

\* は流儀によって異なるところを示す。

## 一 旅僧一行が江口の里に着く

都にいた旅僧の一行は、天王寺参詣／西国行脚を志し、摂津国へ渡り、江口の里を訪れた。

旅僧一行  
(旅僧と徒僧)

出家の友である月も、俗世にいた頃からの昔馴染み、出家の友である月も、俗世にいた頃からの昔馴染み。それならば、まことの俗世を離れた世界は、いったいどこにあるのだろうか。

旅僧

私は諸国をめぐる僧でございます。私はこれまで、摂津国の天王寺に参詣したことがあります。私はいち、このたび思い立ち、天王寺に参ろうと思っております。／私は都の僧ですが、まだ西国に行つたことがありませんでした。今思い立つて西国行脚に出ようと思ひます。

旅僧一行

まだ夜中のうちに都を旅立つて、夜中のうちに旅立つて、淀の川舟に乗り、下つて行くと、その行く末には鶴殿の芦の穂がほの見えて、うっすら霞む松木立のなか、煙立つような淡い波が寄せる、江口の里に着いた、江口の里に着いたよ。

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

### 1. Group of Itinerant Monks Arrives at the Village of Eguchi

While staying in Kyoto, a group of monks traveling around provinces on a pilgrimage decide to visit Tennō-ji Temple / to make a pilgrimage to the western provinces and comes to Settsu Province (present-day Osaka Prefecture). They arrive at the village of Eguchi.

#### Group of Monks (Itinerant Monk and Fellow Monks)

The moon is a friend to we who have renounced the world and yet is also our old friend with whom we have been familiar since we belonged to the world. The moon is a friend to we who have renounced the world and yet is also our old friend with whom we have been familiar since we belonged to the world. If that is so, where can we find a world that is truly removed from this transient world?

#### Itinerant Monk

I am a monk traveling around the provinces on a pilgrimage. I never had a chance to visit Tennō-ji Temple in Settsu province. I therefore made up my mind to visit the temple. / I am a monk living in Kyoto. I never had a chance to travel to the western provinces, so I made up my mind to depart on a pilgrimage to the western provinces.

Group of Monks We left Kyoto in the middle of the night, we left in the middle of the night and took a boat on the Yodo River. While traveling down the river, we dimly saw stalks of reeds growing in the vicinity of Udono. In the midst of a misty pine grove, we landed at the shore of the village of Eguchi, which is washed by waves soft as smoke. We have arrived at the village of Eguchi.

## 2. Villager Introduces the Monk to a Historic Site in Eguchi

The itinerant monk calls out to a local resident of Eguchi and asks about the historic site associated with Eguchi-no-kimi (Madam Eguchi), who was the head of a brothel in Eguchi. The villager tells him that it is the place they can see over there.

## 3. Itinerant Monk Meets a Female Villager and They Discuss One of Saigyō's Poems

The itinerant monk looks at the ruin associated with Madam Eguchi and recalls an episode involving Monk Saigyō and Madam Eguchi. When he recites a poem by Saigyō, a woman living in the village approaches and talks to him. The woman tells the monk what Madam Eguchi intended: she did not offer lodging to Monk Saigyō out of consideration for him as a man who had renounced the world.

Monk Well, this is the ruin associated with Madam Eguchi. How pitiful. [a few schools include this phrase] She passed away and was buried in the ground, but her name lives on and still appears in old stories. Now, I am looking at this ancient ruin... how moving it is. / how interesting it is.

Now I remember that Monk Saigyō once tried to get lodging for the night in this village, but Madam Eguchi mercilessly rejected his request. He therefore wrote the poem, "To renounce the world is difficult, / But to deny a monk a night's lodging is far easier / For a heartless woman to do." He must have composed the poem in this very spot. Oh, I feel so sorry for him. / Oh, that is interesting.

二 所の者、旅僧に江口の旧跡を紹介する

旅僧は、江口在住の所の者（地元の人）を呼び出して、江口の娼館の長であった江口の君の旧跡について尋ねる。所の者は、あちらにみえるのが旧跡だと教える。

三 旅僧、里の女と出会い、西行の歌について語り合う

旅僧が江口の君の旧跡を見ながら、彼女と西行法師にまつわるエピソードを思い出して、西行の詠歌を吟じていると、一人の里女が声をかけてきた。里女は、西行に宿を貸さなかったのは、出家の身を案じたからだ、と、江口の君の心情を、僧に伝えた。

旅僧

さては、これが江口の君の旧跡なのか。痛わしくも「一部流儀にあり」亡くなって、その身は土の中に埋められているが、名は残って、今でも昔話に伝えられている。その旧跡を、今こうして見るとは……哀れなことだ／不思議なことだ。

そういえば、西行法師が、ここで一夜の宿を借りようとしたが、主から無情にも断られ、「世の中を厭ふまでこそかたからめ、假の宿りを惜しむ君かな（俗人のあなたが出家するのは難しいだろうが、一夜の宿すら惜しむとは、情けのない人だなあ）」と詠んだというのも、まさにここでの出来事だろう。ああ、痛わしいことだ。／ああ、面白いことだ。

Eguchi	Story
Village Woman	Excuse me, reverend monk over there. What did you think about when you just recited the poem? / Excuse me, what were you thinking when you recited the poem?
Monk	How strange. In this place with no houses, a woman has appeared and asked me why I have recited the poem. Why on earth do you ask me such a thing? / It is very suspicious.
Woman	I have forgotten about this story for many years, but because you recited this poem, the past has been freshly called to mind. Saigyō wrote in his poem, “This world is as transient as a drop of dew on a blade of grass. Although it must be difficult for such a worldly person to renounce this world, how merciless of you to begrudge me even one night’s lodging.” Hearing this poem, I feel so ashamed. I did not mean to deny him lodging for the night. I have appeared in order to explain the reason for the rejection.
Monk	I had nothing particular in mind when I recited Monk Saigyō’s poem at this ruin associated with it. / Because I came to this ruin associated with the Monk Saigyō’s poem, I somehow starting reciting it. You offer excuses for her, saying that she did not mean to deny him lodging, but would you tell me who on earth you are?
Woman	What do you mean to say? Because I was ashamed of being misunderstood for having denied him lodging, [a few schools include this phrase] I responded to him with a poem, in which I explained my reason for not offering him lodging. I am wondering why you did not recite my poem.

里女

申し、そこにいらつしやる御僧、今の歌をどのようなおつもりで、吟じなされたのですか。／申し、今の歌をどのようなおつもりで、吟じなされたのですか。

旅僧

不思議なことに、人家もない所から女性が一人現れて、今の歌をどういうつもりで吟じたのかと聞いてこられたぞ。一体、どうしてそのようにお尋ねになるのですか。／まったく、いぶかしいことだ。

里女

その話は、忘れてしまつて長い年月を経ていたのですが、今のご詠吟で昔がしみじみと思ひ出されたのです。草の蔭に結ぶ露のように、はかない世を捨てて出家するのも難しいだろうが、一夜の宿を惜しむなんて無情な仕打ちだ、などは、あまりにお恥ずかしい。そこまで惜しみはしなかった、その理由を申したいと思つて、現れ出たのです。

旅僧

私は、西行法師のご詠歌の旧跡を、ただ何となく弔つただけなのですが、／私は、西行法師のご詠歌の旧跡なので、ただ何となく吟じていただけなのですが、それほど惜しみはしなかったと言ひ訳をなさるとは、一体あなたはどのような方なのですか。

里女

どういふことなのでしょう、宿を惜しんだと思われたのも恥ずかしくて、「一部流儀にあり」その時、宿を惜しんだわけではないと、歌でお返事いたしましたのに、なぜその歌を吟じてはくださらないのですか。

Eguchi	Story
Monk	Now I remember. [a few schools include this phrase] The reply poem must be, "As I heard that you have renounced the world,
Woman	My only thought was that you should not become attached to such a lodging in this world in which we temporarily stay. I did not mean to deny you lodging." I was simply advising a priest who had renounced the world not to become attached to this place and therefore, to not offer him lodging in a house full of women was morally proper of me, was it not?
Monk	Yes, indeed, that was morally proper. Monk Saigyō was a priest who renounced this world that temporarily lodges us.
Woman	We were a house well-known for its sensual pleasures, and many things hidden from the public as well. "Do not let your heart stay
Monk	at such an inn." So she wrote in her poem,
Woman	because her mind had consideration and great respect for a man who had taken the tonsure.
Monk	Nevertheless, she was described as heartlessly denying him lodging...
Woman	in the poem he wrote about her.
Group of Reciters	I did not offer him lodging so that he would not regret having renounced this transient world, so that he would not form attachments to this transient world. Why then did people say that I was heartless to not offer him lodging? Though that incident happened long ago in the past to which I am unable to return, even now, reverend monk, do not let your mind dwell on such a worldly story as you, too, have renounced the world.

旅僧

今思い出しましたが、「一部流儀にあり」確かその返歌は、「世を厭ふ、：

里女

：人とし聞けば仮の宿に、心とむなと思うばかりぞ（出家の方と聞きましたので、俗世の仮の宿に執着なさいませんように、という思いからのことで、宿を惜しんだのではありません）。世を捨てた出家の方に、執着なさらぬようにと、ご忠告を申し上げたのですから、女の家にお泊めしないのも、道理ではありませんか。

旅僧

まことに、道理にかなうこと。西行も仮の宿りを捨てた世捨て人であり、

里女

こちらにも有名な色好みの家で、色々と人に知られぬことが多くあり、そのような宿に、

旅僧

「心留むな」と詠じられたのは、

里女

出家の身を大事に思う心からであるのに、

旅僧

ただ宿を惜しんだのかというような、

里女

歌を詠むとは……。

地

宿を惜しんだのは、仮初のこの世を惜しまない、仮初のこの世に執着しないことなのに、なぜ宿を惜しむといわれるのか。もう、返らない昔のことだけれど、今も

#### 4. The Woman Disappears after Revealing That She Is the Ghost of Madam Eguchi

Eventually evening falls and the village woman starts to look like a shadow. When the monk asks her identity, she reveals that she is the ghost of Madam Eguchi. She disappears into thin air, leaving behind only her voice.

Reciters While I am listening to your story of this sad world, the sun is about to set. You started to fade out like a shadow. Would you tell me who you are?

Woman On the shore where the river bends, you will find the vague outlines of a shadow standing outside in the evening and understand that it is a courtesan from the village of Eguchi, although I am ashamed to admit it.

Reciters So, without a doubt, you are a deceased person, aren't you?

Woman In this transient world, I lived at an inn,

Reciters from which could be seen branches of the plum tree springing forth and just as they spring forth in my mind,

Woman quite unexpectedly,

また、御僧よ、出家の身ならば、世俗の話に心を留めなさいますなよ。

#### 四 里女は、江口の君の幽霊だと明かして消える

やがてたそがれ時になり、影のようになった里女に、僧がいったい誰なのかと問うと、女は江口の君の幽霊であると、声だけ残して、消えてしまった。

地 まことに、憂き世の物語をこうして聞いていたが、たそがれ時になって、その姿は影のようになすぼんやりとしてきた。いったいあなたは誰なのですか。

里女 たそがれ時に外に佇んでいるその影は、川隅かわぐま（川の折れ曲がった場所）にほのぼのと見え隠れして、江口の遊女だと分かるでしょう、お恥ずかしい。

地 さては、疑いもなく、今は亡き人の姿なのですね。

里女 仮初のこの世で住んでいた私の宿の、

地 梅の立ち枝が見えて、ふと思いつたかのように、

里女 思いがけなくも、



あなたはお出でくださいましたね。これもよく言われる、一樹の蔭に宿り、一河の流れを汲む、他生の縁というものでしょうか、そう、私は江口の君の幽霊です、と声ばかりが聞こえ、その姿は消えてしまった、声ばかりが聞こえ、姿は消えて見えなくなりました。

〔中人〕

五 僧、所の者に江口の君の話聞く

先ほどの所の者が再び現れる。彼は僧の問いを受けて、江口の君についてのエピソードを語り始める。性空上人<sup>しょうくう</sup>が、普賢菩薩<sup>ふげんぼさつ</sup>を拝みたいと祈願したところ、江口の君を見よとの霊夢を見て、会いに行つたところ、ちょうど江口の君は舟遊びの最中であつた。上人が目を開けると、普賢菩薩と十羅刹女が見え、目を開けると江口の君と侍女が見えた。すなわち彼女は実は、普賢菩薩の再誕であり、衆生済度のために現れたのである、との伝説を語り、江口の君を弔うように僧に勧め、退く。

※ 性空上人：平安時代の高僧。貴族である橘家の出身。書写山円教寺（兵庫県姫路市）を開いたと伝えられる。

※ 普賢菩薩：サンスクリット語でサマンタパドラ（普賢、すなわち普く賢い者の意）<sup>あまね</sup>という。文殊菩薩とともに、釈迦如来の脇侍仏となる。主に白象に座す姿で描かれる。女人成仏を説く法華経に記述され、日本では古くから女性の信仰を集めた。十羅刹女を眷属とするという。

Story

Eguchi

Reciters have you come to visit this ruin. This must be due to the bond we formed in our previous lifetimes. As people often say, all chance encounters, such as taking shelter together under a tree while waiting for the rain to stop or drawing a cup of water from the same river, happen because of the bond we formed in previous lifetimes. Yes, I am the ghost of Madam Eguchi. The monk only hears her voice and she vanishes into thin air. He only hears her voice and she vanishes into thin air.

[Interlude]

5. Monk Asks Villager about Madam Eguchi

The same villager appears on the stage again. He responds to the monk's question and starts to tell a story about Madam Eguchi. A long time ago, when Shōkū Shōnin (Monk Shōkū)\* prayed and wished to meet the bodhisattva Universal Sage,\*\* in a dream he received an oracle that told him to go and meet Madam Eguchi. When he went to meet her, she was in the middle of enjoying an outing on a boat. When his eyes were closed, Monk Shōkū saw the bodhisattva Universal Sage and ten female rakshasa demons. When he opened his eyes, he saw Madam Eguchi and her attendants. He therefore realized that Madam Eguchi is a reincarnation of the bodhisattva Universal Sage and came to this world in order to save living beings. The villager who tells this legend suggests that the monk perform a memorial service for Madam Eguchi and then takes his leave.

\*Monk Shōkū: A high-ranking monk of the Heian period. He was from the noble family of the Tachibanas. According to legend, he established Shoshazan Engyō-ji Temple (in Himeji City, Hyōgo Prefecture).

\*\* The Bodhisattva Universal Sage: In Sanskrit, he is called Samantabhadra, meaning one in possession of every kind of wisdom. Along with Manjushri Bodhisattva, Universal Sage attends to Shakyamuni Buddha and is often described as sitting atop a white elephant. Descriptions of this bodhisattva are found in the Lotus Sutra, which states that women are able to attain buddhahood. Therefore, since ancient times in Japan, Universal Sage was especially popular among women and a focus of their faith. The ten female rakshasa demons are his attendants.

### 6. Ghost of Madam Eguchi Appears and Shows How They Enjoyed Boating

In the night, when the monk starts a memorial service, he notices that a pleasure boat is floating on the river under the moon. Madam Eguchi has embarked on it, joined by her courtesans. Madam Eguchi shows the monk how they enjoyed boating.

Monk Well, the ghost of Madam Eguchi appeared in her temporary form and exchanged words with me. I will perform a memorial service for her so that she will be able to attain buddhahood.

Group of Monks  
Before he has finished speaking, how strange it is that

Following Monks  
Before he has finished speaking, how strange it is that

Group of Monks  
On the surface of the river that reflects the clear moon, I can see, in the moonlight, the courtesans playing and singing on a pleasure boat. How strange. I can see the moonlight shining upon them. How strange.

#### Reciters / Madam Eguchi and Two of Her Attendants

Stop the pleasure boat so that the relationship of one night can be consummated on board,

Reciters Stop the pleasure boat, so that the relationship of one night can be consummated on board—while living such a life, I did not realize that this world is transient, just like a dream. Indeed, how fragile and impermanent am I. Long ago at Matsura Bay, Lady Sayo shed tears of sorrow upon separating with her husband who departed for China. Also, the Maiden of the Uji Bridge waited in

## 六 江口の君の亡霊が現れ、川遊びの様子を見せる

夜になり、法要にとりかかった僧は、月下の川面に屋形舟が浮かび、江口の君が遊女を連れて乗り込んでいるのに気づく。江口の君は、川遊びの様子を見せる。

旅僧 さては江口の君の幽霊が仮の姿で現れ、私と言葉を交わしたのだな。さあ、回向して成仏できるようにしよう……。

旅僧一行 言い終わらないうちに、不思議にも、

従僧たち 言い終わらないうちに、不思議にも、

旅僧一行 月の澄み渡る川面に、舟遊びをする遊女が歌っている様子が、何とも不思議なことに、月光に照らされて見えている、何とも不思議なことに、月光に照らされて見えている。

地／江口の君、侍女二人  
川舟をとめて、船中で一夜の契りを結びながら、

川舟をとめて、船中で一夜の契りを結ぶ暮らしを送りながら、憂き世は夢のようなものだと、はつと気づきもしないとは、まったく自分は、はかない身だよ。昔、佐用姫が松浦瀉で、唐土に渡る夫との別れを悲しんで涙にくれ、また宇治の橋姫も、

vain for her husband, who hardly ever visited her. Although I am a courtesan, I am similar to these women. How pitiful.

**Madam Eguchi and Attendants / Madam Eguchi**

There is nothing I can do,

Reciters There is nothing I can do, for just as flowers, snow, clouds, and waves, so too I am as fragile and fleeting as bubbles, but I would still like to see those enjoyable days.

Monk How strange. On the surface of the river that reflects the clear moon, many courtesans sing loudly, and I see the pleasure boat full of people dressed in colorful attire. I wonder whose boat it is.

Eguchi What? Are you asking whose boat this is? I humbly tell you, this is the boat of someone once called Madam Eguchi, who is enjoying an outing on a pleasure boat on a moonlit night.

Monk Oh my goodness. Did you say you are a courtesan in Eguchi? That was a long time ago...

Eguchi Well, you say that was a long time ago, but as you are just seeing it now, the moon shines no differently than it did a long time ago.

**Attendants**

And, here we are showing ourselves to you who speaks nonsense by saying that we are people from long ago.

訪ねもしない夫をむなしく待っていたが、遊女の私の身の上も、まったく同じようなもので、哀れなことだよ。

江口の君、侍女  
二人／江口の君

それは仕方のないことで、

地 それは仕方のないことで、花も雪も雲も波も、泡のようにはかないものだが、楽しい日々をめぐり逢いたいものだよ。

旅僧 不思議にも、月の澄み渡る川に、多勢の遊女がにぎやかに歌い、彩豊かな人影がひ

しめく様子を見せているが、一体誰の舟だろうか。

江口の君 何ですって、この舟が誰の舟かとお尋ねですか。恥ずかしながら、昔の江口の君が、

この月夜に川遊びをしているものと、ご覧ください。

旅僧 なんと江口の遊女とは、それははるか昔の……。

江口の君 いや、昔だと言われますが、御覧のように、月は昔のまままで変わりませんよ。

侍女 私たちもこのように姿をみせていますのに、昔の人だとは、おかしなことを言うも  
のですね。



Eguchi Oh well, whatever he says,

Retainers we will neither respond nor listen to him.

Eguchi How annoying.

Eguchi and Attendants

The river's water runs high in the fall, and it swiftly carries our boat forward.

Eguchi With the moon shining brightly, the boat is propelled along by poles, and we sing songs on board.

Reciters Sing more, sing more, fondly remembering the past, sing more. Even now we still miss the past, when we courtesans enjoyed outings on a pleasure boat, so we sing a song about traversing this world of sadness while we enjoy ourselves on this boat.

### 7. Madam Eguchi Expounds Some Principles of the Buddha's Teaching and Performs a Dance

Madam Eguchi explains, in simple terms, some principles of the Buddha's teaching, such as transmigration and the principles of karmic reward and that all things are impermanent. She then performs a dance.

Reciters First of all, due to the Twelve Causes and Conditions,\* we living beings receive birth over and over again in six realms, just like the wheel of a cart, rolling around in a garden.

江口の君 まあまあ、何やかやとおっしゃつても、

侍女 お答えもせず、お聞きもしないでおきましょう。

江口の君 面倒なことです。

江口の君、侍女一人 秋に川の水がみなぎって、早々と舟が進むが、

江口の君 月も輝き、舟の上では、棹さして歌を歌うよ。

地 さあ、歌えよ、歌え、恋しい昔を思つて歌え。今も昔恋しさゆえの遊女の舟遊び、憂き世を渡る歌を一節歌つて、さあ遊びましょう。

### 七 江口の君は仏法の哲理を説き、舞を舞う

江口の君は、輪廻、因縁果報、諸行無常といった仏法の哲理をわかりやすく説き、舞を舞う。

地 そもそも、私たち衆生が十二因縁※により、六道世界に輪廻流転する有様は、まるで車輪が庭を這い回るようなものである。

Eguchi		Story
Eguchi / Reciters		
	That is also like a bird in the woods, flitting from tree to tree.	
Reciters	Our previous lifetime also had a previous lifetime,	
Eguchi / Reciters		
	and no matter how far back we trace our lifetimes, we will never know the very beginning of our transmigration.	
Reciters	After our current lifetime ends, we will receive birth in other lifetimes endlessly. We do not know when this cycle of transmigration will end.	
Eguchi	Even if we receive a good reward and are able to receive birth in the realm of humans or the realm of heavenly beings,	
Reciters	we may lose sight of morality and get lost on the way, in which case we cannot sow the seeds of liberating ourselves from delusions.	
Eguchi	Or we may, due to bad karmic condition, fall into an evil place, such as the three lowest realms of suffering into which the deceased fall or the eight difficult circumstances in which we would be unable to access the teaching of Buddha or the True Dharma,	
Reciters	in which case we would be tormented by sufferings and incapable of finding any approach to awaken the aspiration for Bodhi.	
Eguchi	Fortunately, although it is difficult to do, we received birth in the realm of humans, however,	
Reciters	I received birth in a female body, which by nature has heavy sinful karmic deeds, and worse yet, I became a courtesan. When I think that this must be the negative karmic reward from my past lifetimes, how sad I feel.	

江口の君  
地

鳥が、林に遊ぶ様子にも似ている。

地

前世、そのまた先の前世と、

江口の君  
地

いくらかさかのぼっても、いまだかつて、一番先を知ることはない。

地

現世の後には、来世が果てしなく続き、いつ終わるとも知れない。

江口の君

あるいは善果を得て、人間界や天上界に生まれることができて、

地

道理を見失って道に迷い、煩惱から解脱する種を植えようとしなない。

江口の君

また、あるいは悪い業因によって、三途さんず（亡者が行く三つの苦界）、八難はちなん（仏法、正法から隔てられる八つの境涯）など、悪い所に堕ちても、

地

ただ苦患に悩まされるばかりで、発心への手立てもない。

江口の君

私たちは幸い、たやすくは得られない人間界での生を受けられたが、

地

罪業の深い女の身として生まれ、よりによって遊女となった。これも前世の報いかと思うと、本当に悲しいことだよ。

In springtime, crimson flowers bloom. In the morning, we see the mountains dressed beautifully in crimson brocade and in the evening, the flowers are blown away and scattered by the wind. In autumn when the leaves on the trees change color, the evening forest is painted yellow, beautifully mottled like a tie-dyed fabric. However, the leaves lose their hue in the morning frost. Drawn by the wind rustling through the pine trees and the moonlight filtered through the leaves of a vine, I exchange words with a guest, but he will not come back once he leaves. A man and a woman will separate eventually, even though they have entwined in a beautifully decorated bedroom. Plants without hearts and warm-hearted humans are equally unable to escape from the principle of impermanence. Although I know that,

Eguchi one time, I fell in love with a man's look and deepened my attachment to love.

Reciters And one time, I fell in love with his beautiful voice and my heart formed a deep attachment to him. Then, when my mind thought of him and my mouth talked about him, I incurred the bad karma of telling lies. Indeed, human beings are lost in this transient world that is filled with the six dusts (the six things that pollute the six sense-organs of human beings: forms, sounds, smells, tastes, tactile objects, and mental objects) and commit the sins of the six sense-organs (that is, the eyes, ears, nose, tongue, sense of touch, and mind). That is because our minds are deluded by what we see and what we hear.

How interesting.

[Jo-no-mai]

An elegant and very slow dance accompanied by the music of a Japanese flute and small and large hand drums.

江口の君  
ある時は容色に溺れて愛着の思いを深め、

地  
ある時は美声に溺れて深く執心し、そうして、心で思い、口で語ることが、妄舌の悪縁を呼び起こしてしまう。まったく人間は、六塵（人の心を汚す六つのもので色・声・香・味・触・法をいう）のあふれる俗世に迷い、六根（六つの感覚器官。眼・耳・鼻・舌・身・意のこと）の罪を犯すけれど、それは見ることに迷う心によるものだ。

ああ面白い、

紅の花が咲く春の頃、朝には山々が紅の錦に美しく彩られて見えても、夕べには風に吹かれて散ってしまふ。また木々が紅葉する秋には、夕べの林は黄色く、絞り染めのように美しく染まるけれど、朝には霜にまみれて色あせてしまふ。松に吹く風、葛の葉に漏れる月明かりに引かれて訪れた賓客と言葉を交わしても、去ればまた来ることもない。装飾を凝らした閨中で契りを結んだ男女も、いつの間にか別れてしまふ。心のない草木も情のある人間も、いずれにせよ、同じく無常からは逃れられない。そう思い知りながら、

【序之舞】  
笛、小鼓、大鼓で奏される、非常にゆったりとした優美な舞。

※ 十二因縁（衆生が三世（前世、現世、来世）にわたって輪廻する因果を十二に分けたもの。無明（むみやう）（煩惱の根本である

\*Twelve Causes and Conditions: A twelve-part explanation of the causes and effects of transmigration that living beings undergo in the three periods (past, present and future lives). They are: (1) darkness (the ignorance that is the root of delusions), (2) actions (the power that comes from deeds, potential formative effect), (3) consciousness (cognitive differentiation as an expression of karma), (4) mind and body (mental and physical elements), (5) the six sense-organs (the eyes, ears, nose, tongue, body, and mind), (6) contact with external objects, (7) sensation (sensations that the six sensory organs receive through contact with external objects), (8) craving (desire for pleasure), (9) clinging to things one desires (attachments), (10) existence, (11) birth, and (12) aging and death (physical decline and the end of one's life).

### 8. Madam Eguchi is Transformed into the Bodhisattva Universal Sage and Flies Away, Vanishing into the Western Skies

After explaining that being removed from attachments is the way to achieve enlightenment, Madam Eguchi bids farewell and is transformed into the bodhisattva Universal Sage. The pleasure boat on which she rides is transformed into a white elephant (the mount of bodhisattva Universal Sage), and mounted on the elephant, flies away to the west where Amida's Pure Land is located.

- Eguchi **How interesting. [a few schools include this phrase]** The real state of all things is a vast ocean undefiled by delusions and undisturbed by the wind of the five dusts and six desires blows. Living beings who reach this state are unmoved by any kind of desire.
- Reciters This ultimate reality appears in waves of delusions that vary depending on each person's karma. Not a single day is calm, with no waves forming. Not a single day is calm.
- Eguchi Our minds are shaken by the waves of delusions, because we leave our hearts in this transient world and form attachments to it.

無知(みち)行(ぎょう)行(ぎょう)がもたらす力、潜在的な形成力)、識(しき)業(ごう)のあらわれとしての識別する意識)、名色(みやうしき)心(しん)と身体(しんたい)、六処(ろくじょ)眼(がん)・耳(じ)・鼻(び)・舌(ぜつ)・身(みん)・意(い)の六つの感覚、感覚器官(くわん)、触(そく)外界(がいがい)との接触(じゆく)、受(じゆ)六処(ろくじょ)が触(そく)を通して感受(かんじゆ)すること)、愛(あい)この愛(あい)は渴愛(かあい)のこと。渴望(こわん)欲望(ぼんぼう)取(しゆ)執着(じやく)有(う)生(じゆう)きて存在(しんざい)していること)、生(じゆう)誕生(たんとしん)すること)、老死(らうし)老(らう)いと死(し)衰微(さいび)命(いのち)が滅(めつ)すること)がある。

## 八 江口の君、普賢菩薩と化し、西の空へ消える

江口の君は、執着を離れることが、悟りへの道であると説いた後、もはやこれまでと、普賢菩薩となる。今まで乗っていた舟は、白象(普賢菩薩の乗り物)になり、菩薩は白象に乗り、浄土のある西の空へ飛び去っていく。

江口の君

ああ面白い、「一部流儀にあり」**実相無漏の大海に、五塵六欲の風は吹かない**(宇宙真理

の本体は、煩惱を離れた清浄な広い大海であり、その境地では、いかなる欲望にも動かされることはない)のだが、

地 この真如は、縁にしたがってさまざまな迷いの波となつて現れるが、その波が立た

ない日はない、立たない日はない。

江口の君 私たちがこの迷いの波に心を動かされるのは、この仮の世に、心を留め、執着する

からである。

Eguchi	Story
Reciters	If we have no attachments, nothing in this world of sadness can trouble us.
Eguchi	We will not fall in love with someone,
Reciters	so we will not expect and wait for a lover's evening visit.
Eguchi	We will not lament separations.
Reciters	The flowers and the crimson leaves, the moon and the snow—these are things that enchant us and drive us to exchange poems yet they are, after all, without worth.
Eguchi	Remember, this transient world is but our temporary lodging.
Reciters	Remember, this transient world is but our temporary lodging. It is I who admonishes you not to become attached to this temporary abode. Now the time has come for me to bid farewell. So saying, Madam Eguchi stands up and is instantly transformed into the bodhisattva Universal Sage, while the boat in which she rides is transformed into a white elephant. This bodhisattva, mounted on the elephant, rides on a white cloud and flies off to the west. We think it is a blessing. Truly, it is a blessing.

地 執着がなければ、憂き世にわずらうこともない。

江口の君 人を慕わず、

地 夕暮れに人を待つこともなく、

江口の君 別れを悲しむこともない。

地 花よ紅葉よ、月よ雪よと心を奪われるのも、歌のやりとりも、所詮はとるに足りないこと。

江口の君 思えばこの世は仮の宿

地 思えばこの世は仮の宿、この仮の宿に執着なさるなと人を諫めたのは、この私。もはやこれまでだ、帰る、そう言って立てば、江口の君はたちまち普賢菩薩と化し、舟は白象になった。菩薩は、白象と白雲に乗り、西の空へと行ってしまわれた。有難いことだと思われる。まことに有難いことである。



## Eguchi

### Synopsis

While staying in Kyoto, a group of itinerant monks traveling around the provinces on a pilgrimage decide to visit Tennō-ji Temple in Settsu Province (in Osaka Prefecture present-day) [to go on a pilgrimage to the western provinces], and set out on their journey. They travel down the Yodo River on a boat and stop at the village of Eguchi. The village used to have a number of brothels and is well-known for the story of Eguchi-no-kimi (Madam Eguchi), the mistress of the brothel district, who declined a request from Monk Saigyō, when he was looking for a place to stay for the night. Advised by a villager about a historic place associated with Madam Eguchi, the itinerant monk becomes immersed in deep emotions while looking at the place and recites Monk Saigyō's poem: "To renounce the world is difficult, / But to deny a monk a night's lodging is far easier / For a heartless woman to do." Then, a woman who has heard the poem recited comes to talk to the monk. She recites the reply poem that Madam Eguchi sent to Monk Saigyō, explaining that she did not mean to reject Saigyō's request but rather, she was trying to be considerate of Saigyō, by refraining from offering lodging at a brothel to him—a man who had entered the priesthood. Furthermore, she tells the monk not to pay attention to such stories about worldly matters because he has also renounced the world. When the monk asks who she is, she reveals that she is the ghost of Madam Eguchi and vanishes.

The monk once again asks the villager about Madam Eguchi. The villager tells him the story of Shōkū Shōnin (Monk Shōkū) having received, in a dream, an oracle that Madam Eguchi was a reincarnation of bodhisattva Universal Sage. The villager encourages the monk to perform a memorial service for Madam Eguchi.

In the middle of the night, while the monk is performing a memorial service for Madam Eguchi, her ghost appears on a pleasure boat, accompanied by the ghosts of two of her attendants. After showing the scene of enjoying themselves on the gorgeous boat, Madam Eguchi expounds the Buddhist teachings of karmic reward and the principle of impermanence and performs a dance. Then, she explains that we will reach enlightenment once we let go of our attachments, and is transformed into the bodhisattva Universal Sage. The pleasure boat she is riding in is also transformed into a white elephant (the mount of bodhisattva Universal Sage). The bodhisattva mounted on the elephant rides on a white cloud and flies away to the west.

### Highlights

Eguchi village exists in present-day Higashi Yodogawa Ward, Osaka. The origin of the name is "Naniwa-e no kuchi (the mouth of Naniwa Bay)." The village was located at the junction of the Yodo and Kanzaki rivers and flourished as a hub of water traffic since ancient times. In the Heian period (late 8th to late 12th century), many pilgrims traveling to Kumano, Mount Kōya, and Shitennō-ji Temple stopped by this village. As a number of nobles from Kyoto visited the village of Eguchi, it is assumed that high-end brothels operated in the village. Because they offered services to noblemen, courtesans working in Eguchi were educated and knew how to compose poems. Some noble ladies who were financially ruined probably ended up as courtesans in Eguchi.

Madam Eguchi was a brothel mistress in the village of Eguchi. There are several stories about her, such as the episodes in which she exchanged poems with Monk Saigyō regarding his request for overnight lodging. In another story, Monk Shōkū came to see her because it was revealed to him in a dream that she is an incarnation of the bodhisattva Universal Sage. The inclusion of these episodes in this Noh piece enriches its storyline.

The highlight of this play, "Eguchi," comes the second half of the drama when courtesans enjoy boating. Madam Eguchi and two retainers appear on the stage in a boat, which is quite impressive. Like a fragile dream that disappears in an instant, they enjoy a night of boating on the Eguchi shore, which is surrounded by rivers. While the drama depicts such moments of pleasure, it also describes the severity of karmic reward and the impermanence of this world. Although Madam Eguchi is a courtesan engaged in the most worldly of worldly professions, she is also an incarnation of the bodhisattva Universal Sage. Madam Eguchi vividly embodies the dazzling brilliance, effervescence, and fleeting nature of this world and yet she also shows that etched deep within it lies, the light of profound truth, imbuing this play with profound meaning. The dances are elegant and beautiful not merely for their own sake, as they also draw the audience into the world of profundities that they can enjoy pondering in the lingering atmosphere.

The last section of Eguchi touches upon core principles of the Buddha's teaching and therefore is often chanted at wakes, funerals and memorial services to console the soul of the deceased.

Schools	All five	
Category	The Third Group Noh, <i>kazura-mono</i>	
Author	Kannami (Revised by Zeami in later day)	
Subject	"Senjū-shō (Anthology of Buddhist Stories)," "Jikkin-shō (Stories of Ten Lessons)," and "Koji-dan (Collection of Ancient Narratives)," etc.	
Season	Autumn (September in the lunar calendar)	
Scene	Eguchi in Settsu Province	
<i>Tsukurimono</i>	A pleasure boat	
Characters	<i>Mae-shite</i>	Village Woman
	<i>Nochi-shite</i>	Ghost of Madam Eguchi
	<i>Tsure</i>	Two Female Attendants
	<i>Waki</i>	Itinerant Monk
	<i>Waki-tsure</i>	Two Monks Following the Monk
	<i>Ai</i>	Villager
Masks	<i>Shite</i>	<i>Wakaonna</i> , <i>zō</i> , <i>fukai</i> , or <i>ko-omote</i>
	<i>Tsure</i>	<i>Ko-omote</i>
Costumes	<i>Mae-shite</i>	<i>Kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe worn by female characters) worn in <i>kinagashi</i> -style, <i>kitsuke</i> / <i>surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), and a fan.
	<i>Nochi-shite</i>	<i>Kazura</i> , <i>kazura-obi</i> , <i>karaori</i> worn in <i>tsu-boori</i> -style, <i>kitsuke</i> / <i>surihaku</i> , <i>hakama</i> in <i>ōkuchi</i> -style (scarlet), <i>koshi-obi</i> (belt), and a fan.
	<i>Tsure</i>	<i>Kazura</i> , <i>kazura-obi</i> , <i>karaori</i> worn in <i>kinagashi</i> -style, <i>kitsuke</i> / <i>surihaku</i> , <i>hakama</i> in <i>ōkuchi</i> -style (scarlet), <i>koshi-obi</i> . (One of the two <i>tsures</i> makes one shoulder off of her <i>karaori kimono</i> and holds a pole).
	<i>Waki</i>	<i>Sumi-bōshi</i> (a hood for regular Buddhist monks), <i>mizugoromo</i> (a type of knee-length <i>kimono</i> ), <i>kitsuke</i> / <i>kogōshi-atsuita</i> (thickly-woven <i>kimono</i> with small check pattern) or <i>muji-noshime</i> (short-sleeved <i>kimono</i> with no pattern), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , Buddhist prayer beads, and a fan.
	<i>Waki-tsure</i>	<i>Sumi-bōshi</i> , <i>mizugoromo</i> , <i>kitsuke</i> / <i>muji-noshime</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , Buddhist prayer beads, and a fan.
	<i>Ai</i>	<i>Kitsuke</i> / <i>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), tops and bottoms of <i>kimono</i> for <i>kyogen-kata</i> , <i>koshi-obi</i> , a small sword, and a fan.
Number of Scenes	Two	
Length	About 2 hours	



## 江口 (えぐち)

### あらすじ

都に滞在する旅僧の一行は、摂津国の天王寺に参詣（西国行脚）しようと思立ち、旅立ちます。淀川を下った旅僧一行は、江口の里を訪れました。江口の里は娼館が軒を連ねていた場所で、宿場の長であった江口の君は、一夜の宿を借りようとした西行法師の頼みを断ったというエピソードで有名でした。僧は、地元の人から教えてもらった彼女の旧跡を眺めつつ、感慨にふけり、西行が宿を断られたときに詠んだという「世の中を厭ふまでこそ難からめ仮の宿りを惜しむ君かな（困難な出家よりも、はるかに容易な一夜の宿さえも惜しむとは、無情なお方だ）」の歌を口ずさんでいました。すると、歌を聞きつけた一人の女が声をかけてきました。女は、江口の君の返歌を取り上げて、西行の頼みを断ったのではなく、娼館であるゆえ、出家の身を思つて遠慮したのだと当時の江口の君の心情を解説しました。そのうえで僧にも、出家の身なのだから、俗世の話など気に留めないように、と言います。僧が、あなたはどのような人かと問うと、女は江口の君の幽霊だと言って消えてしまいました。

僧が、改めて地元の男に江口の君のことを聞くと、男は、かつて性空上人が霊夢で江口の君が普賢菩薩の生まれ変わりだと知ったというエピソードなどを教え、江口の君を弔うよう勧めました。

夜半、僧が江口の君を弔っているところに、江口の君の亡霊が、二人の侍女の霊とともに、屋形舟に乗って現れました。絢爛豪華な舟遊びの様子を見せたのち、江口の君は、因果応報、諸行無常を説き、舞を舞います。やがて江口の君は、執着を離れれば、悟りを得ると語って、普賢菩薩の姿に変身します。また舟は白い象（普賢菩薩の乗り物）に変わり、普賢菩薩はその白象に乗って白雲とともに、西の空へ飛び立っていきました

### みどころ

江口の里は、現在の大阪市東淀川区にありました。その名は「難波江口」から来ているといわれ、淀川と神崎川と分岐する場所に位置していました。古代から水上交通の要衝として栄え、平安時代には、熊野や高野山、四天王寺などへの参詣の人々の往来も盛んでした。江口には、都からの貴人が多く訪れ、いわゆる高級娼館があったと推測されます。貴族相手ゆえ、江口の遊女は歌などの教養もあり、また貴族の子女が落ちぶれて遊女になり、江口に流れ着くこともあったようです。

この江口で娼館の長を務めていたのが、江口の君でした。彼女には、一夜の宿をめぐって西行法師と歌をやり取りした話や、性空上人が彼女は普賢菩薩の化身だという霊夢を見て会いに来た話などさまざまなエピソードがあり、能にも巧みに取り入れられ、物語に厚みをもたらしています。

能「江口」で、特に見どころになるのが、遊女の舟遊びのシーンがある後半でしょう。侍女二人と船に乗って登場する江口の君の姿が印象的です。川に囲まれた江口の水辺で繰り広げられる、うたかたの夢のような一夜の舟遊び……その歓楽の時を表しつつ、因果応報の冷徹さや、世の無常が訴えられていきます。世俗の極みともいふべき、色事に携わる遊女でありながら、普賢菩薩の化身でもある江口の君が、俗世の艶やかさと華やかさと儂さ、そしてその奥にある真理の輝きを併せて浮き彫りにしていくところに、深い味わいがあります。優雅で美しい舞も、ただの優美さととどまらず……余韻のなかに深遠な世界が広がるのです。

また「江口」は、仏法の奥義に触れているからでしょう、キリの話の一部分が、追善供養の話として、通夜、葬儀、法要などの場で、よく語られています。

流儀 五流にあり  
分類 三番目物、鬘物  
作者 観阿弥（世阿弥改作）  
題材 『撰集抄』、『十訓抄』、『古事談』など  
季節 秋（旧暦9月）  
場面 摂津国江口  
作り物 屋形舟（屋台舟とも）

登場人物 前シテ 里女  
後シテ 江口の君の霊  
ツレ 侍女二名  
ワキ 旅僧  
ワキツレ 従僧二名  
アイ 所の者

面 シテ 若女、増（ぞう）、深井、小面など  
ツレ 小面

装束 前シテ 鬘、鬘帯、唐織・着流し、着付・摺箔、扇  
後シテ 鬘、鬘帯、唐織・壺折、着付・摺箔、緋大口、腰帯、扇  
ツレの一人は唐織・着流し、着付・摺箔、緋大口、腰帯。  
ワキ 角帽子、白衣、着付・小格子厚板（無地熨斗目）、白大口、腰帯、数珠、扇  
ワキツレ 角帽子、白衣、着付・無地熨斗目、白大口、腰帯、数珠、扇  
アイ 着付・段熨斗目、狂言長上下、腰帯、小刀、扇

場数 二場  
上演時間 約2時間

江口 (えぐち)  
Eguchi ©2020 the-noh.com

発行：2020年10月2日 (ver 1.2)  
編集：the 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 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 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。

『謡曲大観（第1巻）』佐成謙太郎 著 明治書院  
『日本古典文学大系 40 謡曲集 上』横道万里雄・表章 校註 岩波書店  
『日本古典文学全集 33 謡曲集（一）』小山弘志・佐藤喜久雄・佐藤健一郎 校註・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・狂言事典』西野春雄・羽田昶 編集委員 平凡社  
各流謡本