

\*Sections highlighted in        represent variations in phrasing according to different schools.

### 1. Enter Lord Ashiya and Yūgiri

A certain lord from the village of Ashiya has been in the capital for three years facing a lawsuit; concerned about his wife, who remained in his hometown, he calls on Yūgiri to go on an errand for him.

Lord Ashiya

I am from Ashiya in Kyūshū. I came up to Kyōto on a lawsuit, expecting to be detained only a short time in the capital, but three years have already gone by. I am deeply worried about home, so I shall send down my maidservant, Yūgiri.

Yūgiri! As my mind is uneasy about things at home, I must send you down with the message that I shall return without fail at the end of the year. Take good care in delivering my message, please.

Yūgiri Then I will leave immediately, and may you surely come by the year's end.

Lord Ashiya

I assent.

\*        は流儀によって異なる場合を示す。

### 一 芦屋の某、夕霧の登場

訴訟のために三年間在京している芦屋の某は、妻を残した故郷が気になり、夕霧を使いに出す。

芦屋 私は九州芦屋の領主でございます。自ら訴訟しなければならぬことがあつて、京

都へ上り、一時的な滞在のつもりでおりましたが、はやくも三年になりました。それで、故郷の事があまりに気がかりなので、召使いの夕霧を故郷へ行かせようと思ふのです。

さて夕霧、故郷の事があまりに気がかりだから、そなたを故郷へ帰そう。この年の暮には自分も必ず帰郷するからと、よく気をつけて伝えてくれ。

夕霧 それではすぐ故郷へ下りましょう。この年の暮には帰郷なさってくださいませ。

芦屋

承知した。

\*In performances of Kinuta given by the Kita school, the opening given above is explained by Yūgiri. The following is from the Kita text.

Yūgiri I must hasten on this long journey to the village of Ashiya. I am Yūgiri and I serve the Lord of Ashiya in Kyūshū. This Lord upon whom I depend has a lawsuit and has been in the capital for three years now. I accompanied him to the capital as his maidservant, but my Lord has become concerned about his home and what might be happening there and has instructed me to return there and I must hasten on my journey to the village of Ashiya.

Yūgiri The days overlap on this journey of mine. How many times have I bound my dreams of travel to a pillow? Days dawning and night falling and before long I arrived at the village of Ashiya. I made haste on my journey and have arrived at the village of Ashiya. But first I will ask to be announced. Is anybody here? Please say that the Lady that Yūgiri has come from the capital.

## 2. Lady Ashiya enters and has a conversation with Yūgiri

Yūgiri arrives to find the Lady of Ashiya absorbed in thought.

The Lady Beneath the covers of the conjugal bed the love ducks\* lie together, but in sadness at the thought of parting, the love-fish on the pillow know the anguish of the fear some sundering wave may come between them. Still more, the loving man and wife who exchange deep / estranged vows of eternal fidelity yet must endure the pain of living apart from one's husband in this world let alone the next? Wet from the tears that overflow from thoughts of my husband, my sleeves have no time to dry. Oh, clouded heart, so rare of clearing!

妻

芦屋の妻が物想いに沈んでいるところに、夕霧が到着する。

夫婦仲のよいおしどりは、共寝の夜具の中でも、別れる時を思い悲しみ、比目魚は枕を並べていても、波によって隔てられはしないかと不安でいる。まして、人間の夫婦は二世という深い／疎遠な契りを結んでいるのに、来世は愚か、この世でさえ

## 二 芦屋の妻の登場、夕霧との問答

夕霧

この程の旅の日数も重なって、もう何度、旅の夢を枕に結んだことか。そのような一夜を明かしていくうちに、まもなく芦屋の里に着きました。道中を急いだので芦屋の里に着きました。すぐ案内してもらおうように申しませう。どなたかおいではありませんか。都から夕霧がやって参りました旨をお伝えください。

\*喜多流では、冒頭からこれまでの箇所は次の通り夕霧が説明を行う。

夕霧

この遠い旅路、芦屋の里へ急ぎましよう。私は九州芦屋の某に仕え申し上げる夕霧と申す女でございます。頼り申し上げております某殿は、ご訴訟の事がございまして、三年にわたって在京していらつしやいます。私もご一緒に都で仕えておりましたが、主人が故郷の事を心配にお思いになって、私に使いに参るようおつしやったので、ただいま芦屋の里へと急いでおります。

- Yūgiri Please announce that Yūgiri has come. / Hello, hello! Yūgiri has come.
- The Lady What! Yūgiri, you say? Why, there is no need to have someone announce you. Come over here! Ah, Yūgiri Pleased as I am to see you, I bear you nonetheless a grudge. My husband might have changed toward me, but you, why could you not have come to visit me or sent me news, if only by the wind?
- Yūgiri Indeed, I have long wanted to come but my service left me no leisure, and against the wishes of my own heart I had to stay three years in the capital.
- The Lady What! You say life in the capital was not to your heart's liking? Think only of me! The flower-rich capital abounding in all solace and delight, is yet a place of grieving. It would seem indeed that sorrow is the custom of the heart.
- Reciters Weary am I of the country life, bereft of company as autumn draws to a close and the flowers all wither away. Extinguished, too, the vows I made to my husband; what is there left for me to trust in? If only these three hard years had been a dream. Yet my distress is undiminished, all that remains are memories of the past. All is changed, not even a trace of my past happiness remains. Truly, if in this world there were no lies, what joy it would be to hear my husband's words. What a fool I was to believe his words, to fail to recognize his dissembling.

\* The text makes reference to Mandarin ducks, which are the ultimate symbol of love and marriage in South East Asia, especially in China, Japan and South Korea.

夫と離れている辛さを忍んでいる。夫を想い泣いて涙に濡れ、袖の乾く間もなく、涙の雨で晴れる間のないわが心よ。

夕霧が参ったと、どうぞお伝えください。／もしもし、夕霧が参りました。

妻

なに夕霧と申すか。取次ぐまでもあるまい、こちらへお入りなさい。さて夕霧、久しぶりに会ったのは嬉しいが、怨めしくもある。たとえ夫の心がお変わりになつてしまつたとしても、どうしてそなたまでが、風の便りにも音信をしてくれなかつたのか。

夕霧

その通りでございますね。もつと早く参りたいとは思つておりましたが、ご奉公が忙しく、心ならずも三年も都におりました。

妻

なに、心ならずも都に住んだというのか。私のことも思つておくれ。たしかに都でも、花盛りやいろいろ慰み事が多い時でさえ、人というものは、辛い気持ちになるのが人の心のさだめというものであろう。

地

田舎暮らしには飽き飽きとし、秋も暮れば、訪ねてくる人もなく、草木も枯れていく。その上、夫との契りが絶え果ててしまつては、これからいつたい何を頼りに生きて行けばよいのか。この秋までの辛かつた三年間が夢ならばよいのに。現実には辛さがなくなることはなく、ただ昔の思い出だけが体に残つて、楽しかつた昔は

### 3. The two women listen to the sound of the *kinuta* being beaten by the women of the village

Hearing the sound of the *kinuta*\*\* on which the women of the village beat their cloth, the Lady tells Yūgiri that she too wants to strike a *kinuta*.

The Lady How strange! I hear a sound from over there, what is it?

Yūgiri It is the *kinuta*, the fulling-block the village women beat.

The Lady Ah yes. It reminds me, in the midst of my sorrowing, of an ancient story. In China in olden times, there was a man called Sobu who was exiled to the land of Ko. His wife and children, left behind and worried that their husband and father was lying sleepless on the nights of bitter cold, would go up into a high tower and beat the *kinuta*. And it appears that their thoughts did reach to where their hearts were turned, for in the north, ten thousand leagues away, Sobu in his exile's sleep heard through the night the *kinuta* of home. I, too, might find consolation. I'll beat upon my husband's damask robe in this lonesome and forsaken twilight and so perchance find peace within my heart.

Yūgiri Alas, no. Beating the *kinuta* is work for those of lower birth. If it will console my Lady's heart, however, I will bring a *kinuta* to you.

\*\* A *kinuta*, or fulling-block, refers to a wooden mallet, which was used to beat cloth so as to restore its softness and pristine gloss. It also refers to the wooden or stone block that was used to beat the cloth. The word also denotes the beating of cloth with this wooden mallet and the sound thereof.

一変してしまい、跡形もなくなってしまった。本当に、人の言葉に偽りのない世の中であったならば、夫の言葉はどれほど嬉しいだろう。嘘とは知らず、夫の言葉を信じていたのは、まったく愚かであった。

### 三 里人の砧の音を聞く二人

里人の打つ砧の音を聞いた芦屋の妻は、自らも砧を打ちたいと夕霧に伝える。

妻 あら不思議。あちらの方から物音が聞えるが、あれは何の音でしょう。

夕霧 あれは里人が砧を打つ音でございます。

妻 そうか。我が身の辛いにつけて、昔の話が思い出されました。唐土の国の蘇武という人が、胡国とかいう所へ追放されたところ、故郷に残して置いた妻や子が、夫はこの夜寒に寝られなくて苦しんでいるだろうと心配して、高樓に上つて砧を打つた。すると、その志が通じたのか、万里を隔てた所にいる蘇武の旅寝に、故郷の砧の音が聞こえたということだ。私も気持が慰められるかもしれないから、この寂しくてどうしようもないこの夕暮に、綾の衣を砧で打つて、心を慰めようと思います。

夕霧 いえいえ、砧などは賤しい者のする仕事でございます。そうはいつでも、御心を慰

#### 4. The Lady of Ashiya beats the kinuta in sorrow

She strikes with the feelings of tenderness and bitterness she harbors against her husband.

The Lady Come, let's strike the *kinuta*, set up here on the bed where we used to lie

Yūgiri Upon this tear-stained mat, where now you lie alone

The Lady It may help to ease my feelings

Yūgiri I, too, will draw near

The Lady upon this *kinuta*, sore-laden with my bitterness

Yūgiri / The Lady / Two people  
Let's strike.

Reciters The sound of the women beating the robe converges with the sound of wind blowing through the pine trees, as if the wind brings tidings of the night cold.

めるためならば、砧を用意して差し上げましょう。

※ 布地を打ちやわらげ、艶を出すのに用いる木槌。また、その木や石の台。その木槌で打つことや、打つ音にもいう。

#### 四 悲しみから砧を打つ昔屋の妻

夫への恋慕や怨みの情から砧を打つ。

妻 さあ砧を打とう。夫婦一緒に慣れ親しんだ床の上、

夕霧 今は一人狭いむしろの上で涙を流し

妻 気持ちを慰める助けになるかと

夕霧 夕霧も寄り添って

妻 怨みを込めて砧を

二人 夕霧 / 妻 /  
打ちましょう。

**The Lady / Two people**

The autumn wind comes up and makes me believe, as I dwell in my sorrow over his rare tidings, that my husband has tired of me

Reciters It's an evening to remind you of your sorrow, no.

The Lady Far away, my husband may be gazing up at the moon tonight, too.

Reciters That moon shines equally on everyone alike. It doesn't inquire as to who it is that is gazing upon it.

**5. The autumn deepens without bringing the Lady's husband home.**

His failure to return despite promises to do so, intensifies her grief and bitterness towards him.

The Lady How charming this is held to be.

**The Lady / Two people**

This time when the night falls in autumn

**Reciters / Two people**

The cry of the stag is lonesome indeed. Its cries tell of the unseen mountain wind, while somewhere from the top of a tree, a lone leaf falls and the light of the wintry moon in the sky is reflected by the fond ferns that hang along the eaves.

地 衣を打つ音と、松風の声とが重なり合つて聞こえ、夜寒を風が知らせるようだ。

妻／二人 夫からの便りも稀であつて悲しい思いをしている私に、夫が私に飽きてしまったのかとも思わせるような秋風が吹いて来て

地 自身の辛さを思い知らされる夕べだなあ。

妻 遠くにいる夫もこの月を眺めていることだろう。

地 けれど、あの月は誰であろうと平等に照らし、月を見ているのがどのような人物なのかなど問うたりはしないのだ。

**五 夫の帰らぬまま深くなっていく秋**

約束に反して夫は帰らず、妻の嘆きや怨みは深まっていく。

妻 趣深いとされる

妻／二人 ちようど秋の夕暮れ時、



## The Lady / Two people

The dewdrops on the fond ferns glitter like strings of beads hanging across a doorway. Ah, such a night as this

## Reciters / The Lady / Two people

It's a scene to bring solace. Is fit indeed for striking the *kinuta* the night through and unfolding this tale of woe to my husband.

## Reciters / Two people / The Lady / Yūgiri

The palace water-clock rings high; the wind veers north.

## The Lady / Yūgiri

The neighboring *kinuta* resounds, beating now slow, now faster, while the moon streams west.

## Reciters / The Lady

Sobu journeyed to the north, but my Lord lies beneath an eastern sky. So that the autumn wind that comes out of the west may blow the sound of the *kinuta* to him, let us beat this coarse robe.

## Reciters / The Lady

Oh, pine tree by the eaves about his home, be kind and hold not the voices of the tempest in your branches, but join your sighing to the beating *kinuta*. And yet, pine-voicing wind, blow not too hard! If my heart be revealed to him in a dream, do not break off the dream-web. For, as none will wear a torn robe, should the dream be rent and my heart not carry, my husband will not return to me. Ah, if he should come home, I would renew the vows that bind us as one mends clothes again and again. Alas, he wears his vows as lightly as thin summer clothes, but I will pray for your longevity and since I'll know no sleep the livelong night beneath this moon, come then, let us beat the *kinuta*!

地／二人

牡鹿の鳴く声ももの寂しく感じ、牡鹿の声が、目には見えない山風が吹いてきたことを知らせ、どこの梢からか木の葉が一枚舞い散って、空に寒々とある月の光が、軒の忍草に映る。

妻／二人

忍草の露が玉簾をかけたようにきらめく。このような状況の私にとって

地／妻  
二人

心を慰める景色。一晚中砧を打って、夫に知らせたいものだなあ。

地／二人  
妻／夕霧

御所の水時計が高い所にかかっている、風は北へと吹いて行く。

妻／夕霧

隣の家が打つ砧の音はときに緩やかに、ときに忙しく聞こえているうちに、月は西の方へ傾いて行く。

地／妻

蘇武が旅をした胡国は北にあったが、私の夫のいる所は東の方だから、この西から吹いて来る秋風が、砧の音を東の方へ吹き送っておくれと、粗末な衣を打とう。

地／妻

故郷の軒端の松も気をつけておくれ、己が枝々に嵐の音を残さず、この砧の音を運んで、あの方のもとへ吹き送っておくれ。けれども松風よ、余り烈しく吹くのではないよ。私の心が通じて夫の夢で出会えたならば、その夢を破ってはいけないよ。破れた衣を誰も着ないように、途中で夢が破れて私の心が通じなかつたならば、夫は帰って来てはくれないから。夫が帰って来てくれるならば、衣が何度でも裁ち直

Reciters The cow-herd and the weaver maiden are granted just one short night at Tanabata; forever separated by the milky way, their short-lived tryst is all in vain; their love directionless like a pontoon without oars; their sleeves drooping from the fragile tears that flow like dew drops on a mulberry leaf. Transient bubbles, let the waves break that these two might come together like the water grasses / water grasses that grow in the milky way.

The Lady It was the dawn of the seventh day in the seventh month that parted the Tanabata lovers

Reciters May the sound of the *kinuta* being beaten a thousand times over through the long, lonely nights of August and September, tell him of my sorrowing heart. The moonlight, the wind-torn landscape, the frost illuminated by the light of the moon; when I strike the *kinuta* to assuage my sometime lonely heart, then the sound of the night storm, the voice of loneliness, the singing of insects, and the slow sad dropping of dewy tears, with a *horo-horo, hara-hara* falling, all blend with the sounding *kinuta* and I am lost.

The sound of beating on the *kinuta* is generally associated with autumn nightfall and has connotations of loneliness. The beating of the *kinuta* is a figure for the restoration of a weakened and fading love, the robe being the symbol of that love. The robe is inseparable from the block on which it is beaten; together they form the central image of the play to which all other images relate.

地

妻

地

せるように、夫婦の関係をもう一度結びたい。夏の衣のように薄い契りはなんともうらめしいが、あなたの長寿を祈りつつ、このような月が出ている晩はとても寝られそうもないので、さあさあ砧を打とうよ。

七夕の牽牛と織女の契りは、一年に一夜だけのかりそめのもので、いつも天の河の波に隔てられ、せつかくの逢瀬の甲斐もなく、櫂の無い浮舟のようにどのようになるかわからない恋、梶の葉をつたう露のように脆くも流れる涙に、二人の袖は萎れることだろう。天の川に生えるという水陰草／水かけ草のような二人のために、泡沫の泡よ、波を打ち寄せて、二人を逢わせてやっておくれ。

七夕の別れは七月七日の暁の話であったが

七夕を過ぎて、八月九月となり、本当に長い夜を孤独に過ごし、その間に何千回も打った砧の、悲しんでいる私の心の音を、夫に知らせたいものだ。月の色も風の気色も、月の光に照らされる霜も、心が寂しく感じられる時々に砧を打っていると、夜嵐の音、悲しみの声、虫の音、それに交じって落ちる露の音や涙の露が、ほろほろはらはらはらと音を立てて、どれが砧の音かわからなくなってしまうた。



## 6. The death of the Lady of Ashiya

A letter arrives with the news that Lord Ashiya will not return this year; the Lady falls ill and dies.

Yūgiri I beg pardon, my Lady. A messenger has come from the capital.  
The Lord will not be coming home this year end either.

The Lady What? You say he won't return home before the end of this year?

The Lady Ah, bitter lot. At least for year-end, though I knew it was deceiving, I had hopes for his return, but now I know for sure his heart is changed.

Reciters The power to think of her husband fades with the thought that his feelings have turned against her. Her voice fails like the cries of dying insects, her emotions whirl like the grasses that bloom in confusion in the wilderness, she sinks down on her bed of pain and fallen there she dies.

## 7. A dialogue between the Lord of Ashiya and his manservant

[Interlude]

The manservant tells the Lord of Ashiya of events thus far, and the Lord rushes home.

## 六 芦屋の妻の死

夫から今年も帰れないという便りが届き、芦屋の妻は病に伏したまま命を落とす。

夕霧 お取次ぎいたします。都から使いの者が参りましたが、旦那さまはこの年の暮にもお帰りにならないとの事でございます。

妻 なんと、今年の暮れにも帰郷しないと申すか。

妻 ああうらめしい。せめてこの年の暮にはお帰りになるかと、心をだましだまし待っていたのに、もう本当に心変りをしてしまわれたのか。

地 心変わりしたとはもう思うまいと、夫を思う力もなくなってしまった。声も枯野の

虫の音のように弱々しくなり、荒れ野に乱れ咲く草のように心は乱れ、病の床に伏し沈んでいえるうちに、とうとう命を落としてしまった。

## 七 芦屋の某と下人の会話

〔中入〕

下人がこれまでの経緯を芦屋の某に伝え、某はすぐに帰国する。

## 8. The Lord of Ashiya repents

Distraught by the news of his wife's death, the Lord of Ashiya uses a catalpa bow to call up his wife's spirit.

Lord Ashiya

Ah, what wretched thing I've done. Grown desperate to see my absence dragging out beyond three years, the wife I left at home has entered upon the parting without end.

\*In variant versions (a few schools) the conversation with the *Ai* is omitted and replaced with the famous in-rhythm chant or *na-nori* by the Lord of Ashiya given below.

Lord Ashiya

I am the Lord of Ashiya. I have been three years in the capital facing a lawsuit and on leaving to return home, I learned that my lady wife has passed away so now I must hold the Buddhist memorial services to commemorate her death.

Lord Ashiya

Repentance always comes too late.

Lord Ashiya / Escort / Two people

Repentance always comes too late, yet I have heard there is a way to call the spirits of the dead from out the shadow of the grass, so I will sound the strings of the catalpa bow and call up the spirit of my wife, the bow strings of the catalpa bow

Lord Ashiya

But oh, what sorrow, that I must strive this way to converse with the wife foretold by the stars.

## 八 芦屋の某の後悔

妻の死を聞いて哀れに思つた芦屋の某は、梓弓を用いて亡き妻の靈魂を招こうとする。

芦屋 かわいそうなことをした。離れ離れになつてから三年間過ぎたのを怨んで、別れた

妻は命を落とし、永遠の別れとなつてしまったのか。

\*一部流儀では、アイの会話を省略した上で、冒頭の部分は次のような芦屋の某の「名ノリ」となる

芦屋 私は芦屋の某でございます。私の訴訟の事がございまして、三年にわたり在京し、

この頃都を出て帰郷しようとしていましたところに、妻である者が亡くなつてしまつたので、法事をしなければと思つております。

芦屋

先立たない後悔を繰り返し。

芦屋  
者  
二人

先立たない後悔を繰り返し、草の陰から魂が再び、帰ってくる道であると聞いたので、梓の弓の弦を鳴らして亡き妻の魂を呼び出し、梓弓の

芦屋

占に現われる妻と言葉をかわそうとするが、何と悲しいことだ。

\*In variant versions, the above lines are presented as follows.

Lord Ashiya

Repentance always comes too late, yet even if she returns from the shadow of the grass, I am undone. Respectfully, I pray for the repose of my wife's soul upon the beads of the rosary.

### 9. The Lady's ghost enters

The spirit of the Lord's wife appears with the twanging of the catalpa bow, and unburdens herself to him of all her complaints, blaming him harshly for his lifetime of disloyalty.

The Lady's ghost

I am sinking in the River Styx, my hapless, ephemeral life like the foam that floats / lifeless upon its surface. The light that shines on the plum blossom marking my grave vies for beauty to represent / tell of the spring of the living world.

Reciters / The Lady's ghost

The lamp that lights the paths of my spirit.

The Lady's ghost

Appears like moonbeams of absolute truth to guide me to perfect bliss. Yet my feelings of love for my husband remain strong, my love and hatred unfurl like smoke and I am racked by a troubled heart in the afterworld as my reward for failing to face everyday events in tranquility. The demons of hell and my jailer, the tormenting devil, Aborasetsu, never ceasing, scourge me with their whips, Aborasetsu shrieking "Beat! Beat!" in retribution for my attachment to you my former husband. Oh, hateful, hateful! My jealous obsession for the husband I loved in life.

\*一部流儀では、「先立たない悲しいことだ。」の部分は次のようである

芦屋  
先立たない後悔を繰り返し、草の陰から再び帰っても、どうしようもない我が身である。思いのこもった数珠によつて、亡き妻の跡を弔うのもおそれ多い。

### 九 芦屋の妻の亡霊の登場

梓弓にひかれて亡妻が登場し、夫に自らの苦しみを伝え、生前の不実などを激しく責め立てる。

亡妻 三途の川に沈んでしまつて、水面に浮かぶ／絶えてしまつた泡沫のように哀れで

はかないわが身の行方であるよ。墓標にある梅の花に照り映える光は美しさを競い、娑婆世界の春を表している／知らせる。

地／亡妻 死後の道標としてある灯火は

亡霊 極楽世界へと導く真如の月のように見える。しかしながら、私は夫を恋慕する気持ち

ちが強く、愛憎の思いが煙のように漂い、日常のありふれたことにも安らかな心を持たなかつた報いで、死後も乱れる心が責められる。地獄の鬼、阿防羅刹が鞭打つ

Reciters The tears that flow as I remember the deep delusion of my previous life, fall on the kinuta and are turned into leaping flame; my breast a smoldering fire of smoke that smothers me; I scream yet make no voice. The kinuta makes no sound, the wind in the pine trees escapes me; there is no sound but the howls of the devils that torment me. Oh horrible, too horrible. Slow as the sheep being led to the slaughterhouse, fleet as the colt that flashes between the cracks we move around the six realms, yet I am on a circling “wheeled palanquin of misfortune” that links cause with effect and thus cannot escape the “burning house” that manifests the present world besmirched by passion. In vain we turn this way or that, yet there is no release from / no change in the flow of suffering in the “sea of life and death.” Ah me, how futile and uncertain is this vale of woe that is the human world.

#### The Lady's ghost

My resentment returns like arrowroot leaves turned by the autumn wind. \*\*\*

Reciters Ofttimes my mind fills with returning resentment like arrowroot leaves turned by the autumn wind, but I cannot go even to the realm of the shades. Ashamed am I to have the husband whom I still adore see me brought dead and cold by my obsession. Oh, husband, our pledge of fidelity wanting, we swore to remain constant until the pine-clad mountains crumble, yet you broke that vow, turning instead to desultory lies. Is this a human heart at all?

\*\*\* This is a play on the words ‘urami’ and ‘kaeru’ in Japanese, where, ‘urami’ means both ‘seeing the back’ and ‘regrets/resentment’ and ‘kaeru’ means both ‘to return’ and ‘to turn back’.

地

音は絶え間なく、生前夫を思つて砧を打っていた報いで、阿防羅刹に「打てや打てや」と打たれるのだ。なんと怨めしい。前世で夫を慕いながらも怨んだ妄執。

前世の妄執を思い出して流れる涙が砧にかかる、その涙は火炎となって、胸に煙を立ち込めさせる炎に咽ぶが、叫んでも声は出ない。砧の音もなく、松風も聞こえず、ただ獄卒に責められる声だけが聞こえてくるのは、なんと恐ろしいことか。ときには屠所に引かれていく羊の歩みのように遅く、ときには物と物との隙を通り抜ける駒のように速く、人は六道をめぐるというが、私は原因と結果が結びついて回る「因果の小車」に乗っている、煩惱にまみれた現世を示す「火宅」から出ることは出来ない。めぐりめぐっても、「生死の海」ともいような生死の苦しみの連続からは離れられない／は変わらないだろう。なんの甲斐もない定めもない憂き世の人間界である。

亡妻

怨みは葛の葉が返るように

地

怨みは葛の葉が返るように度々私の心に湧き起ってくるので、冥途に帰ることも出来ない。執心のために変わり果てたこの姿をまだ慕つてもいる夫に見られるのは恥ずかしい。夫とは二世の契りを結んでもまだ足りず、末の松山にかけて千代まで心変わりしないと誓ったのに、その約束も反故にして、とりとめもない嘘をついたことか。それが人の心というものか。

## The Lady's ghost / Reciters

That crow, great liar amongst birds, would have a care.

Reciters For who, even such, would call him a true man? The trees and grasses know their season, birds and beasts have hearts, they say. Indeed, in the true story that I cited, the letter that Sobu took such pains to dispatch, attaching it to the leg of a wild goose, travelled thousands of miles to reach his southern homeland, reaching home because his heart-sworn vow was deeply rooted. But, by comparison, you, my Lord, set out upon a long journey yet failed to notice, even in your dreams, though I beat upon the *kinuta* through the dark, cold autumn night. Ah, how bitter is your heartlessness.

## 10. The Lady's ghost finds eternal rest

The Lord of Ashiya recites the sutras enabling the spirit of his wife to enter Nirvana.

Reciters In time, by the benevolence of the chanting of the Lotus Sutra, the Lady's ghost entered Nirvana in accordance with the words of the Lotus Sutra and the road to paradise was revealed to her. In time she beat the *kinuta* and heard the sutra interwoven with its rhythm; her heart opened to the flower of Buddhist law and in that blessed moment, in the lotus lay the seed of her salvation.

カラスという大うそつきの鳥でも、少しは心がある。

これでも夫のことを正気の人と申せましょうか。草木でも、花咲き実を結ぶ時節を知り、鳥や獣でも心のあるものだろう／だろうか。いやいや本当に、生前例にした蘇武は雁の足に文をつけてまで、苦心をして便りを出し、万里を隔てた南国へ届いたというのは、夫婦の契りが浅くはなかったからです。それに比べて、あなたはなぜ遠い旅に出て、秋の夜寒に砧を打つても、せめて夢でもいいから気づいてくださらなかったのか。ああ、あまり薄情で怨めしい。

## 十 亡妻の成仏

芦屋の某の読誦により、亡妻が成仏する。

夫が法華経を読誦した功德によって、亡妻の幽霊は／法華経の文言にあるようにたしかに成仏し、極楽へ行く道が明らかとなった。これも思えば、なんとなく打った砧の音の中に、仏法の花が開く心が含まれていて、それが成仏するための種となったのであった。

## Kinuta (The Fulling Block)

### Synopsis

A feudal lord of Kyūshū, the Lord of Ashiya, has been up to Kyōto for three years for the purpose of bringing a lawsuit and his wife is left alone, longing for his return. In the autumn of the third year of their separation, Yūgiri, the family maidservant, returns to Ashiya alone. The Lady laments her husband's heartlessness, and seeking solace, she sends for a *kinuta*\*: a fulling-block on which the women of the village beat their cloth, which she strikes in hope that its sound will carry her feelings to her husband in the capital.

Hearing that her husband is unable to return within the year however, the Lady becomes ill and eventually dies.

Learning of her death on his return, the Lord of Ashiya is mourning his wife's passing when her emaciated ghost appears before him. Condemned to eternal damnation by her obsessive love for her husband, the Lady remains unable to forget him and complains of the tortures imposed by her concurrent feelings of love and jealousy, blaming her husband for his indifference. Soon, however, the chanting of the sutras by her husband releases her from her sufferings and she finds eternal rest.

\*A *kinuta*, or fulling-block, refers to a wooden mallet, which was used to beat cloth so as to restore its softness and pristine gloss. It also refers to the wooden or stone block that was used to beat the cloth. The word also denotes the beating of cloth with this wooden mallet and the sound thereof.

### Highlight

Zeami, the author of this work, had a legitimate pride in it and is quoted as saying, "The people of aftertime will hardly appreciate such a Noh as this". It is a tale of powerful human suffering, of the fretfulness of a middle-aged woman sleeping alone, the sorrow of love, and the bitterness of being consigned to oblivion, that is told in words that are full of poetic sentiment.

The first half of the play delineates the bitterness contained in the life of a woman, coming to a crescendo in the "*kinuta-no-dan*" or *kinuta* segment, during which the *shite* consigns her resentment to the *kinuta* on which she is striking, whilst she longs for the return of her husband. It is, too, a paean to the moon that evokes the Lady's devoted attachment to her Lord. In the second half, the anguished spirit of the departed Lady appears and accuses her husband of disloyalty, and the audience is gripped by her devoted attachment to her Lord.

Citings from "Kokin Wakashū" (an early anthology of the waka form of Japanese poetry), "Shinsen Rōeishū" (an anthology of Chinese and Japanese poems and writings compiled by Fujiwara no Mototoshi), "Wakan Rōeishū" (an anthology of Chinese poems and 31-syllable Japanese waka for singing to fixed melodies), and other anthologies, give the world of this tale an added depth. The contrasting of the famous ancient tale of Sobu from "The Book of Han", which tells of how the sound of the *kinuta* that is being beaten by his grief-stricken wife and children reaches Sobu across the miles, with that of the Lady of Ashiya as she beats the *kinuta* in sorrow is particularly noteworthy as her heartache appears all the more pronounced as a result.

The nuances of the chants, the symbolic *kinuta* prop, how it is carried on and off the stage and its position on it vary depending on the intentions of the school performing this piece.

Schools	All five	
Category	A fourth category play (i.e. the so-called Mad Plays and Miscellaneous) or shūshin-mono (devoted attachment pieces: a category of noh plays featuring a person who suffers because of devotion to a lover)	
Author	Zeami Motokiyo	
Subject	The "Tale of Sobu" from the Book of Han, Menqiu (an eighth century Chinese text), The Tale of the Heike, and others. Various poems on "kinuta" composed as classical Chinese poetry or Japanese waka and their interpretations, as published in the "Wakan Rōeishū" anthology.	
Season	Autumn (July, August and September in the lunar calendar)	
Scenes	Chikuzen Province, Kyoto and Ashiya (Kyūshū)	
Tsukurimono	A <i>kinuta</i> or fulling-block on which the women of the village beat their cloth	
Characters	<i>Mae-shite</i> (first-half shite) <i>Nochi-shite</i> (second-half shite) <i>Tsure</i> <i>Waki</i> <i>Waki-tsure</i> (second half)  <i>Ai</i>	The Lady Ashiya The ghost of Lady Ashiya Yugiri, a maid servant A nobleman of Ashiya The Nobleman's escort (the existence of this character varies depending on the school) The Nobleman's manservant
Masks	<i>Mae-shite</i> <i>Nochi-Shite</i>  <i>Shite-tsure</i>	Fukai (deep well, a mask used for middle-aged women), etc. Deigan (gilded eyes: the face of a woman persistently devoted to a loved one), yase-onna (the face of an emaciated woman)  a mask for <i>tsure</i> , such as Ko-omote
Costumes	<i>Mae-shite</i>  <i>Nochi-shite</i> <i>Shite-tsure</i> <i>Mae-waki</i>  <i>Nochi-waki</i>  <i>Waki-tsure</i>  <i>Ai</i>	<i>Kazura</i> (wig), <i>ironashi kazura-obi</i> (a belt for a wig that does not include the color red), <i>ironashi karaori</i> (a short-sleeved kimono outer robe worn by female characters), <i>kitsuke / surihaku</i> (a type of short-sleeved kimono with smaller cuffs / a type of lined short-sleeved kimono, worn as the innermost layer of the costume of a female character), and a fan. <i>Kazura</i> , <i>ironashi kazura-obi</i> , <i>shiroaya-tsuboori</i> , <i>kitsuke / surihaku</i> , <i>ironashi nuihaku-koshimaki</i> or <i>ōkuchi</i> , <i>koshi-obi</i> (a sash), a fan and a cane. <i>Kazura</i> , <i>iroiri kazura-obi</i> (a belt for a wig that includes the color red), <i>ironiri karaori</i> , <i>kitsuke / surihaku</i> and a fan. <i>Suō</i> (a long-sleeved garment with matching top and bottom worn by male characters), <i>kitsuke / dan-noshime</i> (a short-sleeved kimono with horizontal stripes worn by a man in a lower place under his costume), <i>kogatana</i> (a small sword), and a fan. <i>Kitsuke / atsuita</i> (a type of lined short-sleeved kimono, mainly worn as the innermost layer of a male character's costume), <i>naga-bakama</i> (long hakama), <i>kara</i> , a fan, and Buddhist prayer beads. <i>Suō</i> , <i>kitsuke / muji-noshime</i> , <i>kogatana</i> , and a fan. Has a <i>tachi</i> (a traditionally made Japanese sword worn by the samurai class of feudal Japan). <i>Naga-kamishimo</i> (the formal dress of higher-ranking samurai), <i>kitsuke / dan-noshime</i> , <i>kogatana</i> , and a fan.
Number of scenes	Two	
Length	About 1 hour and 20 minutes	



## 砧 (きぬた)

### あらすじ

九州の芦屋某が訴訟のために上京してからしばらく経ち、国元の妻は夫の帰国を待ちわびています。離れ離れになってから三年目の秋、侍女の夕霧が一人だけ帰郷してきました。妻は夫の無情を嘆きますが、せめてもの慰みにと、里人の打つ砧※を取り寄せて打ち、砧の音がわが思いをのせて都の夫のもとへ通じるようにと祈るのでした。

しかし、今年も帰国できないという知らせを聞いて、妻は病となり、ついに命を落とします。

帰国した夫がそれを知って弔うと、妻の亡霊がやつれ果てた姿で現われます。妻は、恋慕の執心かられたまま死んだために、地獄に落ちていたのですが、いまだに夫が忘れられず、恋と怨みの同居するやせなさを夫に訴え、そのつれなさを責めますが、夫の読経の功德で成仏します。

※布地を打ちやわらげ、艶を出すのに用いる木槌。また、その木や石の台。その木槌で打つことや、打つ音にもいう。

### みどころ

本作は、作者の世阿弥自身が「後世の人はこの能の味わいがわからないだろう」と述べたほどの自信作です。中年の女の独り寝の焦燥、愛の悲しみ、忘却への怨み、そうした生々しい人間的な苦悩を詩情豊かに描いています。

女の生きながらの怨みが現われる前場では、「砧ノ段」が山場であり、打つ砧に怨みを託しながらも、夫の帰郷に望みを抱いていることもあり、月に 興じたり、夫に愛着を感じています。しかし後場では、絶望しきった妻の亡霊が現われて夫の不実を責め立て、観る者に妻の執心が押し迫ります。

『古今和歌集』や『新撰朗詠集』、『和漢朗詠集』などからの引用もなされ、作品世界に奥行きを与えています。特に『漢書』の、妻子が情を込めて打った砧の音が遠方の夫に届くという有名な蘇武の故事は、寂しく砧を打つ芦屋の某の妻と対比的に描かれ、その哀しみがより際立ったかたちで現われてきます。

流儀それぞれの演出意図により、謡の細部や、砧の作り物、その出し入れと設置場所などに違いがあります。

流儀 五流にあり  
分類 四番目物、執心物  
作者 世阿弥  
題材 漢書・蒙求・平家物語などにある「蘇武の故事」。『和漢朗詠集』などに所収される漢詩や和歌に詠まれた様々な「砧」の詩歌やそれに関する注釈。  
季節 秋(旧暦9月)  
場面 京都ノ筑前国 芦屋  
作り物 砧の作り物

登場人物 前シテ 芦屋の某の妻  
後シテ 芦屋の某の妻の霊  
ツレ 侍女 夕霧  
ワキ 芦屋の某  
ワキツレ(後) 芦屋の某の従者(流儀による有無あり)  
アイ 芦屋の某の下人

面 前シテ 深井など  
後シテ 泥眼、瘦女  
シテツレ 連面

装束 前シテ 鬘、無紅鬘帯、無紅唐織着流、着付・摺箔、扇  
後シテ 鬘、無紅鬘帯、白綾壺折、着付・摺箔、無紅縫箔腰巻又は大口、腰帯、扇、杖  
シテツレ 鬘、紅入鬘帯、紅入唐織着流、着付・摺箔、扇  
前ワキ 素袍上下、着付・段熨斗目、小刀、扇  
後ワキ 着付・厚板、長袴、掛絡、扇、数珠  
ワキツレ 素袍上下、着付・無地熨斗目、小刀、扇。太刀を持つ  
アイ 長上下、着付・段熨斗目、小刀、扇

場数 二場  
上演時間 約1時間20分

砧 (きぬた)  
Kinuta (The Fuling Block) ©2019 the-noh.com

発行：2019年7月18日 (ver.1.1)  
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

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『能・狂言事典』西野春雄・羽田純 編集委員 平凡社  
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