそりと行って、迎えに来たとお話ししてきます。

Retainer That certainly makes sense. Please go now.

Wife Dear, I came all the way here to bring you back home to my place. Thanks to our past promise about our future, I am now able to lead a decent life. I therefore have come all this way to see you. And yet, where are you hiding? Please come out right now.

Man / Saemon

This must be a dream. If this is not a dream, I would be ashamed by the public attention. I am distressed about what I should do.

Wife I understand how you feel but the human heart is something unknowable [Kanze School has this phrase]. Could it be that this Naniwa man got married with another woman while he was separating from his old wife?

Saemon No. Although I make a living in a hat covered by soot from burning reeds, how could I forget my young, beautiful wife and comfort myself with another woman?

“After I separated from you, whenever I cut reeds (*ashi*), I felt bad (also “*ashi*” in Japanese) about what happened. My lonely life in this Naniwa Bay has become all the more miserable.”

Wife “We thought it would be best for our happiness to separate, so that a harsh life would not be the end of our story.”

従者

まったくもつともなことです。それではお出てください。

妻

あなた、私がかここまでお迎えに来たのですよ。前々から行く末のことをお約束しておいた甲斐があり、私も今は人なみの暮らしができるようになりましたので、はるばると尋ねて参ったのですよ。それなのに、いったいどこへお隠れになるのですか。さあ早くお出でなさいませ。

男／左衛門

これは夢ではなからうか。もし現実なら、これは人目も気になり、どうしたものかと思ひ沈むばかりだ。

妻

私もそうだと思いますが、もしかして、人の心はわからないもので、「観世流にあり」昔の妻とは別れたまま、新しい妻を迎えたのではないのでしょうか、この難波の人は。

左衛門

いや、芦火を焚く小屋が煤にまみれるような暮らしでも、いつもみずみずしい本妻をないがしろにして、どうしてほかの女に馴染むことがあろうか。

「君なくてあしかりけりと思うにぞ、いとど難波の浦は住み憂き(あなたと別れてからは、芦を刈るにつけ、悪いことをしたと思ひ、この難波の浦の一人暮らしは、いつそうみじめなものとなる)」

妻

「あしからじよからんとてぞ別れにし、何か難波の浦は住み憂き(お互いに、幸せになるためにと思ひ別れたのだから、辛い暮らしのまままで終わりはしませんよ)」

- Saemon Poems truly help us to understand our feelings for each other. Poems serve as the intermediary between husband and wife.
- Reciters I need not hide my feelings forever, thinks Saemon, so he opens the door of the hut in which he is hiding, comes out, and says, “I am ashamed of how I look. I feel like it was a dream that we were separated for three years. But finally, I really can meet you again. Let’s go sit under a pine tree and talk about what has happened to us.”
- Retainer Such a wonderful thing hardly ever happens. We shall go to Kyoto together immediately.
- Now, please put on an *eboshi* headdress and *hitatare*-style *kimono*.

[Monogi]

Saemon sits on a *kōken* seat and wears an *eboshi* headdress, *hitatare*-style *kimono*, and a small sword at the waist.

[Conversation between Villager and Retainer]

While Saemon changes his clothes, the villager appears on stage again and asks the retainer if he found the person he was looking for. He is delighted when the retainer answers that he did. The villager then asks the retainer to bring him to Kyoto together with them. The retainer allows him to do so and requests that he tell him a story about poems. The villager recites a poem he learned: “Names change from one place to another. Reeds are called ‘*bad (ashi)*’ in Naniwa but called ‘*clams (hamaguri)*’ in Ise.” The retainer corrects that it is *hamaogi* in Ise, not *hamaguri*. He then asks the villager to call for Saemon once he finishes changing his clothes. The villager delivers the message to Saemon.

左衛門

本当に、歌で心がよく通じたが、和歌の道は夫婦の媒なみだちとなるものだから、

地

そういつまでも思いを包み隠すこともないと、隠れ住む小屋の戸を押し開けて出ながらこう言った。「ああ、我が姿はまったく面目もないよ。別れて三年過ぎたのは夢のようで、今こうして本当に逢えたのだなあ。さあ松の木陰に座って、昔話をしよう。」

従者

このようなめでたいことは、なかなかありませんよ。このまますぐに都へ一緒に参りましょう。

まずは、烏帽子直垂をお召しなさいませ。

〔物着〕

左衛門は、後見座にて烏帽子、直垂をまとい、小刀を差す。

〔里人と従者の会話〕

物着の間、里人が改めて登場し、従者に探していた人と逢えたかと尋ね、対面できたことを知って喜び、自分も都へ連れて行くよう申し出る。従者がそれを許し、里人に歌物語を聞かせるように頼む。里人は習い覚えた歌として「物の名も所によりて変はりけり、難波のあしは伊勢のはまぐり」を披露する。従者は「難波のあしは伊勢のはまぐり」を「難波のあしは伊勢の浜荻」と直し、着替えが済んだら左衛門を呼び出すと言い、里人は左衛門にその旨

4. Saemon Dances with Joy and the Couple Leaves for Kyoto

After changing his attire, Saemon lauds the virtues of poetry, which has contributed to reconfirming their bond, and he dances with joy. Then, the couple leaves together for Kyoto.

Reciters The great love between husband and wife has often been compared to the height of the mountains and depth of the oceans. In particular, people must have an even deeper affection for each other here in Naniwa, where we have both ocean and mountains.

Saemon When a man remembers his past, and

Reciters when women complain bitterly, poetry always helps comfort them. Thanks to the words of deep love found in poems, we have rekindled the bond between husband and wife. Considering my past, it is amazing that I am able to extend my miserable existence.

Saemon So miserable have I become,

Reciters that I am ashamed of myself. I will depend upon the words of a poem to express my feelings:

を伝える。

四 左衛門、喜びの舞を舞い、夫婦で都へ行く

着替えを済ませた左衛門は、夫婦の絆を確かめ合った和歌の徳を讃え、喜びの舞を舞う。その後、夫婦は連れ立って都へ向かう。

地 夫婦の愛情は、高い山や深い海にたとえられてきたが、殊に、ここは難波の海山のある土地柄で、さらに情が深いのだろうよ。

左衛門 男が昔を思い出すときにも

地 女がすねて恨み言を言うようなときにも、歌が慰めになるものだ。深い愛情がこもった歌の言葉により、夫婦の契りが戻ったのだが、よくも哀れな命を生き永らえたものだ。

左衛門 これほどにまで衰えて

地 恥ずかしい身の上だが、和歌の言葉が頼もしく思われるよ。

“In Naniwa Harbor bloom the flowers that were asleep all winter. ‘Now it is spring,’ announce the flowers filling the trees.” Just as in this poem, a flourishing era was the reign of Emperor Nintoku, who built his palace in Naniwa. Also, the famous poem that starts with “Mount Asaka” is said to have been composed by a female servant at the imperial court who resented a man who refused to drink a cup of *sake*. These two poems are considered to be the mother and father of all poetry and will remain, for all time, supreme examples of poems*. Whenever people like us study poetry, these two poems are the first that we learn. As such, poetry can even soothe the hearts of invisible demons, console the minds of warriors, and express the love between couples. Now I know it from my own experience.

Saemon “The spring scenery in Naniwa, Settsu Province, is changing like a dream.

Reciters Now cold winds are traveling over the withered reeds.” Just as this poem says, I feel our reunion is like a dream. No matter what we are doing in our daily lives, poetry is something important that we should not neglect. For instance, even if we could count the number of grains of sand on a beach, we still could never exhaust our abilities to compose poems, for the Way of poetry will never end. So make yourselves familiar with the way of poems. At Naniwa Bay, which is celebrated in poems, we forgot our past bitterness and reestablished our bond as a couple. Truly, our happiness has no bounds.

Retainer Excuse me, but please perform a dance to celebrate this auspicious occasion. [Kanze school includes this phrase]

Saemon Of course, I will dance then. [Kanze school includes this phrase]

地

左衛門

「津の国の難波の春は夢なれや、

「難波津に咲くやこの花冬籠り、今は春べと咲くや木の花（難波津にこの花が咲いたよ、冬の間は籠っていたが、今春が来たよこの花が咲いたよ）」の歌にあるように、繁栄なされた仁徳天皇と言われるお方は、難波の御子であられた。また、「浅香山……」の歌※は、采女が盃を取らない人に恨みごとを述べたものということだ。この二つの歌は今日まで歌の父母とされ、代々に秀れた歌の手本で、我々のような者が手習いをするときにも、初めに習う。こうして、和歌は目に見えない鬼神の心をも和らげ、武士の心を慰め、夫婦の情愛を表すことが、自分の体験からよくわかった。

芦の枯葉に風渡るなり（撰津国難波の春景色は、夢のように過ぎ、今は芦の枯れ葉に寒い風が吹

き渡る）」の歌のように、再会はまるで夢心地である。日頃の立ち居振る舞いの際にも、歌は疎かにできない大切なもので、たとえ浜の真砂の数は数えられたとしても、歌は詠みつくされず、和歌の道は尽きることがない。ただひたすらに親しみなさい。歌に名高い難波の浦で、それまでの恨みも忘れ、再び夫婦の縁を結べたことは、まことに嬉しい限りだ。

従者

申し上げます。めでたく一指し、舞を舞ってください。[観世流にあり]

左衛門

それならば舞いましょう。[観世流にあり]

Saemon Now I have no more bitterness.

Reciters Standing and holding a sleeve up high, I will perform a dance.

Retainer Saemon, this is such an auspicious time. Please perform a dance to celebrate it. [Hōshō school includes this phrase]

Reciters Standing and holding a sleeve up high. I will perform a dance. [Hōshō school includes this phrase]

*Poem of "Mount Asaka": "The water of the spring in the mountain reflects the view of Mount Asaka. It is shallow but very clear. We are faithfully trying to host and comfort you, just like the pure water of the spring." This poem was composed by a female imperial court servant when King Kazuraki, unhappy with the entertainment prepared by the governor of the province of Mutsu, expressed his displeasure.

[*Otoko-mai* (A Man's Dance)]

A lively, slightly fast dance performed by a male lead character (*shite*).

Saemon performs this dance in Ashikari. A Japanese flute and small and large hand drums perform music to accompany the dance.

Reciters Let us forget the suffering and poverty experienced up until today, for in the bay of Naniwa...Let us forget the suffering and poverty experienced up until today, for in the bay of Naniwa, the moon is reflected on the waves crashing over the young reed leaves at the shore. In the spring, with the blossoms at their peak, I finish my winter's sleep in a hut. Now I head to Kyoto in the height of spring. What a pleasure that husband and wife are leaving this Mitsu Beach together to return to Kyoto. What a pleasure, indeed.

左衛門

今は恨みもない

地

立って袖をかざし、舞を舞おう。

従者

左衛門殿、めでたい折ですので、一指し舞を舞ってください。[宝生流にあり]

地

立って袖をかざし、舞を舞おう。[宝生流にあり]

※「浅香山……」の歌…「安積山かげさへ見ゆる山の井の浅き心をわが思はなくに（安積山の影を映す山の泉は、深くはなくても澄み切っていますが、そのように私たちも心づくしのおもてなしをしているのです）」陸奥国で、葛城王が国司の接待が気に入らず不機嫌になった折、采女が詠んだという歌。

〔男舞〕

男性のシテが舞う、やや早めの勇壮な舞。ここでは左衛門が舞う。笛、小鼓、大鼓で奏される。

地

今までの貧苦を忘れて、この難波江の、今までの貧苦を忘れて、この難波江の、芦の若葉を越えていく白波に月が映り、花盛りの春の頃、小屋住まいの冬籠もりを終えて、春たけなわの都へ向かう。夫婦一緒に、この御津の浜を後にして都へと、帰るのは嬉しい限りだ、まことに嬉しい限りだよ。

— Dialogues in this piece are quite unique and differ from school to school. The following story therefore introduces two styles of dialogues, based on the current utaibon (book of lyrics and musical notation) used in the Kanze School and Hōsho School, and in the Komparu School, Kongō School and Kita School.

— **This part from utaibon in Komparu School, Kongō School and Kita School.**

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

1. Saemon's Wife And Her Retainer Travel to Kusaka

The wife of Kusaka no Saemon travels with her retainer by boat to Naniwa Bay, arriving at the village of Kusaka, where she used to live. Having fallen into ruin, Saemon left his wife with a promise to reunite with her one day. The wife started to work as a nanny for a family in Kyoto. When the wife arrives in the village of Kusaka, Saemon has already gone missing.

Retainer As we travel along this road leading to an old capital city, as we travel along this road leading to an old capital city, let's visit Naniwa Bay.

We are people who serve a noble family in Kyoto. We do not know where this lady before you comes from, but when she was on a retreat to Hōrin-ji Temple in Saga in Kyoto, our master was also on a retreat to the same temple. Thanks to this connection, she became the nanny of a son of our master. The son is very wise and mature, so he asked his nanny many questions, including where she was from and what her family name was. Then, she answered with tears that she was from the village of Kusaka in Settsu Province, but for some reason, her husband lost his home.

あしかり
芦刈

(金春流、金剛流、喜多流)

* 流儀による違いが顕著なため、観世・宝生の二流と、金春・金剛・喜多三流の現行謡本を元に、二通りの翻訳を掲載する。

* 観世・宝生流の現行謡本による翻訳は1ページより掲載。

* は流儀によって異なる場合を示す。

一 左衛門の妻と従者、日下へ行く

日下左衛門の妻が、従者と共に舟で難波の浦に向かい、昔住んでいた日下の里に着く。左衛門は落ちぶれ、再会を約束して妻と別れ、妻は都である人の家に乳母に入っていた。妻が日下の里に着いた時には、左衛門は行方知れずになっていた。

従者 この古い都へ向かう道を行き、この古い都へ向かう道を行き、さあ難波の浦を訪ねよう。

私どもは、都のさるお方にお仕えする者でございます。またこちらのお方は、ご出身も分からないお方で、嵯峨の法輪寺に籠っておられたところ、私どもの御主人も同じところに法輪寺に籠っておられ、その縁があつてご主人の若君の乳母になられました。若君は利発でしっかりしたお方で、乳母様にどこの国から来た、名字は何と

The son felt sorry for her and ordered her to go and find her husband's whereabouts. Therefore, we accompany her, ride a boat together with her on the Yodo River, and hasten to the village of Kusaka in Naniwa Bay.

Aboard the boat on the Yodo River, we passed the fields of Mizuno around dawn. We passed the fields of Mizuno around dawn. We saw the dimly lit morning moon hanging low over the hazy foot of the mountains at the Minase River, and gazed upon the distant groves beyond the beaches. Our boat keeps moving forward. Now we are passing the banks of Watanabe and Ôe and arrive at the beach of Naniwa Bay. We arrive at the beach of Naniwa Bay, where houses line the shore.

As we made haste, we have already arrived in Naniwa Bay. Here I will ask about the whereabouts of Saemon. Please make yourself comfortable for now. / What shall I ask here?

Wife I feel ashamed about it, but please ask where Kusaka no Saemon is. [A few schools include these phrases]

[Retainer Asks a Villager about the Whereabouts of Kusaka no Saemon]

The retainer calls out a villager (*Ai*), asking about the whereabouts of Kusaka no Saemon. The villager answers that he used to live in this village but since his family fell into ruin, no one knows his whereabouts now.

「従者は里人（アイ）を呼び出し、日下左衛門の行方を尋ねる。里人は、彼は昔はここに住んで

妻

「従者、里人に日下左衛門について尋ねる」
 恥ずかしながら、日下左衛門殿はどちらにおられるか、尋ねてください。「一部流儀
 にあり」

急いで参りましたので、早くも難波の浦に着きました。こちらで行方を尋ねてみよ
 うと思います。まずはおくつろぎください。／こちらで何とお尋ねすればいいでし
 ようか。

淀の舟で、曙の頃に水野の原を通り過ぎ、曙の頃に水野の原を通り過ぎ、有明の月
 影が残り山の麓がかすんで見える水無瀬川や渚の森をはるかに眺めながら、なおも
 舟を進め、渡邊や大江の岸を歩き過ぎて、入江に家里が続く難波の浦に着いた、難
 波の浦に着いた。
 言うのか、ときまざまにお尋ねになったところ、「私は摂津国日下の里の者ですが、
 事情があつて夫が流浪の身となったのです」と涙ながらにお話しになったので、若
 君はいたわしく思われ、夫君の行方をしつかり確かめてきなさいと申し付けになり、
 こうして私どもがお供して淀より川舟にお乗せして、難波の浦の日下の里へ急いで
 いるところです。

Retainer I asked someone about the whereabouts of Saemon, but he said he is not in this village anymore.

Saemon's Wife

Just as people say, a poor man has few friends and one who has fallen on hard times is avoided by his old acquaintances. Of course, I am hardly the only person in straitened circumstances who has suffered, but I am really heartbroken that my husband is now missing. I feel very uneasy when I imagine where he might be now.

And yet, since my husband and I did exchange some words as a promise to one another, I will stay in Naniwa Bay for a while and look for my man.

Retainer Indeed, it is just as you say. Please stay in this place for some time. I will continue to ask people for any details regarding the whereabouts of Saemon. [A few schools include these phrases]

[Retainer Asks Villager If There Are Something Interesting]

The retainer calls out to the villager again and asks if there is anything interesting to show to a person from Kyoto. The villager mentions that it is worth seeing a man who cuts and sells reeds in the market on the beach as he tells interesting humorous stories.

いたが、零落して行方知れずになったと伝える。

従者 左衛門殿の消息を尋ねたところ、今はこの地にはいらつしやらないとのことでございます。

左衛門の妻 まったく、家が貧しければ親しい人も少なく、賤しい身となれば昔の知り合いも遠ざかると言うが、貧者が辛い目に逢うのは我が身に限ることではないけれど、夫が行方知れずになるとは、あまりにも情けないことだよ。ああ、一体どこにいるのだろう、心もとないことだ。

しかしながら、二人でさまざまに約束を交わしている言葉がありますので、難波の浦にしばらく留まり、あの人の行方を尋ねてみようと思うのです。

従者 まったく、お話はごもつともでございます。この地にしばらくご滞在ください。なおも左衛門殿の行方を詳しく尋ねてみましょう。[一部流儀にあり]

「従者、里人に面白いことはないか尋ねる」

従者は再び里人を呼び出し、都の人に見せたいが、面白いことはないか、と尋ねる。里人は、このこの浜の市に、芦を刈って売りに来る男がおり、面白おかしく戯れ言を言い立てるのが見ものだと教える。

2. The Reed Cutter Appears

A man appears, wearing a sedge rain hat and holding reeds. While he laments his poverty, he also talks to himself about the elegance of cutting and carrying reeds.

Man Although the mountains are hazy, the skies are clear above the beach in Naniwa and I can see all the way to the island of Awaji. The view from this famous place is indeed impressive. Naniwa Bay and other beaches are all beautiful scenes to behold, and when I see the morning view of the ocean with boats lining in the bay, it cleanses my heart and I feel invigorated. How interesting the view is!

Although I am on Mitsu Beach in Naniwa, in my impoverished state, I cannot afford to reminisce about my wife.

Group Reciters

This gaunt man has forgotten even what he looks like.

[Kakeri]

A short dance expressing the man's unsettled frame of mind. A Japanese flute and small and large hand drums play music to accompany the dance.

Man In the hustle and bustle of people coming and going to the market,

Reciters I find my hiding place.

Man I am a man who makes his living by selling reeds in this beach market. I am thinking to go to the market today, too.

二 芦刈の男が現れる

笠をかぶり、芦の葉を持った芦刈の男が現れる。男は貧しい身の上を嘆きながらも、芦を刈り、運ぶことは風雅であると独り言を言う。

男 山こそ霞んではいるものの、難波の浦は晴れ渡り、向こうの淡路湯まで見晴るかす。さすがに名所だけあって、難波の浦をはじめ、他の浦々の景色までも美しく、沖に舟の続く朝方の風景は、心も浮き立つ面白さだよ。

難波の御津の浜にいても、このような落魄の身では、妻を思い出すこともなく、

地 やつれきって自分の顔すら忘れてしまったよ。

「カケリ」

心の落ち着かない様子を表した短い舞。笛、小鼓、大鼓で奏される。

男 人々の行き交う市の雑踏の方が、

地 隠れ場のあるものだよ。

男 私はこの浜の市で、芦を売って暮らしを立てている者でございます。今日もまた市

- Retainer Hello, hello, **man selling reeds!** [a few schools include this phrase]
I'll buy your reeds.
- Man Please buy my reeds.
- Retainers I know many people who sell plants, but I think you truly know elegance as you choose to sell reeds in this harbor of Naniwa. I'll buy one and show it to someone who has come from Kyoto.
- Man In these parts, among the people who buy things and the people who sell them, no one pays much attention to reeds. It is truly kind that a person from Kyoto like you admires these reeds from Naniwa.
- I, too, however, used to be a townsman living in the old city at Naniwa Bay, but my family fell into ruin faster than a falling dewdrop and I grew gaunt as a withered, colorless stalk of reed. Although this reed, colorless like me, is “bad” (*ashi*, “reed” in Japanese, is a homonym for “bad”), please see it as “good” (*yoshi*, also “reed” in Japanese, is a homonym for “good”) and buy it.
- Retainer Oh, the “bad” (*ashi*) and the “good” (*yoshi*) are different plants?
- Man No, the “bad” (*ashi*) and the “good” (*yoshi*) are the same plant. This is just like our calling silver grass by a different name, “*obana*” once it has put out tassels.

に出ようと思います。

従者 やあやあ、**芦を売る人よ**「二部流儀にあり」、芦を買いきましょう。

男 芦を買ってください。

従者 大体、草木を売る人はたくさんいますが、この難波津で、芦を売ることは、まことに風雅な心をお持ちと察します。一本買い取って、都の人にお見せしようと思
います。

男 このあたりでは売る者も買う人も、何気なく取り扱うものですが、都の人らしく、この難波の芦をご賞玩なさるのは、まことに優しいことでございます。

しかしながら、私も昔は、かの古い都の難波津の都人でしたが、露が落ちるように落ちぶれ果てて、色を失った枯れた芦のような身の上になりました。私のように色のない芦だとしても、「よし（葦に掛けた言葉）」とみてお買い求めください。

従者 さて、葦と芦とは別の草なのですか。

男 いえ、葦も芦も同じ草ですよ。例えば、「薄（薄）」を穂が出たら「尾花（おほな）」と呼ぶような
ものです。

- Retainer You mean that the names of things also change from one locale to another?
- Man Yes, they do. People in Ise call reeds “*hamaogi*,”
- Retainer and people in Naniwa call them,
- Man “*ashi*.”
- Reciters It is annoying. Whether the reeds in Naniwa Bay are good (*yoshi*) or bad (*ashi*), whether the reeds in Naniwa Bay are good (*yoshi*) or bad (*ashi*), a menial fisherman like myself understands nothing about it. I merely cut reeds to make a living and carry them to this market to sustain my temporary life. Please pay me a decent wage for my efforts and pay the amount of money due for the number of reeds you take. Pay the amount of money due for the number of reeds you take. The Naniwa reeds I cut have dewdrops on their leaves. At night the dewdrops hold the moon inside them, and I carry the moon along with me. I am busy at night. So please, buy my reeds during the daytime, before the evening tide washes the shore. Buy my reeds during the daytime.
- Retainer By the way, / I would like to ask you something. In Naniwa, where is Mitsu Beach in this Naniwa Harbor?
- Man The beach over there, respectfully speaking, is the ruin on Mitsu Beach.
- Retainer What do you mean? When I asked you about Mitsu Beach, you mentioned, “respectfully speaking.” Why did you say that?

従者 ということは、物の名前も場所によって変わるといふことだね。

男 その通りです。この芦を、伊勢の人は浜荻と言ひ、

従者 難波の人は

男 芦と言う。

地 「面倒なことだよ。難波の浦の「よし」でも「あし」でも、難波の浦の「よし」でも「あ

し」でも、私のような賤しい漁夫は何も分からない。ただ渡世の為に芦を刈り、仮の命をつないでいこうと、芦を運んでこの市に出るのだ。その手数に相應の、また芦の数に見合うお金で買われよ、見合うお金で買われよ。露を含む難波の芦を刈るのだから、夜は露に月が宿り、月をも一緒に運ぶこととなるのだよ。夜は忙しいので、どうか夕汐の寄せぬ昼のうちに買われよ、昼のうちに買われよ。」

従者 ところで／尋ねたいことがあるが、この難波で御津の浜というのは、どのあたりなの

のだ。

男 あちらに見えますのが、かたじけなくも、御津の浜の旧跡です。

従者 一体どういうことでしょう、御津の浜のことを尋ねてみますと、「かたじけない」

- Man You surprise me. If you did not know about Mitsu Beach, why would you ask me where it is? We respectfully call it Mitsu Beach because Emperor Nintoku built an imperial palace here in Naniwa Bay. That is why we call this place Mitsu, meaning “honored harbor.”
- Retainer What an interesting history that place has! It really makes sense that the place is called Mitsu Beach because an imperial palace was located here.
- Man Since the palace was located on the wave-washed beach, even the torches lit in fishing villages looked like torches lit in the palace. From nobles to commoners, the sight was a blessing to all and the blessings continue, even today, after ages have passed.

Well,

Start of *Kasa no Dan* (the Scene of Sedge Rain Hat)

- Man Look at that! Near Mitsu Beach, on a fishing boat, the fishermen are pulling in a net. They are calling out, “Heave-ho, heave-ho!” They are coming this way.

などと言われますが、どういふことでしょうか。

男

なんと、驚きました。ご存知ないなら、どうして御津の浜とは、とお尋ねになったのですか。かたじけなくも、仁徳天皇がこの難波の浦に御所をお造りなさいましたので、御津おんつと書いて御津の浜みづのと言うのだ。

従者

まったく面白い謂れがあるものだ。皇居のあった浜だから御津の浜というのは、確かに筋道の通ったことだ。

男

波の寄せる海辺の皇居だから、漁村にともし簀火までも御所の御火みびのように見えて、上は公卿から下は万民まで、有難い恵みを受け、それは世を隔てた今日までも続いている。

おや、

ここから笠尽くしの謡い舞が見どころの「笠之段」

男

あれを御覧なさい。御津の浜に、網引の者の揃った網船（漁船）が、えいやえいやと掛声をかけながら、こちらへやって来るぞ。

Reciters Famous is this poem about the palace in Naniwa Harbor, this poem about the palace in Naniwa Harbor: “The calls of fishermen / Trying to pull the net together / Echo even inside the palace walls.” Now I can see the scene in this old poem right in front of my eyes. Everyone, come and look!

Man How interesting. To quote another poem, “To someone...

Reciters How interesting. To quote another poem, “To someone who can feel elegance, / I want to show / The spring scenery / Of Naniwa, Settsu Province.” I totally agree. Between waves where boats float in the haze, seagulls and plovers flock and cry out to their friends, sounding just like the fishermen on their boats calling out to each other.

Man / Reciters

In the rain, I wear...

Reciters In the rain, I wear a straw raincoat (*mino* in Japanese) and since there is an island called Tamino that includes the words “straw raincoat,” there must be also such a thing as a sedge (*masuge* in Japanese) hat that keeps away the dew that increases (*masu* in Japanese) at night.

Spring has come to Naniwa Harbor.

地

かの有名な難波津の宮の歌では、難波津の宮の歌では、「大宮の内まで聞ゆ
網引（網引）すと、網子ととのふる海士の呼び声（網の引き手をそろえようと漁師が
呼びかける声々は、御所の中にまで聞こえる）」と詠まれたが、まさにその古歌の情
景が目の前に見えるよ。皆さん、あれを御覧なさい。

男

ああ、面白いよ。歌に「心あらん……

地

ああ、面白いよ。古い歌に「心あらん人に見せばや津の国の、難波わたりの
春の景色を（風雅な心を持つ人に、難波あたりの春景色を見せてあげたい）」という通り
だよ。朧に霞む舟が漂う沖合に、鷗や磯千鳥が連れ立って友を呼ぶ、ああ、
その様はまるで、漁師の小舟が互いに呼び合うかのようだ。

男
地

雨に着る

地

雨に着る蓑（雨を防ぐ蓑の意）を名前に含む田蓑の島があるのだから、露が増す
という真菅の笠（夜露をしのぐための菅笠の意）がないはずはないだろう。

難波津に春が来たよ、

- Man The famous plum trees are in bloom and look like flower hats.
- Reciters Bush warblers fly between the flowers. In the same species
- Man is the magpie (*kasasagi* in Japanese), which contains the word, “rain hat” (*kasa* in Japanese). At dawn
- Reciters there appears to be a rain hat surrounding the moon, looks like the sleeves
- Man of the robes of celestial maidens.
- Reciters That is celestial maiden’s,
- Man and this is for
- Reciters women of Naniwa, women of Naniwa, who also cover their heads with their sleeves or arms to form a rain hat when it rains. On a rainy day the reeds at the waterfront are disturbed, the waves beating them raspingly, tossing them here, tossing the there. Rasp, rasp! Rasp, rasp! The waves ruffle the reeds. Just like the wind rattling an old reed blind, I never grow tired of it. How fascinating!

The end of *Kasa no Dan*

「笠之段」ここまで

男	名高い梅の花が咲き、花笠のよう。
地	それを縫うように飛ぶのは鶯、同じ鳥には
男	「かさ」の名を含む鶯 <small>うぐいす</small> があり、有明の
地	月の周りの、袖をさしたような笠は
男	天女の衣笠であり、
地	それは天の乙女のものだが、
男	これはまた、
地	難波女の、難波女の、雨除けに被く袖笠やひじ笠。雨の日に芦辺は乱れ、波 打ち寄せてざらざらと、あちらへざらり、こちらへざらり、ざらりざらり、 ざらざらと、芦をなびかせる。それは風が古簾 <small>ふるすだれ</small> を吹き上げるようで、ま つたく飽きずに面白いよ。

3. Saemon and His Wife Are Reunited

Saemon's wife sees the man selling reeds and recognizes that he is her husband. Although Saemon also recognizes his wife, he feels so ashamed of himself that he hides in a shack. Thinking that if she talks to him where other people are around, he will only feel all the more reluctant to come out of hiding, she decides to talk to him alone. The couple exchanges poems that reestablish their emotional bond. Saemon eventually leaves the hut and they talk. The retainer encourages the couple to go to Kyoto together.

Wife Is anyone here? I have something to tell you.

Retainer Yes, how may I help you?

Wife Please ask the reed seller you just talked to bring me a stalk of reed.

Retainer Certainly.

Reed seller, my lady said she wants a stalk of reed brought to her in that palanquin.

Man Yes, certainly. [A few schools include this phrase]

That was easy. Please take this reed immediately.

三 左衛門と妻、再会を果たす

左衛門の妻は、芦を売る男を見て、夫と気づくが、左衛門もまた妻と気づき、恥ずかしさに小屋に身を隠す。妻は、衆目のあるところで声をかけると夫はますます出てこられなくなると思ひ、こつそりと声をかける。夫婦はお互いに歌を詠み、心を通わせる。やがて左衛門は小屋を出て、夫婦で語らう。従者は二人に一緒に都へ行くよう勧める。

妻 誰か、話したいことがあります。

従者 何でございましょう。

妻 今の芦を売る人に、一本の芦を持ってくるようお願いしてください。

従者 わかりました。

芦売りの方、あのお興の中へ、その芦を一本持ってきてほしいとのことですよ。

はい、わかりました。「二部流儀にあり」

お安いご用です、すぐにこの芦をお持ちください。

- Retainer No, she asked you to bring it to her directly.
- Man But I look terrible. I would be ashamed to show myself before the lady.
- Retainer No, please just hand it directly to her.
- Man I will bring you your reed. [A few schools have this phrase]
- Retainer How strange. The reed seller fled as soon as he handed the reed to her, and the nanny is shedding tears. What is going on?
- Wife There is nothing to hide now. When I saw the reed seller up close, it turned that he is my husband. Alas, how ragged he looks.
- Retainer How splendid! We travelled all the way to this village in order to find him. I will catch up to him and bring him back here.
- Wife No, don't. If everyone goes out looking for him, he will only feel even more ashamed of himself. I will meet with him alone and tell him that I have come to take him back to Kyoto with me.
- Retainer I will follow after you then.

従者

いやあなたが直にお持ちくださいとのことですよ。

男

余りにも見苦しい姿ですので、憚られます。

従者

いや、ただ直にお渡しください。

男

芦を持って参りました。「一部流儀にあり」

従者

おや、不思議だ。今の芦を売る男が、芦を持ってくるや否や、逃げ去ってしまい、乳母様は涙を流してお出でです。これはどうした事でしょうか。

妻

今は隠すこともありません。唯今の芦売りの人をよくよく見ましたら、私の昔からの夫だったのですよ。ああ、何とも浅ましい姿です。

従者

おお、めでたいことです。このためにこそ、はるばるここまで旅をしてきたのですから。私が追い付いて、お連れいたしましょう。

妻

いや、皆さんがお出でになれば、きつと恥入ってしまうでしょう。私がこっそりと行って、迎えに来たとお話ししてきます。

従者

それでは後からついていきましょう。

Wife Dear, I came all the way here to bring you back home to my place. Thanks to our past promise about our future, I am now able to lead a decent life. I therefore have come all this way to see you. And yet, where are you hiding? Please come out right now.

Man / Saemon

This must be a dream. If this is not a dream, I would be ashamed by the public attention. I am distressed about what I should do.

Wife I understand how you feel, but the human hearts is something unknowable. Could it be that this Naniwa man got married with another woman while he was separating from his old wife?

Saemon No. Although I make a living in a hat covered by soot from burning reeds, how could I forget my young, beautiful wife and comfort myself with another woman?

“After I separated from you, whenever I cut reeds (*ashi*), I felt bad (also “*ashi*” in Japanese) about what happened. My lonely life in this Naniwa Bay has become all the more miserable.”

Wife “We thought it would be the best for our happiness to separate, so that a harsh life would not be the end of our story.”

Saemon Poems truly help us to understand our feelings for each other. Poems serve as the intermediary between husband and wife.

妻

あなた、私がここまでお迎えに来たのですよ。前々から行く末のことをお約束しておいた甲斐があり、私も今は人なみの暮らしができるようになりましたので、はるばると尋ねて参ったのですよ。それなのに、いつたいどこへお隠れになるのですか。さあ早くお出でなさいませ。

男／左衛門

これは夢ではなからうか。もし現実なら、これは人目も気になり、どうしたものかと思ひ沈むばかりだ。

妻

私もそうだと思いますが、もしかして、人の心はわからないもので、昔の妻とは別れたまま、新しい妻を迎えたのではないのでしょうか、この難波の人は。

左衛門

いや、芦火を焚く小屋が煤にまみれるような暮らしでも、いつもみずみずしい本妻をないがしろにして、どうしてほかの女に馴染むことがあろうか。

「君なくてあしかりけりと思うにぞ、いとど難波の浦は住み憂き（あなたと別れてからは、芦を刈るにつけ、悪いことをしたと思ひ、この難波の浦の一人暮らしは、いつそみじめなものとなる）」

妻

「あしからじとてこそ人も別れけめ、何か難波の浦は住み憂き（お互いに、幸せになるためにと思つて別れたのだから、辛い暮らしのまままで終わりはしませんよ）」

左衛門

本当に、歌で心がよく通じたが、和歌の道は夫婦の媒なかつちとなるものだから、

Reciters I need not hide my feelings forever, thinks Saemon, so he opens the door of the hut in which he is hiding, comes out, and says, “I am ashamed of how I look. I feel like it was a dream that we were separated for three years. But finally, I really can meet you again. Let’s go sit under a pine tree and talk about what has happened to us.”

Retainer Such a wonderful thing hardly ever happens. [a few schools include this phrase] Saemon, we brought an *eboshi*-headdress and *hitatare*-style *kimono* from Kyoto, so please change into them now.

[Monogi]

Saemon sits on a *kōken* seat and wears an *eboshi* headdress, *hitatare*-style *kimono* and a small sword at the waist.

[Conversation between Villager and Retainer]

While Saemon changes his clothes, the villager appears on stage again and asks the retainer if he found the person he was looking for. He is delighted when the retainer answers that he did. The villager then asks the retainer to bring him to Kyoto together with them. The retainer allows him to do so and requests that he tell him a story about poems. The villager recites a poem he learned: “Names change from one place to another. Reeds are called ‘*bad* (*ashi*)’ in Naniwa but called ‘*clams* (*hamaguri*)’ in Ise.” The retainer corrects that it is *hamaogi* in Ise, not *hamaguri*. He then asks the villager to call for Saemon once he finishes changing his clothes. The villager delivers the message to Saemon.

地

そういつまでも思いを包み隠すこともないと、隠れ住む小屋の戸を押し開けて出ながらこう言った。「ああ、我が姿はまったく面目もないよ。別れて三年過ぎたのは夢のようで、今こうして本当に逢えたのだなあ。さあ松の木陰に座って、昔話をしよう。」

従者 このようなめでたいことは、なかなかありませんよ。「一部流儀にあり」左衛門殿、都

から烏帽子直垂を持ってきておりますので、急ぎお召しなさいませ。

〔物着〕

左衛門は、後見座にて烏帽子、直垂をまとい、小刀を差す。

〔里人と従者の会話〕

物着の間、里人が改めて登場し、従者に探していた人と逢えたかと尋ね、対面できたことを知って喜び、自分も都へ連れて行くよう申し出る。従者がそれを許し、里人に歌物語を聞かせるように頼む。里人は習い覚えた歌として「物の名も所によりて変はりけり、難波のあしは伊勢のはまぐり」を披露する。従者は「難波のあしは伊勢のはまぐり」を「難波のあしは伊勢の浜荻」と直し、着替えが済んだら左衛門を呼び出すよう言い、里人は左衛門にその旨を伝える。

4. Saemon Dances with Joy and the Couple Leaves for Kyoto

After changing his attire, Saemon lauds the virtues of poetry, which has contributed to reconfirming their bond, and he dances with joy. Then, the couple leaves together for Kyoto.

Reciters The great love between husband and wife has often been compared to the height of the mountains and depth of the oceans. In particular, people must have an even deeper affection for each other here in Naniwa, where we have both ocean and mountains.

Saemon When a man remembers his past, and

Reciters when women complain bitterly, poetry always helps comfort them. Thanks to the words of deep love found in poems, we have rekindled the bond between husband and wife. Considering my past, it is amazing that I am able to extend my miserable existence.

Saemon So miserable have I become,

Reciters that I am ashamed of myself. I will depend upon the words of a poem to express my feelings:

“In Naniwa Harbor bloom the flowers that were asleep all winter. ‘Now it is spring,’ announce the flowers filling the trees.” Just as in this poem, a flourishing era was the reign of Emperor Nintoku, who built his palace in Naniwa. Also, the famous poem that starts with “Mount Asaka”^{*} is said to have been composed by a female servant at the imperial court who resented a man who refused to drink a cup of *sake*. These two poems are considered to be the mother and father of all poetry and will remain, for all time, supreme examples of poems.

四 左衛門、喜びの舞を舞い、夫婦で都へ行く

着替えを済ませた左衛門は、夫婦の絆を確かめ合った和歌の徳を讃え、喜びの舞を舞う。その後、夫婦は連れ立って都へ向かう。

地 夫婦の愛情は、高い山や深い海にたとえられてきたが、殊に、ここは難波の海山のある土地柄で、さらに情が深いのだろうよ。

左衛門 男が昔を思い出すときにも

地 女がすねて恨み言を言うようなときにも、歌が慰めになるものだ。深い愛情がこもった歌の言葉により、夫婦の契りが戻ったのだが、よくも哀れな命を生き永らえたものだ。

左衛門 これほどにまで衰えて

地 恥ずかしい身の上だが、和歌の言葉が頼もしく思われるよ。

「難波津に咲くやこの花冬籠り、今は春べと咲くや木の花（難波津にこの花が咲いたよ、冬の間は籠っていたが、今春が来たところの花が咲いたよ）」の歌にあるように、繁栄なさった仁徳天皇と言われるお方は、難波の御子であられた。また、「浅香山……」の歌※は、

Whenever people like us study poetry, these two poems are the first that we learn. As such, poetry can even soothe the hearts of invisible demons, console the minds of warriors, and express the love between couples. Now I know it from my own experience.

Saemon “The spring scenery in Naniwa, Settsu Province, is changing like a dream.

Reciters Now cold winds are traveling over withered reeds.” Just as this poem says, I feel our reunion is like a dream. No matter what we are doing in our daily lives, poetry is something important that we should not neglect. Just as the grains of sand on a beach are innumerable, even after we compose countless number of poems, the Way of poetry will never end. So make yourselves familiar with the way of poems. At Naniwa Bay, which is celebrated in poems, we forgot our past bitterness and reestablished our bond as a couple. Truly, our happiness has no bounds.

Truly, poetic words can act as an intermediary between husband and wife. Just like the eternal Way of poetry, so we hope our bond will last forever.

*Poem of “Mount Asaka”: “The water of the spring in the mountain reflects the view of Mount Asaka. It is shallow but very clear. We are faithfully trying to host and comfort you, just like the pure water of the spring.” This poem was composed by a female imperial court servant when King Kazuraki, unhappy with the entertainment prepared by the governor of the province of Mutsu, expressed his displeasure.

地

左衛門

「津の国の難波の春は夢なれや、

葛城王が陸奥国司の御饗応を快からず思し召した時、采女がこれを怨んで申しあげたものだということだ。
 という歌の通りにお栄え遊ばした、仁徳天皇と申しあげた帝は、この難波の御子というお方であり、また「浅香山かげさへ見ゆる山の井の……」という歌は、采女が盃を取らない人に恨みごとを述べたものだということだ。この二つの歌は今日まで歌の父母とされ、代々に秀れた歌の手本で、我々のような者が手習いをするときにも、初めに習う。こうして、和歌は目に見えない鬼神の心をも和らげ、武士の心を慰め、夫婦の情愛を表すことが、自分の体験からよくわかった。

芦の枯葉に風渡るなり（撰津国難波の春景色は、夢のように過ぎ、今は芦の枯れ葉に寒い風が吹き渡る）の歌のように、再会はまるで夢心地である。日頃の立ち居振る舞いの際にも、歌は疎かにできない大切なもので、浜の真砂の数のように、歌はどれほど詠みつくされても、和歌の道は尽きることがない。ただひたすらに親しみなさい。歌に名高い難波の浦で、それまでの恨みも忘れ、再び夫婦の縁を結べたことは、まことに嬉しい限りだ。

まことに夫婦の媒となるのは和歌の言葉だが、久しき歌の道のように夫婦の契りが続くよう、頼みに思うことだ。

- Saemon Unexpectedly, I met my wife who came to look for me in this bay of Naniwa. Just like a round stone covered in seaweed becomes visible, so my miserable hut is revealed.
- Reciters Who cares what sort of house you live in. Please consider the pain in the heart of your wife, who cared for and made efforts to look for you.
- Saemon Cups of *sake* are...
- Reciters / Saemon exchanged.
- Saemon When we drink together, the plum blossoms in Naniwa...
- Reciters fill the air with their fragrance, deeply scenting even my sleeves.
- Retainers Saemon, because this is such an auspicious moment [A few schools include this phrase] please perform a dance to celebrate it.
- Reciters The fragrance deeply scents my sleeves.

左衛門

思いもかけず、この難波江で尋ねて逢ったのだが、藻に埋もれた玉の石が姿を現すように、あばら家が露わになってしまったよ。

地 住む家はどうでもよい、逢うまでに心を砕いてきたこの妻の心も思いやって、

左衛門 盃を

地／左衛門 取り交わし、

左衛門 酒を酌み交わせば、難波の梅の枝より

地 深々と袂まで匂いが立ち込める。

従者 左衛門殿、めでたい折ですので「一部流儀にあり」一指し舞を舞ってください。

地 深々と袂まで匂いが立ち込める。

※「浅香山……」の歌…「安積山かげさへ見ゆる山の井の浅き心をわが思はなくに（安積山の影を映す山の泉は、深くはなくても澄み切っていますが、そのように私たちも心づくしのおもてなしをしているのです）」陸奥国で、葛城王が国司の接待が気に入らず不機嫌になった折、采女が詠んだという歌。

[*Otoko-mai* (A Man's Dance)]

A lively, slightly fast dance performed by a male lead character (*shite*).
Saemon performs this dance in Ashikari. A Japanese flute and small and large hand drums perform music to accompany the dance.

Reciters Let us forget the suffering and poverty experienced up until today / in this transient world, for in the bay of Naniwa... Let us forget the suffering and poverty experienced up until today / in this transient world, for in the bay of Naniwa, the moon is reflected on the waves crashing over the young reed leaves at the shore. In the spring, with the blossoms at their peak, I finish my winter's sleep in a hut. Now I am invited to Kyoto in the height of spring. What a pleasure that husband and wife are leaving this Mitsu Beach together to return to Kyoto. What a pleasure, indeed.

「男舞」

男性のシテが舞う、やや早めの勇壮な舞。ここでは左衛門が舞う。笛、小鼓、大鼓で奏される。

地

今までの貧苦／浮世を忘れて、この難波江の、今までの貧苦／浮世を忘れて、この難波江の、芦の若葉を越えていく白波に月が映り、花盛りの春の頃、小屋住まいの冬籠りを終えて、春たけなわの都へ誘われて向かう。夫婦一緒に、この御津の浜を後にして都へと、帰るのは嬉しい限りだ、まことに嬉しい限りだよ。

Ashikari (The Reed Cutter)

Synopsis

The wife of Kusaka no Saemon lived in the village of Kusaka in Settsu Province, but after her husband's family's fortunes fell into ruin, she and her husband separated and she went to Kyoto. There, she started to serve as a nanny in the household of a nobleman. Since then, three years have passed. Having established a stable livelihood for herself in Kyoto, the wife returns to Kusaka village with a retainer in order to determine her husband's whereabouts. The retainer asks a villager about her husband, but he does not know where the husband has gone. The wife, however, decides to stay in the village of Kusaka for a while, determined to find her husband.

To cheer her up, her retainer asks the villager if there is anything interesting to see in the area and is told about a peculiar man who cuts reeds to sell at the market on the beach. When the wife and retainer wait at the beach market, the reed cutter appears. While he laments his reduced status, he also describes the elegance of his work. Later, the man talks to the retainer and explains to him the two words that are different names for reeds. He then performs a dance while singing an amusing song, incorporating famous poems into its lyrics.

The wife tells her retainer to ask the man to bring her a reed stem. Although the man brings a reed to her, when he sees her, he hides in a hut. In fact, the reed cutter is her husband, Saemon. Realizing that she is his wife, he feels so ashamed that he hides in the hut. The wife persuades him that as she has established a stable livelihood in Kyoto, she has come to bring him back with her. She then asks him to show himself and come to her. The couple expresses their heartfelt emotions in poems that they exchange with each other. Now, Saemon believes he has nothing to hide and comes out from the hut. The retainer congratulates the couple on their reunion and encourages Saemon to come to Kyoto together with his wife. Saemon changes into an *eboshi*-headdress and *hitatare*-style *kimono*, lauds the virtue of poems, and dances with joy. The couple now travels together to springtime Kyoto.

Highlight

This is a human drama that depicts the reunion and rebonding of a couple forced to separate by the decline of the family's fortunes. Poems are cited frequently and play an important role, especially during the scene in which the couple reconfirm their love for each other. Overall, this drama lauds the virtue of poems. The subtle love between the couple is finely, delicately described by the backdrop of the Naniwa region in spring.

This play is distinguished by its elegantly flowing songs that incorporate the beautiful words of poems as well as by dances and movements performed to the lyrical rhythm of poetry, which keep the audience enthralled. For instance, there is the scene in which the lead character (*shite*), the reed seller, delivers a sophisticated commentary on the two names for reeds, comparing them to the words "good" and "bad," the scene of the Sedge Rain Hat, in which the man performs a rhythmic song and dance to the words of poems praising the beauty of the spring in Naniwa; the scene in which the wife learns that the reed seller is Saemon and the couple exchanges poems expressing their heartfelt emotions upon being reunited; the scene of *otoko-mai* (a man's dance), in which Saemon changes his attire into *eboshi* headdress and *hitatare*-style *kimono* and performs a manly dances expressing his gratitude; and finally, the last scene, in which the couple together depart for Kyoto. From one scene to the next, the subtle shifts, from moment to moment, in the characters' emotions along with the changing scenery are finely portrayed in a splendid theatrical progression that will delight the eyes and ears of the audience.

Schools	All five	
Category	The Fourth Group Noh	
Author	Zeami Motokiyo	
Subject	<i>Shūi-shū</i> (The Collection of Gleanings of Japanese Poetry), <i>Yamato Monogatari</i> (Tales of Yamato)	
Season	Spring (March in the lunar calendar)	
Scenes	Village of Kusaka in Settsu Province	
<i>Tsukurimono</i>	A reed hut	
Characters	<i>Shite</i>	Kusaka no Saemon
	<i>Tsure</i>	Wife of Saemon
	<i>Waki</i>	Retainer of Saemon's wife
	<i>Waki-tsure</i>	Servants of Saemon's Wife (Three)
	<i>Ai</i>	Villager
Mask	<i>Tsure</i>	<i>Ko-omote</i>
Costumes	<i>Shite</i>	A sedge rain hat, <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / dan-noshime</i> (short-sleeved <i>kimono</i> with very wide stripes, worn as the innermost layer of the costumes of male characters of lesser standing), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> (belt), and a fan. Holding a reed (a pole of bamboo with leaves of iris attached). <i>Mizugoromo</i> taken off during the on-stage change of costume into <i>samurai-eboshi</i> (<i>eboshi</i> headdress for warriors or <i>ori-eboshi</i>) and <i>kake-hitatare</i> (tops of <i>hitatare</i> style <i>kimono</i>), with a belt and a small sword. Holds a fan.
	<i>Tsure</i>	<i>Kazura</i> (wig), <i>kazura-obi</i> (belt for a wig), <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe worn by female characters), <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), and a fan.
	<i>Waki</i>	Tops and bottoms of <i>suō</i> (a long-sleeved, unlined hemp <i>kimono</i> with matching top and bottom, worn by male characters); <i>kitsuke / dan-noshime</i> , a small sword, and a fan.
	<i>Waki-tsure</i>	Tops and bottoms of <i>suō</i> , <i>kitsuke / muji-noshime</i> (short-sleeved, unpatterned <i>kimono</i> , worn as the innermost layer of the costumes of male characters of lesser standing), a small sword, and a fan.
	<i>Ai</i>	<i>Naga-kamishimo</i> (a long-sleeved <i>kimono</i> worn with a sleeveless robe and a pair of <i>hakama</i> a trousers with trailing hems), or <i>kataginu</i> (sleeveless robe) and <i>han-bakama</i> (a pair of <i>hakama</i> trousers of ankle length).
Number of scenes	One	
Length	About 1 hour and 30 minutes	

芦刈（あしかり）

あらすじ

摂津国日下（草香）の里に住んでいた日下左衛門の妻は、家が没落したため、夫と別れて京都に上り、高貴な人の家に乳母として奉公するようになりました。三年が過ぎて生活も安定してきたことから、左衛門の妻は、夫の消息を知ろうと、従者を伴って里帰ります。従者は里人に左衛門の消息を尋ねますが、行方知れずになっています。それでも妻は、しばらく日下の里に留まり、夫を探すことを決意します。

従者は、妻の気持ちを引き立てようと、里人に面白いことはないかと尋ね、当地の浜の市に芦を売りに来る、芦刈の男が面白いという話を聞き出します。浜の市で妻や従者が待っていると、芦刈の男が現れました。芦刈の男は、落魄した身の上を嘆きながらも、芦を刈る風雅さを語ります。その後、芦刈の男は、従者と語り、葦と芦の異名などを紹介した後、有名な和歌を織り込んだ面白い話を語りながら、舞を見せます。

妻は従者に、芦刈の男に芦を一本持ってきてもらうよう頼みます。芦売りの男は、妻のもとへ芦を持っていきますが、彼女を見て小屋に隠れてしまいます。実は、芦刈の男は左衛門その人であり、自分の妻だと気づいて、恥ずかしさのあまりに、隠れたのです。妻は、「今は生活も安定したので迎えに来たのです、姿を見せて」と説得します。そして夫婦はお互いの心情を歌に託して交し合います。左衛門は「今は包み隠すことはない」と小屋を出ます。従者は夫婦再会を祝し、一緒に都へ行くように左衛門に勧めます。左衛門は烏帽子直垂をまとい、和歌の徳を讃えて、喜びの舞を舞い、夫婦は連れ立って春の都へと向かうのでした。

みどころ

没落して離れ離れになってしまった夫婦が再会し、改めて絆を結ぶという人情物の一曲であり、かつ和歌を随所に加え、とりわけ夫婦愛を確かめるところで和歌が重要な役を担うなど、和歌の徳を讃える曲ともなっています。夫婦の愛情の機微が、難波の春景色を背景に、優しく、きめ細かに描かれています。

和歌の美しい言葉を引きながら流麗な話にし、その詩的なリズムの中にさまざまな舞や所作を配したつくりは、この曲に飽きのこない面白さをもたらしています。シテの芦売りの男が植物の「葦」と「芦」を「よしよし」にかけて風流に語る話、シテが和歌を交えて難波の春の美景を讃えつつノリのよい話と舞を披露する「笠之段」、シテが左衛門と判明し、夫婦が再会の折の気持ちを歌を交わして表す場面、左衛門が烏帽子直垂の姿となって喜びの様子を示す男舞、そして夫婦一緒に都へ帰るキリの部分まで、折々の心情、景色に色合いの変化を含ませながら、劇的な場面が綿々と続いていく様は、見ごたえ、聴きごたえがあります。

流儀 五流にあり
分類 四番目物
作者 世阿弥元清
題材 『拾遺集』『大和物語』
季節 春（旧暦三月）
場面 摂津国日下（草香）の里
作り物 蘆屋

登場人物	シテ	日下左衛門（くさかのさえもん）
	ツレ	左衛門の妻
	ワキ	左衛門の妻の従者
	ワキツレ	左衛門の妻の従者三人
	アイ	里人（所の者）
面	ツレ	小面
装束	シテ	笠、水衣、着付・段熨斗目、白大口、腰帯、扇、蘆（竹にシャガの葉つけ）を持つ。物着にて水衣を脱ぎ、侍烏帽子（折烏帽子）を戴き、掛直垂を着て腰帯をしめ、小刀を差す。扇を持つ。
	ツレ	髪、髪帯、唐織、着付・摺箔、扇
	ワキ	素袍上下、着付・段熨斗目、小刀、扇
	ワキツレ	素袍上下、着付・無地熨斗目、小刀、扇
	アイ	長上下（肩衣、半袴）

場数 一場
上演時間 約1時間30分

芦刈（あしかり）
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