

\* は流儀によって異なる場合を示す。

一 都人の一行が、姨捨山に登る

都の男が、信濃国更科の月を愛でようと、中秋の名月の前に、従者（同行者）とともに都を出た。一行は更科に着き、姨捨山に登り、平らな嶺で月の出を待つことにする。

都人と従者  
（同行者）

名月も近づく秋となった、名月も近づく秋となった今、姨捨山（伯母捨山・以下同）を訪ねよう。／姨捨山に急いで行こう。

都人

私は都に住む者ですが、まだ更科の月を見たことはありません。そこでこの秋、月を見に思い立って姨捨山へ急いで行こうと思います。／私は陸奥国信夫しのぶの何某という者です。私は長年、都に滞在し、都中の寺社、名所、旧跡を訪ね、四季折々の風情を余すところなく拝見しました。またこれからは、北陸道を進み、善光寺にお参りし、秋の半ばになりましたので、噂に聞く伯母捨山に登り、月を眺めようと思えます。

都人一行  
都を出てからしばらく、旅の仮の枕／草枕に寝て、

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

1. Man from Kyoto and His Attendants Climb Mount Obasute

Before the day of the harvest moon, a man from Kyoto leaves his residence with his attendants (companions) to enjoy viewing the moon at Sarashina in Shinano province. After arriving in Shinano, they climb Mount Obasute and wait on the flat summit for the moon to rise.

Man from Kyoto and His Attendants (Companions)

Autumn has arrived, and the time of the harvest moon is approaching. Autumn has arrived, and the time of the harvest moon is approaching, so we shall visit Mount Obasute. / we shall hasten forth to Mount Obasute.

Man

I am a man living in Kyoto. Since I have never had the chance to enjoy viewing the moon from Sarashina, I made up my mind to hasten forth to Mount Obasute to enjoy moon-viewing there this autumn. / I am a man from Shinobu, Mutsu Province. I have been staying in Kyoto for many years and visited temples, historic sites, and other famous spots within the capital city. As such I had opportunities to fully enjoy the beauty and elegance of Kyoto in the four seasons. And now, I am traveling along the Hokuriku Road. I will stop by Zenkō-ji Temple and climb the famous Mount Obasute to enjoy viewing the moon, since it is already mid-autumn.

Man and Attendants (Companions)

After leaving Kyoto, we slept at temporary (travelers') lodges on the road for a while.

## Attendants (Companions)

We slept at temporary (travelers') lodges on the road for a while.

## Man and Attendants (Companions)

After spending days on the road and staying at inns one after another, we have arrived at Mount Obasute in this famous region of Sarashina. We have arrived at Mount Obasute.

## Man

As we made haste, we have already arrived at Mount Obasute. We would like to calmly gaze upon the view. [Some schools include these phrases]

## Attendants (Companions)

Yes, certainly. [Some schools include this phrase]

## 2. A Woman Appears and Talks to the Man

A middle-aged woman appears and talks to the man from Kyoto, telling him that the moon tonight should be extremely beautiful. When the man asks about the place associated with the legend of an old woman being abandoned, she recites a poem composed by the abandoned old woman and points to a place behind a katsura tree (*Cercidiphyllum japonicum*) as her grave.

## Man

Now arriving at Mount Obasute, the summit of the mountain is flat, and no clouds block our view of the vast expanse of the sky. The nighttime scenery extends to the farthest ends of the earth under the pure, bright light of the moon will be very exquisite. Well, let's take some rest here and enjoy the view of the moon tonight. / Climbing this mountain, the vast expanse of the sky seems closer and we can expect to see a very beautiful moon. My heart flutters with the expectation of seeing the moon tonight.

従者(同行者) しばらく、旅の仮の枕／草枕に寝て、

都人一行 道中の宿を転々としつつ日を過ぎすうちに、ここは名高い更科の地、姨捨山に着いた、姨捨山に着いた。

都人 急いで参りましたので早くも伯母捨山に着きました。心静かに景色を眺めようと思

います。「二部流儀にあり」

従者(同行者) もつともなことです。「一部流儀にあり」

## 二 女が現れ、都人と語る

中年の女が姿を見せ、都人に声をかけ、今宵の月はすばらしいだろうと述べる。都人が、この付近で老女を捨てたという謂れのある姨捨の旧跡を尋ねると、女は、捨てられた老女の詠歌を挙げ、その人の墓として桂の木の蔭を指し示す。

都人 さて私がこうして姨捨山へ来てみると、嶺は平らになっており、はてしなく広がる

空には遮る雲もない。遙か遠くまで隈なく澄み渡る月夜の景色は、さぞ美しいことだろう。さて、このあたりで休み、今宵の月を眺めようと思う。／この山に登ってみると、果てしなく広がる空が近く、月もさぞかし美しく見えるだろうと思われる。

- Woman How elegant. We shall watch the moon here tonight and bring the story back home with us.
- Woman Excuse me. What are you travelers discussing? / Excuse me. Why are you travelers resting on this mountain?
- Man Oh, yes. I am a man from Kyoto, visiting here for the first time. And where are you from? / How strange. A woman appears from the middle of nowhere in this place without trees or bushes to hide behind and not even a path. Now she speaks to me. May I ask who you are?
- Woman I am a local person / woman living in the village of Sarashina. Tonight is the famous / special night of the harvest moon. The evening sky above us who anxiously awaits the rise of the harvest moon is shining brightly and clearly into all of its corners. / When we look at the sky while waiting for the sunset on the evening of the harvest moon, there are no clouds and glow of the setting sun illuminates the entire sky. Every corner of the sky is clear. The view of the moon tonight should be extremely elegant.
- Man So you are from this Sarashina region / the local village. In that case, I'd like to ask you about the rumor of an old woman who was abandoned somewhere in this area. Where is the place?
- Woman Oh, you are asking me about the place where an old woman died (where an old woman was abandoned) on Mount Obasute. I do not think it will be pleasant for you to hear about that matter. The death site of the woman who wrote the poem, "Nothing can ease my saddened heart, here in Sarashina, when I look up the moon shining over Mount Obasute" is located here behind the katsura tree growing on the small mound over there. / behind the katsura tree over there. There lies the grave of the abandoned old woman.

女 姨捨山で老女が亡くなった跡／姨捨山に老女を捨てた跡をお尋ねになるとは、聞いてもいい気はしませんね。「我が心、慰めかねつ更科や、姨捨山に照る月を見て

都人 それでは更科のお方／里の人なのです。さて、ここではその昔、老女を捨てる姨捨があつたようですが、その場所はどこでしょうか。

女 私はこの更科の里に住む者／女です。今日は名高い／特別な中秋の日。今か今かと日暮れが待たれる名月の夜に、輝く空は四方すみずみまで晴れ渡っているよ。／日暮れが待たれる名月の夜に、空の様子を見れば、雲も収まり、夕日影が空一面を照らし、すみずみまで晴れ渡っているよ。今夜の月景色は、さぞかし面白いことでしょう。

都人 はい、私は都の者ですが、初めてここに参りました。さて、あなたはどちらにお住まいですか。／おや、不思議だ。草木の陰もなく、山道も見えないようなところから女性が一人やつてきて、私に声をかけてくるよ。どういうお方ですか。

女 もしもし、そちらの旅のお方は、何をお話しされているのですか。／もしもし、そちらの旅のお方は、どうしてこの山でお休みになつて居るのですか。

女 今宵の空の月景色を待ちかねて、気もそぞろだよ。ああ趣深いことだ、このままここで月を眺め、故郷へのみやげ話にしよう。

Man Well, then, the grave of the woman who was abandoned and left to die must be around this tree. / Well, then, the woman who was abandoned and left to die by this tree. / Well, then, the woman who long ago was abandoned and left to die by this tree.

Woman It (She) must have sunken into the earth in that very spot. This world is such a transient place that today,

Man she is little more than an ancient story. Her

Man / Woman feelings of earthly attachments must remain here, lingering still.

Woman / Man Even after her death, this very place has an indescribably

Man / Woman cold feeling of desolation and loneliness. Traversing this field

Woman / Man are winds so cold that I am chilled to the bone

Man / Woman and keenly sense the melancholy of autumn.

(姨捨山に照る月を見れば、悲しくなり、そんな自分の心を慰めるすべもないよ) という歌を詠んだ人の亡き跡は、あちらの小高い場所の桂の木蔭／あちらに見える桂の木蔭になります。そこが、姨捨をされた、その人の墓所なのです。

さては、この木のあたりに捨て置かれた人の墓は／さては、この木のほとりに捨て置かれた昔の人は

女 そのまま土中に埋もれてしまい、この世は仮の世ゆえに、今はもはや、

都人 昔語りになってしまった。その人の、

都人／女 執心はなおも残っているのだろう、

女／都人 その死後まで、ここには何とも言えない

都人／女 冷え冷えとした寂しきがあり、この原の

女／都人 寒々とした風が身に沁みて、

都人／女 寂しい秋の心地になるよ。

## Group of Reciters

Even now, after so much time has passed, nothing can comfort her heart in Sarashina. Nothing can comfort her heart in Sarashina, this evening on Mount Obasute, where only the pine needles and leaves of katsura trees are evergreen and the other trees have already started to change color. Mount Hitoe has been dyed crimson with maple leaves, a dense fog fills the area, a gusty wind blows, and there are no clouds in the sky. How desolate, indeed, is the scene on this mountain. How desolate, indeed, is the scene on this mountain.

### 3. The Woman Promises to See the Man Again and Vanishes

For a while the woman has a conversation with the man from Kyoto. She promises to come back when the moon rises and perform songs and dances to entertain him. She then reveals that she is indeed the abandoned old woman and disappears behind a tree.

Woman Where are you from, traveler? / Where did you come from and where are you traveling to?

Man As mentioned earlier, I am from Kyoto and have come here for the first time as I heard stories about how beautiful the moon looks in Sarashina. / I am from Kyoto. This is a famous place for moon viewing and since it is the harvest moon tonight, I came all the way here for this rare opportunity to enjoy moon viewing.

Woman Oh, so you are from Kyoto. In that case, I will come back when the moon rises in the evening to relieve you travelers' boredom by singing songs and performing dances.

地

時を経た今になっても、心を慰めるすべもない更科の、心を慰めるすべもない更科の姨捨山の夕暮れには、松や桂の木々に緑は残るものの、ほかの木は早くも色づき、一重山は紅葉に染まり、夕霧がたちこめて、風はすさまじく吹き、空には雲一つない。本当に寂しい山の景色だよ、本当に寂しい山の景色だよ。

三 女は、都人に再会を約して消える

なおも都人と言葉を交わし、女は後で月とともに現れ、夜に歌舞を奏して、慰めようと言い、自分こそ姨捨の老女だと明かして、木蔭に消えた。

女

旅の方はどちらから来られたのですか。／さて貴方様は、どちらからどちらへお行きなさるのですか。

都人

先程も申しましたように、私は都の者で、更科の月の噂を聞いて、初めてここへ来たのですよ。／私は都の者ですが、噂に名高い名所であり、しかも今宵は名月という、めったにない機会ですから、月見をしようといわざわぎ参ったのです。

女

そうですか、都の方なのですね。それでは、私もこの月の出る頃にここに来て、旅の方々のために夜遊の歌舞を奏してお慰めいたしましょう。

- Man Oh, will you sing and dance at night to relieve our boredom? May I ask who you are? / May I ask where are you from?
- Woman I am actually from here in Sarashina.
- Man Then, where do you live now?
- Woman I reside on this mountain,
- Man the famous
- Woman Mount Obasute. I am
- Reciters indeed the well-known old woman who was abandoned here. I feel ashamed to tell you who I am. I feel ashamed to reveal that I am the abandoned old woman. I was abandoned here many years ago, resided alone on this mountain, and tried to clear my mind of the dark ignorance of attachments whenever I saw the pure harvest moon each autumn. I therefore came here tonight as well. So saying, at dusk she disappears behind the trunk of a tree. She vanishes into thin air.

都人 何と、夜遊の歌舞を奏されるとは、あなたは一体どういう方なのですか。／あなた  
はどこに住むお方ですか。

女 私は本当は更科の者です。

都人 さて今はまた、どちらに……

女 棲家というのは、この山の

都人 あの名高い

女 姨捨の、

地 その姨だと申すのもお恥ずかしい、その姨だと申すのもお恥ずかしいことです。昔

ここに捨てられて、ただ独りこの山に住み、澄み切った中秋十五夜の月を迎えるこ  
とに、執心の闇を晴らそうとする。それで今宵もここへ現れ出たのです、そう言うと、  
夕陰の木の本に、かき消すように消えた、かき消すように消え去った。

#### 4. A Local Man Appears and Recounts the Legend of an Abandoned Old Woman

A man living in the village of Sarashina appears. He answers the questions of the man from Kyoto and tells him the legend of the abandoned old woman. After finishing the story, he suggests that the man from Kyoto stay overnight in this place and then takes his leave.

\* The contents of this kyōgen vary depending on the school and clan. The summary introduced below is one of these.

A long time ago, a man who was raised by his aunt lived in Sarashina. He married, but his wife hated the old aunt and pressured him to abandon his aunt. He took the aunt to the mountain by tricking her, telling her that a statue of the Buddha had been found on the mountain. He then left her there. Later on, he regretted his actions and came back to the mountain, but his aunt had already died and turned into a boulder. Terrified, the man renounced the world and became a monk. Since then, the mountain has been called Mount Obasute (literally, "Abandoning-Old-Woman Mountain").

#### 5. The Old Woman Appears before the Man from Kyoto, Who Is Gazing at the Moon

The night of the harvest moon has arrived. Under the moon shining brightly in the clear sky, the man from Kyoto enjoys gazing at the moon, which purifies his mind. Then the old woman, dressed in white robes, appears and announces that the woman who was here a while ago has reappeared in the form of an elderly woman. She enjoys moon viewing with the man.

Man and Attendants (Companions)  
Nightfall has passed, and the moon

Attendants (Companions)  
Nightfall has passed, and the moon

#### 四 土地の者が現れ、姨捨の伝説を語る

更科の里の男が現れ、都人の問いに応えて、老女を捨てた姨捨の伝説を語る。語り終えた男は、都人に一夜を過ごすように勧めて去る。

※この間狂言は流儀や家によって内容が異なる。概略を一例、紹介する。

昔この地に、伯母に育てられた男があった。男は結婚したが、年老いた伯母を憎んだ嫁からそのかさされ、伯母を「山に仏がある」と言葉巧みに連れ出し、山へ捨てた。後に後悔した男が行つてみると伯母は亡くなり石と化していた。恐ろしくなった男は出家して僧となり、以来、山は姨捨山と呼ばれた。

#### 五 月を眺める都人の前に、老女が現れる

名月の夜となり、晴れた空に月の輝くなか、都人は月を眺め、心を澄ましていた。そこに白い衣を着た老女が現れ、先刻の女が、老いた姿で現れたと告げ、都人と月を眺め楽しむ。

都人一行 夕暮れを過ぎて月影が

従者(同行者) 夕暮れを過ぎて月影が

## Man and Attendants (Companions)

has already risen. How fascinating! The sky, stretching to the end of the earth, is completely clear, and the harvest moon is pure and bright, perfectly and unchangingly. My mind is also becoming purer. I will gaze at the moon and enjoy reciting poems throughout the night. "Gazing upon the clear full moon, I imagine what exists in the heart of an old friend, five thousand miles away. (A poem by Bai Juyi)"

## Old Woman

Oh, how elegant is this time of a year. How elegant is this time of a year. Autumn will be half over, once this night ends. Thinking about that, it is not only the moon tonight that makes me nostalgic. I always wait for the autumn to come, but the harvest moon this evening is without equal—it is the most perfectly clear, bright moon that I have ever seen! My heart is filled with emotion because the sight of this autumn moon on Mount Obasute is quite refined. My heart beats wildly, I cannot believe that I am seeing the same moon as in days gone by.

## Man

How mysterious. Night has already fallen, and under the moon / In the night, with the moon shining brightly, a woman in white robes appears. I am uncertain if this is a dream or this is real.

## Old Woman

Why do you say that this might be a dream? I am the woman whom you met earlier this evening. I have appeared in my aged form, although I am ashamed to appear in this form.

## Man

Then you are really the woman who came earlier this evening. Please become my companion in enjoying such a clear, bright moon tonight. [Some schools include these phrases]

都人一行

早くも現れ面白い、彼方まで広がる空は隈なく、中秋の名月はどこまでも変わりなく澄み、私の心も澄んできたよ。夜もすがら、月を眺めて詩など吟じて楽しもう。「三五夜中の新月の色、二千里の外の故人のこころ（十五夜の清らかな月を眺め、遠く二千里の彼方にいる友の心に思いをはせる…白楽天の詩）」

老女

ああ、今この折は、面白いことだよ、今この折は、本当に面白いよ。この一夜が明ければ、秋も半分過ぎてしまと思えば、今宵の月は、ただ惜しいというだけではない。秋はいつでも待ち遠しいけれど、そのうえ今宵は、類いのない中秋の名月で、これまで見たことがないほど隈なく晴れ渡っている。この姨捨山の秋の月は、あまりに趣が深く胸がいっぱいになり、揺れる心を抑えられない、昔見た月と同じとは思われないよ。

都人

不思議なことに、早くも夜が更けたこの月夜に／照り輝く月の夜に、白い衣を着た女性が姿をお見せになったが、夢か現実か、どうもはつきりしないぞ。

老女

どうして夢などと言われるのか、夕暮れに現れた女の老いた姿ですよ、恥ずかしくもこの姿で出てきたのです。

都人

それでは、現実の夕暮れにいらした方なのですね。ならば、これほど澄んだ月夜の夜遊の友となつてください。「一部流儀にあり」



## Old Woman

I will enjoy viewing the moon with you tonight, but earthly attachments still linger in my mind. I am ashamed of myself in this aged form. [Some schools include these phrases]

Man You have nothing to hide, for this is Obasute

## Old Woman

Mountain, the dwelling place of the old woman.

Man Let's go back to olden times and remember that autumn night.

## Old Woman

Making a circle with my moon-viewing companion,

Man flattening out the grass on the ground,

## Old Woman

we lie or sit on flowers, and the dew on the grass wets our sleeves.

## Old Woman and Man

Becoming more intimate with each other, we enjoy the amusements of nighttime, but at some point, starting to feel very close to one other... this is only like a dream.

Reciters Just like a golden lace flower that has passed the prime of full bloom, just like a golden lace flower that has passed the prime of full bloom, so the old woman, who is wearing wrinkled robes dyed by the grass, forgets that long ago in the past, she herself was abandoned here. She has reappeared on this Mount Obasute and under the light of the Sarashina moon, shown her face and been seen by someone, which is truly shameful. Oh, well, I do not care.

老女

まことに月夜の夜遊をともにしますが、なおも執心は残ったままで、老いたこの姿が恥ずかしいことです。「二部流儀にあり」

都人

何も隠すことはないでしょう。もとより、ここは姨捨の

老女

山で、老女の住む場所。

都人

昔に帰り、あの秋の夜をしのび

老女

月見の友と輪になって、

都人

草を敷き、

老女

花の上に起きたり寝たりして、草の露に袖を濡らして、

老女・都人

さも親しく、いろいろの夜遊を楽しむけれど、いつ慣れ初めたのか、夢のようだよ。

地

盛りを過ぎた女郎花のように、盛りを過ぎた女郎花のように、しおれた草擦りの衣を着た老女は、あの昔でさえ、捨てられた身であったことを忘れ、またもやこの姨捨山に現れ、顔をさらし、ここ更科の月の光のもと、人に見られるとは、まったく恥ずかしいことだよ。いや、それもはや構わない、何事もこの世は夢の世、何も

Everything that happens in this world is merely a dream. I shall not say anything, and I shall not think anything, for it is better this way. I will just enjoy myself / spend the night praise flowers and gaze at the moon.

### 6. The Old Woman Lauds the Moonlit Scenery and Performs A Dance

The old woman refers to an ancient Chinese story\* in lauding this evening's moonlit scenery of Mount Obasute. She tells a Buddhist story associated with the moon and performs a dance.

**Reciters** There is a story of an ancient man who, carried away by his interest in the moon, went to visit his friend. But he lost interest and returned home before meeting with the friend. That must have been a night with a sky like tonight.

**Old Woman**  
There are many places famous for a beautiful view of the moon. One of them is here in Sarashina

**Reciters** on Mount Obasute, where the full moon emits its pure, bright light as it gradually leaves the edge of the mountains. This view is outstanding.

**Old Woman**  
Now, various buddhas have made the vow to liberate living beings.

**Reciters** Among those who have made such a vow, there are no superiors or inferiors. Even so, none of them could surpass the brilliant light of Amida Buddha, who vowed to manifest her excellent compassion to the world.

いわず何も思うまい、かえってその方がいい。ただ花をめ月を眺めて遊ぼう／夜を明かそう。

六 老女は月景色を賛美し、舞を舞う

老女は、今宵の姨捨山の月の景色を、中国の故事※を引きながら讃え、月にまつわる仏説を語り、舞を舞う。

地 古人が月夜の興に乗って友を訪れたが、興が尽きて、友に逢わず帰ったという話があるけれど、それはまことに、今日のような空の景色だっただろう。

老女 それにしても、月の名所は多いが、なかでもこの更科の、

地 姨捨山の、曇りなく清らかな光を放つ円い月が、山際を離れていく景色は素晴らしい。

老女 さて、もろもろの仏様の衆生救済の御誓願は

地 優劣などありはしないが、世に勝れた慈悲を与えようとの御誓願（超世の悲願）をなさった阿弥陀如来の光明を超えるものはない。

It is said that the three sources of light (the sun, moon, and stars) proceed to the west in order to encourage and guide all living beings toward the Western Pure Land. The moon, especially, as the righthand attendant of Amida Buddha, leads living beings with a karmic connection to her toward the Pure Land. Because she holds the unsurpassable power to lighten the heavy karma of our wrongdoing, she is also called Mahasthamaprapta. Flowers sparkle and shine between decorations on the crown of Mahasthamaprapta Bodhisattva, and mounted on jade platforms on her crown are the worlds of the ten directions of the Pure Land, in which stands an exquisite pagoda that makes many kinds of splendid music when the wind blows through it. The music soothes people's minds. There, along the shore of a jeweled pond full of lotus flowers blooming in different colors are a line of jeweled trees, their flowers scattering down and permeating those worlds with their sweet fragrance.

Old Woman

The kalavinka bird's exquisite

Reciters

voice sings wonderfully and is joined by the singing of peacocks and parrots as a spontaneous light shines forth, illuminating all corners of those worlds. That is why Mahasthamaprapta Bodhisattva is also called the Bodhisattva of Unbounded Illumination. The moon, however, shows its face between clouds, at times waxing and at times waning, showing us that in this world, all things are impermanent and exist in a state of constant change.

Old Woman

I miss the olden days, passing the evening in dancing, my sleeves

Reciters

flapping up toward the moon. [Some schools include this phrase]

\* Ancient Chinese story: During the Jin Dynasty in ancient China, Prince Yu went to visit his friend, Dai Andao, riding on a boat when the night was clear and the moon was beautiful

※ 中国の故事…古代中国で、晋の王子、猷が、雪が晴れて月の美しい夜に、小舟に乗って友人の戴安道を訪ねたが、門前で引き返したので、人が理由を尋ねたところ、「興に乗じて来て、興が尽きて帰るのだから、何も安道に逢

地

月へと返すようだよ。「一部流儀にあり」

老女

昔が恋しい、夜遊の舞の袖を

地

妙声に合わせて、孔雀や鸚鵡も一緒にさえずり、おのずから光はあまねく隈なく行き渡る。それゆえにこそ勢至菩薩は、無辺光菩薩の別名がある。しかし雲間の月がある時は満ち、またある時は欠けるのは、この世の有為転変、無常を示しているのだ。

老女

迦陵頻伽（極楽の鳥）の類のない

こうして三光（日、月、星）が西へ進むのは、衆生を西方浄土へ勧め、導き入れるためだとか。月は、この阿弥陀如来の右の脇侍として、縁のある衆生を特にお導きになり、重い罪科を軽くしてくださる無上の力をお持ちなので、大勢至と称されるのだという。そして勢至菩薩の天冠の間には、花が光り輝き、いくつもの玉の台があって、その台に他の十方世界の浄土が現れている。この珠玉の楼閣では、風の音がさまざまな管絃の調べを奏で、おのおの人の心を惹き、蓮の花が色とりどりに咲き混じる宝の池のほとりに、立ち並ぶ宝の並木の花が散り、芳香が充ち満ちている。

after a snowfall. However, he turned back at the gate of his friend's house. When people asked him the reason, the prince answered, "I went there because I was enticed by the moon, but on the way, I lost interest. Therefore, I had no need to see Andao and returned home."

[Jo-no-mai]

A very slow dance performed to the music of a Japanese flute, small and large hand drums, and a drum. The actor performs this dance quietly, with the dignity of an old woman.

### 7. The Man Leaves at Dawn and the Woman Is Left Behind Alone

Eventually, day breaks and the figure of the old woman starts to fade away. The man and his attendants (companions) descend the mountain. The old woman sees them off and is left behind alone, just as in the past, when she was abandoned.

Old Woman

"Nothing can ease my saddened heart, here in Sarashina,

Reciters when I look up the moon shining over Mount Obasute, when I look up the moon shining over Mount Obasute."

Old Woman

Loving the moon and playing with autumn flowers for a few fleeting moments,

Reciters for these very short moments—why did I come here to do something so shallow? I danced and flitted about like a fragile butterfly.

Old Woman

Dancing so playfully, the sleeves

う必要はない」と言ったという。

〔序の舞〕

笛、小鼓、大鼓、太鼓で奏される、非常にゆったりとした舞。老女の位を持って、静かに舞う。

七 夜明けに都人は去り、老女は一人残される

やがて夜明けとなり老女の姿は薄く見えなくなり、都人の一行は山を下りていった。老女はそれを見送り、ただ一人、姨捨の昔のように取り残される。

老女 「我が心、慰めかねつ、更科や

地 姨捨山に照る月を見て、姨捨山に照る月を見て」

老女 月を愛で、秋草の花に戯れた、ほんの束の間の時、

地 わずかなひと時に、生半可に何をしに来たのだろうか、はかない胡蝶のように舞い遊んだよ。

老女 戯れの舞の袖を、

Reciters should flutter and flap, flutter and flap.

Old Woman

Flutter and flap me back to the autumn of my days gone by.

Reciters Remembering an autumn long ago, I am also reminded of my earthly attachments, which I could not bring under control. This evening, the autumn wind chills me to the bone. I am still attached to my bygone days and long for the time that I lived in this world. While reminiscing about the autumn and friends in this world, dawn has come. Soon day will break. My figure is fading and the traveler is leaving. At this ancient site,

Old Woman

left all alone, is the abandoned old woman.

Reciters Just as she was long ago, once again she has been left behind and abandoned. This is Mount Obasute. This is Mount Obasute.

地

返せよ、返せ。

老女

昔の秋をも返せ。

地

昔の秋を思い出せば、妄執も呼び返されて、どうしようもない。今宵の秋風は身に沁みて、しみじみと恋しいのは昔、しのばれるのはこの世に在りし日々。この世の秋よ、友よと思いをかけるうちに、夜もすでにしらしらと明け、朝になる。私の姿も見えなくなつて、旅人も帰つていった。その跡に、

老女

ただ独り、捨てられて老女が、

地

昔もそうであつたが、今もまた捨てられて、姨捨山となつた、姨捨山となつた。

## Obasute (The Abandoned Old Woman)

### Synopsis

One autumn, a man living in Kyoto happened to get the idea to go to Sarashina in Shinano Province, which is famous for its view of the beautiful moon. With his attendants (companions), he climbs Mount Obasute on the day of the harvest moon. He has reached the flat summit of the mountain and is waiting for the moon to rise, when a middle-aged woman approaches the man and speaks to him. The woman introduces herself as a local of the Sarashina region and mentions that the moon tonight will shine even more beautifully and brightly than usual. The man from Kyoto asks the woman about the location in which, according to rumor, an old woman was abandoned and left to die. The woman tells him the story of an old woman, abandoned on this mountain, who recited this poem: “Nothing can ease my saddened heart, here in Sarashina, when I look up the moon shining over Mount Obasute [literally, “Abandoning-Old-Woman Mountain].” She then points to her grave. Now more than ever, the lonely, desolate atmosphere of the place suggests the lingering earthly attachments of the old woman. At this point, the woman says that she will appear later that night, along with the moon, to entertain the man with her songs and dancing. She then reveals that she is indeed the old woman who was abandoned on this mountain and disappears behind a tree. [Interlude]

After the old woman vanishes into thin air, a local man from Sarashina appears and recounts in detail the legend of the abandoned woman to the man from Kyoto. He suggests that the man stay there overnight. Eventually night falls, and the moon shines brightly in the crisp, clear sky. While the man from Kyoto is enjoying the view of the moon, the ghost of the old woman in white robes appears. She lauds the beauty of the moon in this place and narrates a Buddhist story associated with the moon. While she pines for bygone days and performs a dance, day starts to break. The man leaves the mountain and the old woman, having seen him off, is left alone again, just as in olden times when she was abandoned to die on the mountain.

### Highlights

Among the “old women” plays that require advanced skills to perform, this *Obasute*, along with *Higaki* and *Sekidera Komachi*, are called the Three Old Women pieces. They are considered to be the most advanced, esoteric pieces among all Noh dramas and therefore, they are hardly ever performed. Actors are permitted to perform *Obasute* at an earlier stage in their Noh career compared to other two pieces, which generates more opportunities to see it performed.

The composition of *Obasute* is believed to have been inspired by a poem in *Kokin Wakashū* (Collection of Japanese Poems of Ancient and Modern Times), “Nothing can ease my saddened heart, here in Sarashina, when I look up the moon shining over Mount Obasute,” as well as the legend of the abandoned old woman that has been passed down in the Sarashina region in Shinano Province. The legend of abandoning an old woman appears in ancient story books, such as *Yamato Monogatari* (Tales of Yamato), *Konjaku Monogatari* (Anthology of Tales from the Past), and *Toshiyori Zuinō* (The Poetic Genius of Toshiyori). In *Yamato Monogatari* and *Konjaku Monogatari*, a man who was pressured by his wife abandons his aged aunt, whom he looked up to as his mother, in the mountains. However, he regrets his action, returns to take her back with him, and writes a poem about it. *Toshiyori Zuinō* includes a story of an elderly woman, who had adopted her niece, being abandoned in the mountains and composing a poem there. It is not clear in this story whether the niece ends up taking the old woman back home with her. In this Noh play, the old woman writes a poem about her feeling and passes away on the mountain.

Although Ai Kyōgen relates the tragic legend of how the old woman was abandoned to die, that story serves merely as the backdrop of this play. The highlight of this piece comes in the second half of the drama: the unworldly night scene created by the pure, calm solitude of the mysterious old woman, appearing like a nymph of the moon on the mountain illuminated by the bright light of the harvest moon.

Lengthy explanations are probably unnecessary to enjoy this esoteric piece of drama, which only an extremely limited number of actors are allowed to perform. We hope you immerse yourself in the world of *Obasute* and enjoy the best of best performances.

Schools	All five. The title is written 嬬捨 (in Chinese characters) in the Kanze, Hōsho, and Kongoh schools, while it is written 伯母捨 in the Komparu and Kita schools.	
Category	The Third Group Noh, <i>Rōjo-mono</i> .	
Author	Zeami	
Subject	<i>Kokin Wakashū</i> (Collection of Japanese Poems of Ancient and Modern Times), <i>Yamato Monogatari</i> (Tales of Yamato), <i>Konjaku Monogatari</i> (Anthology of Tales from the Past), and <i>Toshiyori Zuinō</i> (The Poetic Genius of Toshiyori), etc.	
Season	Autumn, on the day of the harvest moon (August 15 in the lunar calendar)	
Scene	Mount Obasute in Shinano Province	
Characters	<i>Mae-shite</i>	Local woman
	<i>Nochi-shite</i>	Old woman
	<i>Waki</i>	Man from Kyoto
	<i>Wakitsure</i>	Attendants (or Companions) (two)
	<i>Ai</i>	Local man
Masks	<i>Mae-shite</i>	<i>Fukai, Shakumi, Rōjo</i>
	<i>Nochi-shite</i>	<i>Rōjo, Uba, Yase-onna</i>
Costumes	<i>Mae-shite</i>	<i>Kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>karaori-ironashi</i> (a short-sleeved outer <i>kimono</i> worn by female characters, with no scarlet in the pattern), <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>Nochi-shite</i>	<i>Ubakatsura</i> (a wig for an old woman's character), <i>kazura-obi, chōken</i> (an unlined, long-sleeved elegant garment worn by dancing female characters), <i>kitsuke / surihaku, hakama</i> in <i>ōkuchi</i> -style (scarlet or white), <i>koshi-obi</i> (belt), and a fan [and holding a cane].
	<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> (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], a small sword, [a sedge rain hat], and a fan. Alternatively, <i>kake-suō</i> (tops of <i>suō</i> ), <i>kitsuke / dan-noshime, hakama</i> in <i>ōkuchi</i> -style, a small sword, a sedge rain hat, and a fan.
	<i>Wakitsure</i>	Same as <i>Waki</i> .
	<i>Ai</i>	<i>Kyōgen-kamishimo</i> (tops and bottoms of <i>kimono</i> for <i>kyōgen-kata</i> ), <i>kitsuke / dan-noshime</i> , a small sword, and a fan.
Number of Scenes	Two	
Length	About two hours	

## 姨捨／伯母捨 (おぼすて)

### あらすじ

とある秋のこと。都の人が、信濃国更科の名月を眺めようと思ひ立ち、従者（同行者）とともに名月の日、姨捨山に登りました。平らな嶺に着いた都人が、月の出を待っていると、中年の女性が声をかけてきました。女は更科の者と言ひ、今宵の月は、ことのほか美しく照り映えるだろう、と都人に告げました。都人は、この近くに昔、老婆を捨ててきたという姨捨の跡があると聞か、どこか、と問いかけます。女は、昔、山に捨てられた老女が、「わが心、慰めかねつ更科や、姨捨山に照る月を見て（姨捨山に照る月を見れば、悲しくなり、そんな自分の心を慰めるすべもないよ）」という歌を詠んだと教え、その老女の墓所を示しました。今なお老女の執心が残るのか、あたりは物寂しい様子です。そんな中、女は、後に月と共に現れて都人の夜遊を慰めよう（夜に歌舞を楽しむこと）と言ひ出します。そして捨てられた姨捨の老女は自分だと明かして木陰に消えました。（中入）

その後、更科の地に住む者が現れ、都人に姨捨の伝説を詳しく語り、今夜はここで過ごすようにと勧めました。そのうちに夜になり、すっかり晴れた空に、月が明るく照り映えています、都人がその景色を楽しんでいると、白い衣を着た老女の亡霊が現れました。老女は、この地の月の美しさを讃え、月にまつわる仏教の説話を語ります。なお昔を懐かしみ、舞を舞うなどするうちに、やがて夜が明けてきました。都人が山を後にし、老女はそれを見送ると、捨てられた昔と同じく、ただ一人残されたのでした。

### みどころ

位の重い老女物のなかでも、この「姨捨（伯母捨）」と「檜垣」「関寺小町」の三曲は、『三老女』と呼ばれ、能の全曲中で最も重い秘曲とされ、めつたに演じられません。ただ『三老女』の中では、この「姨捨」は、演者が最も早い時期に演じることができるので、他二曲に比べると目にする機会はあります。

「姨捨」は、『古今集』の歌「わが心、慰めかねつ更科や……」をめぐる信濃国更科の姨捨伝説をもとにしていると思われます。姨捨伝説は『大和物語』『今昔物語』『俊頼髓脳』などに出ています。『大和物語』『今昔物語』では、嫁にそそのかされた男が、母と慕ってきた老いた伯母を山に捨てるものの、後悔して連れ戻す内容で、男が歌を詠みます。一方、『俊頼髓脳』では姪を養女にして育ててきた老女が山に捨てられ、歌を詠むという話になっており、姪が連れ帰ったかどうかは定かではありません。能では、歌を詠んだ老女が山中で亡くなったことになっています。

間狂言で、老女がどのように捨てられたのか、その悲惨な伝説が語られますが、それはあくまで背景です。後場の夜半、澄み渡る名月の輝きに照らされた山中で、月の精ともいえるような不思議な老女が描き出す、寂しくも清らかで静かな、この世ならぬ情景こそが、この曲の焦点と言えます。

ごく限られた演者のみが舞うことを許される秘曲です。余分な説明は不要でしょう。至芸とともに、「姨捨」の世界に浸っていただければと思います。

流儀	五流にあり。金春流、宝生流、喜多流では「是界」、観世流では「善界」、金剛流では「是我意」と記す	
分類	五番目物、切能物	
作者	竹田法印定盛	
題材	「今昔物語」「是界坊絵巻」等	
季節	不定	
場面	前場	山城国愛宕山
	後場	近江国比叡山
作り物	車	
登場人物	前シテ	是界坊（善界坊／是我意坊）
	後シテ	天狗
	ツレ	太郎坊
	ワキ	比叡山の僧
	ワキツレ	従僧（二人）
	アイ	能力（寺男）
面	後シテ	大癡見（おおべしめ）
装束	前シテ	兜巾、篠懸、水衣、着付・厚板、白大口、腰帯、（小刀）、扇、数珠
	後シテ	赤頭、（金緞鉢巻）、大兜巾、袷狩衣、着付・厚板、半切、腰帯、羽団扇
	ツレ	兜巾、篠懸、水衣、着付・厚板／着付・無地熨斗目、白大口、腰帯、（小刀）、扇、数珠
	ワキ	沙門帽子、掛袴、水衣、着付・厚板、白大口、腰帯、扇、数珠
	ワキツレ	角帽子、水衣、着付・厚板／着付・無地熨斗目、白大口、腰帯、扇、数珠
	アイ	能力頭巾、水衣、着付・縞熨斗目、括袴、腰帯、脚絆、扇、萩蓑に文をつけて持つ
場数	二場	
上演時間	約1時間20分	

姨捨／伯母捨 (おぼすて)  
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