

* は流儀によって異なることを示す。

一 帝の臣下、熊野参りを終えて都に帰る途中、難波を訪れる

毎年、熊野権現で年を越す帝の臣下は、年も明けたので、従者を連れて都への帰途につく。その途中で、かつて都が置かれていた摂津国難波を訪れる。

臣下と従者 山々の霞むなか、春の浦へ、山々の霞むなか、春の浦へ行けば、波風も静かで穏やかだ。

臣下 そもそも私は、時の帝にお仕えする臣下です。私は熊野権現を信仰して、毎年、年籠りを行います。このたびは願い事も成就し、新春を迎えましたので、これから都に帰るのです。／私は熊野権現を信仰して、毎年、年籠りを行います。年も明けましたので、これから都へ帰るのです。／さて、私は熊野三山に参詣して年籠りを行い、新春を迎えましたので、これから都へ上ろうと思います。

臣下と従者 春を迎え、まことに長閑で、風も凪いでいるよ。

と従者 春を迎え、まことに長閑で、風も凪いでいるよ。

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

1. Minister Visits Naniwa on His Return to Kyoto after Pilgrimage to Kumano

A minister of the court in the service of the emperor spends New Year's Eve at one of the Kumano Gongen shrines every year. Having done the same this year as well, after the new year had begun, he and his attendants set off on their way back to Kyoto. On the way, he and his entourage visit an old capital town, Naniwa in Settsu Province.

Minister and Attendants

Looking at the mountains wrapped in haze, let's go to the beach in spring. Looking at the mountains wrapped in haze, if we go to the beach in spring, the winds are quiet and the waves are calm.

Minister I am a court minister in the service of the reigning emperor. As I place my faith in the gods of Kumano Gongen, every year I stay at the shrine and offer my prayers to them on New Year's Eve. I was fortunate to have my wish come true and happily welcomed a new year. I am now returning to Kyoto. / I place my faith in the gods of Kumano Gongen and every year stay at the shrine to offer my prayers to them on New Year's Eve. Now, the New Year has come, so I am going to return to Kyoto. / Well, I have come to pray at the Three Shrines of Kumano and devoted myself to offering prayers on New Year's Eve at the shrine. The New Year has come, so I am now going back to Kyoto.

Minister and Attendants

Spring has come. This is such a peaceful day, the wind blows gently.

Attendants / Minister and Attendants

Spring has come. This is such a peaceful day, the wind blows gently.

Minister and Attendants

We are travelling on beaches washed by calm waves. Walking on the shore from Fukiage Beach, we have already passed the Ki Barrier and arrived at the ancient capital, the village of Naniwa. We have arrived at the village of Naniwa.

2. Old Man and Young Man Appear before the Minister's Entourage

When the minister and his entourage are taking a rest, an old man holding a broom appears with a young man (woman in the Komparu School). They praise the reign of the emperor and sweep and clean the area under a plum tree.

Old Man and Young Man

The reign of His Imperial Majesty will be as long as the time required to rebuild the length of the Nagara Bridge, and it will flourish for a long time, just as the peaceful spring in this Naniwa seems to last forever.

Young Man

The plum tree was dormant in the winter snow,

Old Man and Young Man

but now that spring has come, it is proudly blooming.

Old Man / Old Man and Young Man

Heaven and earth exist forever. Winds of virtue that have been blowing since the age of gods and goddesses still blow today, so that peace and calm are everlasting.

Old Man and Young Man

The splendid, righteous governance of emperors provides blessings to every corner of this country, as they deeply cherish their

臣下と従者 そんな波の穏やかな浜辺を、吹上の浜から浦伝いに行くと、早くも紀の関を越えて、これも昔の都であった難波の里に着いた、難波の里に着いたよ。

二 臣下一行の前に、老翁と若い男の二人連れが現れる

臣下たちが休んでいるところに、箒を持った老人と若い男（金春流では女）が現れ、御代を賛美し、梅の木蔭を掃き清める。

老翁と若者 我が君の御代は、長柄ながらの橋を作りかえるほどに、長らく繁栄し、この難波の春も幾久しいことだ。

若者 雪の中に冬ごもりしていた梅が、

老翁と若者 今は春になり、咲き誇る様子だ。

老翁と若者 天地は長く久しく、神代よりの美風が伝わって長閑な泰平が続き、

老翁と若者 帝の素晴らしい御政道は広々として国に恵みをもたらし、民は大切に慈しまれている。穏やかな四方の海は輝き渡り、日本の国は隅々まで平和に治まって、まことに豊かなご時世であるよ。

subjects. The oceans surrounding this country sparkle to the end of the horizon. Every place in the country of Japan is peacefully governed. We are enjoying an era of abundance and peace.

When people pick fresh greens in the fields of Kasuga, they sincerely celebrate the long-lasting reign of the emperor. Their faithful hearts are expressed...

Old Man / Old Man and Young Man

Their faithful hearts are expressed...

Old Man and Young Man

by the people who bring gifts to the imperial court. They come from all over the country and travel along the roads leading to Kyoto. They want to have the honor of seeing the capital city under the righteous reign of His Imperial Majesty. The barrier gates are never closed, as the blessings of the emperor flow forth, reaching thousands of miles away.

3. Minister Talks to Two People

The minister finds the old man sweeping the ground under a plum tree and asks him whether the tree is some famous historic icon. The old man responds that it is such a boorish question to ask at Naniwa. He then introduces a poem associated with the place that connects Emperor Nintoku to the plum tree and lauds that emperor's reign.

Minister May I ask a question to the old man over there?

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

Minister I am curious about why, among so many trees, you are only sweeping the ground under this particular plum tree. You seem to

人々が春日野で若菜を摘む時にも、長き御代を祝う心は深く、その曇りない心の現れとして、

曇りない心の現れとして、

若者／老翁
と若者

老翁と若者 朝廷への貢ぎ物を運ぶ者たちが、各地から都路に寄り集まって、真つ直ぐな御代の様子を仰ぎ見ようとする。関の戸も閉ざされることはなく、千里の彼方まで、君の恵みに浴しているのだ。

三 臣下、二人と語る

梅の木蔭を掃き清める老人を見て臣下は、梅の木は何か由来のある名木かと問う。老人は、難波の地でそのような問いかけは無粋だと言い、この地にちなむ、仁徳天皇を梅にたとえた歌を紹介しつつ、帝の治政を讃えた。

臣下 そちらのご老人にお尋ねしたいことがござります。

老翁 私のことですか、何ごとでしょう。

臣下 不思議にも、数ある木のなかで、こちらの梅の木蔭を離れずに掃き清めて、ご賞玩

hold it in very high esteem. May I ask you why? Is this plum tree a famous historic icon?

Old Man From your appearance, I surmise that you must be a person from Kyoto and yet here you are in Naniwa Bay, seeing these exceptionally beautiful plum blossoms, and you boorishly ask if this plum tree is some famous icon. You must be sorely lacking in refined sentiments.

Young Man

Many kinds of tree have gorgeous, full blossoms in spring. However, among those colorfully blooming trees, the plums are the first to bloom. They are therefore called the oldest brother of flowers.

Old Man Furthermore, although many places in the provinces are famous for plum blossoms, in particular the plum blossoms of Naniwa Bay were mentioned in the section "Suggestive Poems,"*1 the first genre of poetry introduced in the Six Styles (*Rikugi*)*2.

Young Man

Just as the poem says, the reign of the emperor opened and splendidly bloomed.

Old Man Also, the plum is the most auspicious among the many kinds of flowers.

Old Man and Young Man

Anyway, you asked whether the well-known plum tree in blossom in this old capital city of Naniwa in Settsu Province is a historic icon. It is surprising that nowadays anyone would even ask such a question.

Minister Indeed, it was a silly question, asking whether the plum tree

なさっている様子ですが、何故でしょうか。もしやこの梅は名木なのですか。

老翁 お姿から、都の方とお見受けしますが、この難波の浦で、とりわけ色に優れた梅の花をご覧になって、名木かとお尋ねになるのは、あまりにも風雅の心のないことではないでしょうか。

若者 春に咲く花で、花盛りを彩る木々は多くありますが、中でも梅は最初に咲きますので、花の兄とも言いますよ。

老翁 そのほか、梅の名所は国々に沢山あるが、和歌の六義※1の始めの添歌※2に、難波の梅が詠まれています。

若者 その歌のように御代が開け、栄華を極めたことと言い、

老翁 数多の花の中でもとりわけめでたい花であることと言い、

老翁と若者 とにもかくにも、摂津の国の古い都、難波津に咲く有名なこの梅の花を、名木かとお尋ねになるとは、まったく今更な仰せですね。

臣下 確かに難波の梅を「名木ですか」などとお尋ねしたのは、愚かなお伺いであった。歌にも「難波津に咲くやこの花冬籠り今は春べと咲くやこの花（難波津にこの梅の花が

in Naniwa is some kind of historic icon. To recite a poem: “In Naniwa Bay, / Now the plum flowers are blooming, / After lying dormant all winter. / Spring has arrived and they are in full bloom, / These flowers.” The poem mentions two seasons, “spring has arrived” and “lying dormant all winter.” Would you explain the deeper meaning of this poem?

- Old Man The deeper meaning is actually that the plum is an allegorical reference, as it is being likened to the emperor / His Imperial Majesty. The real subject of the poem is the Prince of Naniwa (Prince Ōsazaki, that is, Emperor Nintoku), while he was the crown prince and had not yet ascended the throne. The poem likens him to a plum tree that is blooming in winter.
- Minister Once he had ascended to the throne and reigned from this city of Naniwa,
- Old Man he was just like a plum tree in full bloom.
- Minister As he reigned during the springtime of this world,
- Old Man / Old Man and Young Man
“Spring has arrived and they are in full bloom, these flowers.”
- Minister Here, the poem’s description of a plum tree in full bloom is a comparison to Prince Ōsazaki
- Old Man / Old Man and Young Man
and his reign as Emperor Nintoku.
- Minister The winds have ceased

勢いよく咲いているよ。冬籠りしていたけれど、今は春だと、勢いづいて咲いているよ」と詠まれているが、「花の春」と「冬籠り」の二つの季節をかけている、その歌の心はどういうものであろうか。

それこそ帝／君を梅になぞらえた心が顕れたものである。難波の御子（大鷦鷯尊おおあざぎのみこと）仁徳天皇は皇太子ながら、いまだ帝位についておられなかったが、それはまるで冬に咲く梅のよう、

即位なされて難波の都を治められた時は、

今を盛りと咲く花のよう。

天下の春をお治めになるのだから、

「今は春べと咲くやこの花」と

花盛りのご様子を、大鷦鷯おおあざぎの

帝の治政に喩えて歌を詠んだのだ。

風も治まって

地

「難波津に咲くやこの花冬ごもり……」と詠まれた通り、冬ごもりの梅が今は春だと咲いて匂い立つように、帝の威光は普く行き渡り、吹く風も枝を鳴らさないほどの平和な御代となったのだよ。まことに摂津国、難波の都が、何ごとにも豊かな代として、後の代の例となったのは、優れて寛大なご治政をなされたゆえである、優れて寛大なご治政をなされたゆえである。

「中入り」

四 老翁、さらに難波の梅の由来を語る

老翁はさらに難波の梅の由来を詳しく語る——仁徳天皇の優れた治政が行き渡った結果、難波の梅の香りも四方に広がるようになり、天下泰平の長閑な春を表すようになった、と。臣下が、めだたい話を聞いたと喜ぶと、老翁は折からの鶯の声にちなんで、春鶯囀しんのうでん（舞楽の曲名）の楽曲を奏でようという。そして、自分は百済の王仁おうにんの霊、若者は梅の精であると明かし、姿を消す。

臣下

なおも難波の梅の謂れを、詳しく語ってください。（一部流儀にあり）

Old Man and Minister / Old Man, Young Man and Minister

and the waves are also calm. The world is governed peacefully.

Group Reciters

“In Naniwa Bay, / Now the plum flowers are blooming.” As described in this poem, just as a plum tree that has been dormant all winter senses the arrival of spring and sends forth its blossoms that spread its fragrance everywhere, so does the august majesty of the emperor illuminate every corner of this country. Because the country is governed so peacefully, even though the winds blow, they do not rustle the tree branches. Thanks to Emperor Nintoku’s generous governance in all matters, his era at the capital of Naniwa in Settsu Province is still recognized as a time of plenty and has come to serve as an example of a great reign for the generations that have followed. All of this is thanks to the superb, magnanimous governance of Emperor Nintoku.

[Interlude]

4. Old Man Further Narrates the History of the Plum Blossoms

The old man provides further details of the history of the plum blossoms in Naniwa Bay: as a result of Emperor Nintoku’s superb governance of the country, the scent of the Naniwa plum blossoms also spread all over the country and became symbolic of a calm spring in a peacefully governed land. When the minister expresses his delight for having been told such an auspicious story, the old man offers to play the music of “The Call of the Bush Warbler in Spring” (Shun’nōden), as he hears a singing bush warbler. He then reveals that he is the ghost of Ōnin from Baekje and the young man is the spirit of the plum blossoms. They then vanish into thin air.

Minister Would you tell me more details of the history of the plum blossoms in Naniwa? (A few schools include this phrase)

Old Man I will tell you in detail. (A few schools include this phrase)

Reciters First of all, the poem that starts, “In Naniwa Bay, / Now the plum flowers are blooming” was about the enthronement of Emperor Nintoku, while the poem that begins, “On Mount Asaka, / The well was so shallow”^{*3} is about a lady-in-waiting who held a pottery vessel in her hands.

Old Man The era that was governed from the port town of Naniwa excelled beyond even the eras of Emperors Yao and Shun of ancient China (traditionally thought to be ideally governed eras).

Reciters Everything was calmly governed. The compassion manifested by the emperor reached every corner of the country and without his even trying to govern the country, it naturally governed itself well.

Old Man When a ruler manifests genuine benevolence, his ministers also

Reciters serve their master well, just like boats staying afloat, buoyed by the water.

“From a high platform, / I look across the land / And see columns of smoke rising. / People are cooking in their kitchens, / So they must be enjoying life’s bounty.” This is a poem written by Emperor Nintoku. We are filled with awe and gratitude that His Imperial Majesty would be so compassionate. Because of his great compassion, his era has been cited as an example of a great reign, even in later days. The emperor generously commanded that taxes be waived for three years for every province in the country. Three years later, His Imperial Majesty received taxes in the year of a bountiful harvest. To show their appreciation of his tax waiver, the people throughout the country offered the emperor even

詳しく申し上げましょう。(一部流儀にあり)

地 そもそも難波津の歌は、帝の即位の始めの歌であり、また安積山(浅香山)の歌※³は、采女が土器を取って詠んだものである。

老翁 難波津の御代は、古代中国の堯舜の御代(理想の政治が行われたとされる時代)をも凌駕するだろう。

地 すべての政治が穏やかに運び、帝の慈悲は国の隅々まで行き渡り、治めようとしても、自然に治まったのである。

老翁 君が真の仁君ならば、臣もまた、

地 水が船をうまく浮かべるように、君によく仕えるのだという。

「高き屋に登りて見れば煙たつ民の竈は賑わひにけり(高殿に登って見渡すと、煙が立っているのが見える。民の竈がにぎわい、暮らしぶりが豊かになっている様子だ)」と仁徳天皇が詠まれたが、畏れ多く、かたじけないことだ。これゆえに、この君の御代は後世まで永らくよい例に引かれるのだ。帝は有難い詔を下し給い、国々すべてに三年の間御調物を免じられたのである。三年の年月が過ぎ、豊作の年の御調物をお受けになると、免じられたゆえに、かえって各地の民は、帝の千秋万歳の繁栄を祝う心を込めて、

more assets than ever before, their hearts rejoicing and celebrating his splendid, everlasting reign.

Old Man Just as this episode shows, the heart of the emperor

Reciters was filled with compassion for everyone everywhere, and so he governed the realm peacefully. His enormous blessings enriched the land and even the soil and the trees of Japan flourished. As such, the famous plum blossoms in Naniwa, Settsu province, now emit their fragrance in all directions, and when the plum trees bloom, spring arrives in every corner of this land. Our world has been peacefully governed for many generations. Indeed, that is quite splendid.

The plum blossom, as the flower of spring, truly represents the peacefulness of thousands of generations. The plum blossom, as the flower of spring, truly represents the peacefulness of thousands of generations. How interesting is the age-old story associated with the plum blossoms in Naniwa.

Old Man and Young Man

At this famous port town of Naniwa, a bush warbler is singing. We shall play the court music of “The Call of the Bush Warbler in Spring,” a song about spring.

Reciters How delightful! You can play such an elegant court music. May I ask who you are?

Young Man

You do not know me? I am the spirit of this plum flower blooming every year.

Reciters Who is this old gentleman?

以前にも増して数多くの財宝を奉った。

老翁 このように、帝の御心は普く、

地 慈しみ深く、天下は泰平に治まり、広い恵みに潤って日本の国土は、すべて土や木に至るまで栄えるのだ。こうして、この摂津国の有名な難波の梅も、香りを四方に放ち、この花が咲くと、天下すべてが春になるのだ。代々にわたって天下は泰平で、まことにめでたいことだ。

地 まことに万代の平和を表す春の花、まことに万代の平和を表す春の花、難波の梅の昔からの謂れは、実に面白い。

老翁と若者 まことに有名な難波津に、折しも鶯が鳴いている。春の曲、「春鶯囀」を奏しよう。

地 不思議なことだ、こんなにも風雅な舞楽を奏でるとは、あなたは一体どういうお方なのか。

若者 私を知りませんか。毎年咲くこの梅の花の精です。

地 もう一人のご老体は。

老翁 今こそ明かしましょう、

老翁/地 「難波津に

地 咲くやこの花……」と詠じ、帝に即位をお勧めした百済国の王仁である。梅の花に戯れて面白く囀る春の鶯を表した春鶯囀の舞の曲を奏して、夜もすがらお慰めいたそう、横になって寝て待たれよ、花の木陰に横になり、寝て待たれよ。

〔中入り〕

五 梅の精が現れ、笛を奏する

難波の梅の精（アイ）が現れ、仁徳天皇に即位を勧めた王仁が難波の梅の歌を詠んだことなどを語る。さらに王仁が舞楽を奏するための準備として鞆鼓台を据えた後、笛を吹いて一曲披露してから退く。なお、所の者（アイ）が登場し、難波の梅の由来を語る演出もある。

六 王仁、木華開耶姫が現れ、舞楽を奏して天下泰平を寿ぐ

臣下の夢に、王仁の霊、木華開耶姫が現れる。木華開耶姫が舞を舞い、王仁は太鼓を打って

Old Man At last, now I can tell you.

Old Man / Reciters

“In Naniwa Bay,

Reciters Now the plum flowers are blooming.” I am Ōnin from Baekje, the man who composed this poem and supported the enthronement of Emperor Nintoku. I will perform the music of “The Call of the Bush Warbler in Spring,” a song about a bush warbler at play in a plum tree and splendidly chirping among its blossoms. It will ease your boredom at night. Lie down to sleep and wait for me. Lie down to sleep, under the plum blossoms, and wait for me.

[Interlude]

5. The Spirit of the Plum Blossoms Appears and Plays a Japanese Flute

The spirit of the plum blossoms (*ai*) appears and narrates the story of Ōnin composing the poem of the Naniwa Bay plum blossoms to support the enthronement of the Emperor Nintoku. He then sets up, on the stage, a stand for a *kakko* drum to prepare for Ōnin to perform court music. In addition, he plays a song with a Japanese flute before exiting. There is another version of this scene, in which the villager (*ai*) appears and narrates the history associated with the Naniwa plum blossoms.

6. Ōnin and Goddess Konohanasakuya-hime Appear, Play Court Music and Celebrate the Peace in the World

The ghosts of Ōnin and Goddess Konohanasakuya-hime appear in the minister's dream. Ōnin performs various pieces of court music as he strikes a drum, while the goddess performs a dance. He predicts that this musical performance will entice sages to appear and that the country will flourish in

peace. He lauds the reign of emperors.

Minister and Attendants

Passing the time looking at the plum blossoms all day and finding myself under the blossoms at night,

Attendants and finding myself under the blossoms at night,

Minister and Attendants

Silence arrives while the moonlight filters through the air around us. How mysterious. Almost piercing through the quiet scenery comes music that can be heard coming from the flowering treetop. How mysterious. I can hear music coming from the flowering treetop. (A few schools include these phrases)

Ōnin

Someone said that while spring comes from the east, flowers start blooming from the branches facing the warm south. On the beach of Naniwa, which faces the sea to the west, the night is filled with the scent of plum blossoms and the moon shines clearly, white as snow the moonlight shines and sparkles like snow / the moon shines brightly as if reflected by the snow. How pleasing is the court music, played to the beating sound of the waves. Please, do not wake up.

Konohanasakuya-hime

I am a spirit of / Goddess Konohanasakuya-hime, who has a connection to the plum tree that has been at the beach in Naniwa for a long, long time and opens its blossoms thanks to the flourishing of the reigns of emperors.

Ōnin

And I am Ōnin, who performs divination by physiognomy and came from Baekje to this country, Japan. I protect this country and revere its emperors / I protect the emperors and serve to govern this country / I protect the emperors and serve to rule over this land.

さまざま舞樂を奏し、音楽に引かれて聖人が現れ、国は平和に栄えるだろうと言い、御代を祝福する。

臣下と従者 日がな一日、花を眺め暮らして、花の木蔭で夜更けを迎えると、

従者 花の木蔭で夜更けを迎えると、

臣下と従者 月影とともにあたりは静まり、その静かな情景に染み入るように、不思議にも花の

梢から音楽が聞こえるよ、不思議にも花の梢から音楽が聞こえるよ。(一部流儀にあり)

王仁 春の情景は東から来ると誰かが言ったようだが、暖かい南の枝から花が咲き初める

のだ。西の海に向かう難波の浦で、梅の匂う春の夜、月も澄み、雪のように白く輝く／月光が雪のごとく散る／月が雪に照り映えるように輝く浦の波の音に合わせ、舞樂を奏するのは面白い。夢を覚まし給うなよ。

木華開耶姫 私は、難波津の浦で長い年月を過ごし、御代の恵みに花を開く、梅に縁のある木華

開耶の神霊／神である。

王仁 私はまた、百済国からこの日本に渡り、君を崇め国を守る／国を治め君を守る／御

代を治め君を守る王仁という相人(人相を見る占者)である。

Naniwa		Story
Reciters	A long time ago, during the era of Emperor Nintoku, I predicted that his reign would be as bright and clear as an image reflected in a mirror.	
Ōnin	The flourishing of His Imperial Majesty's reign was connected to	
Reciters	the scent of these flowers	
Ōnin	and the words of the poem that begins, "In Naniwa Bay..."	
Reciters	During the auspicious era governed from Naniwa, everything became a karmic connection to the Buddha. Let's perform various musical pieces, perform dances, and enjoy ourselves. How wonderful!	
[Dance of Celestial Maiden]		
An elegant dance performed by <i>nochi-tsune</i> , Konohanasakuya-hime. The dance is a <i>chū-no-mai</i> , structured by three sections and accompanied by a Japanese flute, small and large hand drums, and a drum.		
Konohanasakuya-hime		
	In spring, a bush warbler alights on a branch of a plum tree	
Ōnin	and sings. Today, no one ever needs to strike the hand drum of remonstrating the emperor ^{*4} . That aged hand drum is covered in mold and is never beaten,	

地 昔、仁徳天皇の時代には、鏡にはつきり映るように、御代が明らかなることを予言し、

王仁 治まる御代が栄華を極めたのも、

地 この花の匂いや、

王仁 「難波津の……」の歌の言葉が機縁となった。

地 難波のめでたい御代では、何ごとも仏縁となるのだから、色々の舞楽を奏し、遊び

戯れよう。まことに面白いよ。

「天女之舞」

後ツレの木華開耶姫が舞う、笛、小鼓、大鼓、太鼓で奏する優美な舞。三段構成の中之舞と
なっている。

木華開耶姫 春には梅の枝に来た鶯が、

王仁 鳴くけれども、この御代には、かんこ諫鼓^{*4}に用はなく、その鼓は古びて苔が生え、打

ち鳴らす、

Ōnin / Reciters

never beaten by anyone.

Ōnin / Reciters

In this era,

Reciters a hand drum is suspended

Ōnin and used as a tool for telling the time. Now, it is almost the time

Reciters to wake up. In Naniwa,

Ōnin a bell is tolling.

Reciters The tide washes against the shore,

Ōnin the sound of the waves echoes,

Reciters the winds blow over the pine trees near the bay,

Ōnin the field of reeds rustle,

Reciters and everything we hear pleases us. The hand drum of remonstration is covered in mold, so it never surprises the birds in Naniwa. This is such a peaceful era. Oh, how grateful we are!

地

いずれを聞いても、喜びの声ばかりで、諫鼓は苔むして、難波のどんな鳥も驚くこ

王仁

群がる蘆の葉音も

地

入り江の松風も

王仁

波の声々も

地

浦にうち寄せる潮の、

王仁

鐘も響き、

地

覚める頃合いで、難波の、

王仁

時報の道具だ。さて今この時は、眠りから

地

掛けた鼓は

王仁/地

この御代で、

王仁/地

打ち鳴らす人もいなければ、

[Kami-mai]

This dance is performed when *shite* (lead character) is a person wearing the mask of *kantan-otoko*. It is a fast, vigorous dance, accompanied by the music of a Japanese flute, small and large hand drums, and a drum.

[Gaku]

This dance is performed when *shite* is a person wearing the mask of *ōaku-jō*. It is a dance with a solemn atmosphere, accompanied by the music of a Japanese flute, small and large hand drums, and a drum.

Reciters What delightful music! What delightful music! Appropriate to the season, the music of “The Call of the Bush Warbler in Spring” (Shun’nōden)*5

Ōnin is performed to the blowing of the spring wind that scatters the petals of the blossoms.

Reciters How shall we play the music, “The Autumn Wind” (Shūfūroku)*5

Ōnin It should be played to the blowing of the autumn wind that resonates with the sound of the waves.

Reciters “Long Live the Emperor” (Banzeiraku)*5

とはなく、誠に天下泰平の御代である、ああ、ありがたい。

〔神舞〕

シテが、邯鄲男の面をかけた演出の場合に舞う。笛、小鼓、大鼓、太鼓で奏し、速く、颯爽とした舞。

〔楽〕

シテが、大悪尉の面をかけた演出の場合に舞う。笛、小鼓、大鼓、太鼓で奏する荘重な舞。

地 ああ面白い音楽だ。 ああ面白い音楽だ。 季節に合わせて、「春鶯囀」※5の楽を、

王仁 春の風とともに花を散らして、どうと打つ。

地 「秋風楽」※5はどのように……。

王仁 秋風と一緒に、波を響かし、どうと打つ

地 「万歳楽（萬歳楽とも）」※5は

Naniwa	Story
Ōnin	is played again and again, because it is so auspicious.
Reciters	“The Waves of the Blue Sea” (Seigaiha) ^{*5} is performed to the beat of the waves
Ōnin	of the blue sea, as they strike against the shore. Let’s play “Old Person Searching for Mulberries” (Saishōrō) ^{*5} as well.
Reciters	For the music “Striking the Head” (Batō) ^{*5} ,
Ōnin	the head of a <i>kakko</i> drum is repeatedly hit.
Reciters	Let’s dance to the music of “Ryōō” (also called “Ranryōō” or “Raryōō”) ^{*5} , performing it with our hands inviting back the setting sun, our hands inviting back the setting sun. Right now, the sound of the drum represents the beating of the waves. The beat repeatedly comes back, fades, and returns again. The sound resonates, on and on, without cessation. Attracted by the music, sages will return to this world to protect and pacify it, to protect and pacify it. Above all else, how truly auspicious that we are able to play and enjoy the music of “Long Live the Emperor.”

*1 Suggestive Poem: A poem indirectly describing emotions, without explicitly expressing them. Also called “an allegorical poem.”

*2 *Rikugi* (Six Styles): Six genres of Japanese poems, as explained in the introduction of *Kokin Waka-shū* (Collection of Japanese Poems of Ancient and Modern Times).

*3 The poem of Mount Asaka: “On Mount Asaka, / The well is so shallow, / We can see our shadows on its bottom. / But unlike that mountain well, / Our thoughts of you, / Could never be shallow.” (from *Man’yō-shū*. (Collection of Ten Thousand Leaves)). A legend says that when Prince Kazuraki made an official tour of the province of Mutsu, he became angry at the local officials, who he felt did not treat him well enough. However,

※1 六義：古今和歌集の序で述べられた和歌の六つのかたち。
 ※2 詠歌：他にこと寄せて思いを詠む歌。諷諭（ふうゆ）の歌。
 ※3 安積山（浅香山）の歌：「安積香山影さへ見ゆる山の井の浅き心を吾が思はなくに（安積香山の影さえも見えろという

王仁 めでたいゆえに幾度も打つ
 地 「青海波」※5は青い海の
 王仁 波立つあたりで打ち、「採桑老」※5も打とう。
 地 「抜頭」※5の曲は
 王仁 かえり手を打つ。
 地 入り日を招き返す手の、入り日を招き返す手の曲、「陵王（蘭陵王、羅陵王とも）」※5を
 も舞おう。今の太鼓は波だから、寄せては打ち、返しては打つというように絶え
 間なく響く。この音楽に引き寄せられて、聖人が再び世に現れ、天下を守り治め
 るのだよ、天下を守り治めるのだよ、万歳樂を奏して喜べるのは、まことにめで
 たい限りだ。

when a lady-in-waiting raised up a pottery vessel and read aloud this poem expressing their sincere desire to serve and welcome him, Prince Kazuraki regained his temper. The poem of the Naniwa plum blossoms and this poem of Mount Asaka are together called the father and mother of Japanese poetry; students learning to write Japanese began by transcribing these two poems.

- *4 The hand drum of remonstrance: In ancient China, a hand drum was suspended from the gate of the imperial court in order to admonish emperors. Those who wanted to admonish the emperor or felt that the methods of governance needed correction could beat the drum and make known their dissatisfaction.
- *5 Shun'nōden, Shūfūroku, Banzeiraku, Seigaiha, Saishōrō, Batō, and Ryō'ō: These are all names of pieces of court music.

山の泉のような浅い心は、私は持っていないのに」(万葉集)。葛城王が、陸奥国を視察した時、国司のもてなしが不十分だと怒っていたが、采女が土器を取り上げて、この歌を詠み、誠意をもって尽くしていることを伝えると、葛城王の機嫌が直ったという伝説がある。難波津の歌とこの歌は、歌の父母と言われ、習字の手本となっていた。

※4 諫鼓：古代中国において、朝廷の門前に設けられた「諫めの鼓」のこと。君主の政道を正すべく、諫言をなそうという者が打ち鳴らして知らせることが出来るようにしていた。

※5 「春鸞囀」「秋風楽」「万歳楽」「青海波」「採桑老」「拔頭」「陵王」…すべて舞楽の曲名。

Naniwa

Synopsis

A minister of the court, in the service of an emperor, spent his New Year's Eve in Kumano. He stops by the village of Naniwa on his way back to Kyoto. In the village, the minister meets an old man and a young villager (a man or a woman, depending on the Noh school). Seeing them sweep and clean the ground under a well-grown plum tree in blossom, the minister asks whether the plum tree is a famous historic icon. The old man responds that the minister, who looks at the beautiful plum blossoms of Naniwa and boorishly asks if that tree is famous, must indeed lack refined sentiments and not know elegance. He then explains that since long ago, poems have been written about the plum blossoms of Naniwa. The minister admits that he asked a silly question about this being a famous tree and asks about the deeper meaning of the poem, "In Naniwa Bay, / Now the plum flowers are blooming, / After lying dormant all winter. / Spring has arrived and they are in full bloom, / These flowers." The old man explains that the plum blossoms in the poem are an oblique reference to Emperor Nintoku, commends that emperor's reign, and offers to play, for the minister, a piece of court music called "Shun'nōden" ("The Call of the Bush Warbler in Spring") that describes a bush warbler alighting in a plum tree. Then, he reveals that the young villager is the spirit of the plum blossoms and the old man himself is Ōnin from Baekje in Korea. Ōnin also says that he is the author of the poem that begins, "In Naniwa Bay, / Now the plum flowers are blooming." After promising to appear again that night, he and the young villager vanish into thin air.

Meanwhile, the spirit of the plum blossoms appears and narrates the story of relationship between Ōnin and Emperor Nintoku. He sets up a drum on the stage to prepare for a performance of court music and dance, plays a Japanese flute, performs a dance, and exits from the stage.

In the middle of the night, when the minister is drowsing off under the plum tree, the ghosts of Ōnin and Goddess Konohanasakuya-hime appear. After the goddess performs a dance, Ōnin also performs a dance and plays various court music. On top of this, Ōnin predicts that, enticed by such music, sages will appear and lead this world in peace. He lauds the reign of the emperor.

Highlights

This *waki-noh* (literally, "side-noh") created by Zeami was once called *Naniwa no Ume* (The Naniwa Plum). The lead character, Ōnin (also called Wani in Japanese history) was a scholar from Baekju (an ancient Korean kingdom) and the author of the poem about plum blossoms in Naniwa Bay. Although this play has a very simple storyline, by introducing the poem about the plum blossoms and lauding the reign of Emperor Nintoku, it conveys the elegance of traditional Japanese culture, such as Japanese *waka* poetry and court music and dance, that has endured since ancient times.

The main topic of this drama—the poem about the Naniwa Bay plum flowers—has been paired with the poem about Mount Asaka (which is also cited in this play). Together, these two poems have been called "the father and mother" of Japanese poetry in *Kokin Waka-shū* (Collection of Japanese Poems of Ancient and Modern Times). For some centuries in the past, students' first lessons in how to properly write Japanese were to practice transcribing these two poems. Although Japanese students do not use these poems anymore to learn and practice handwriting, for the Japanese of past generations, they were required learning. In this play, the lead character, the old man (Ōnin) reproaches the supporting character, the court minister, for lacking a refined heart and elegance when he boorishly asks whether the plum tree is a famous historical icon. Ōnin reproached the minister because the poem about the plum blossoms was already widely known among the people of that time.

Several pieces of court music are introduced in the latter half of the drama, including "The Call of the Bush Warbler in Spring" (Shun'nōden) — a song that is perfect for celebrating the arrival of spring. Although these musical pieces were originally brought from China to Japan in ancient times, as they have been gradually modified in Japan, they have been passed down to us today as traditional Japanese court music. People today still have opportunities to hear them performed.

The audience's enjoyment of this performance of *Naniwa* will be augmented by deepening their appreciation of the history of Japanese poetry and court music. Conversely, we can also approach this play as one way that Noh played a role in introducing poems and musical pieces to people that, as they were widely disseminated, came to form the universal "required learning" of shared Japanese cultural heritage.

School	All five	
Category	The First group Noh, <i>waki-noh mono</i>	
Author	Zeami	
Subject	Unknown	
Season	Spring (January in lunar calendar)	
Scene	Naniwa in Settsu Province	
<i>Tsurimono</i>	A stand for a <i>kakko</i> drum	
Characters	<i>Mae-shite</i> <i>Nochi-shite</i> <i>Mae-tsure</i> <i>Nochi-tsure</i> <i>Waki</i> <i>Waki-tsure</i> <i>Ai</i>	Old Man Ōnin Young Man (Young Woman in the Komparu School) Goddess Konohanasakuya-hime Court Minister in the Service of an Emperor Attendants (two or three) The Spirit of the Plum Blossoms (A Villager in the Kanze School)
Masks	<i>Mae-shite</i> <i>Nochi-shite</i> <i>Mae-tsure</i> <i>Nochi-tsure</i> <i>Ai</i>	<i>Kojō</i> , <i>Koushi-jō</i> <i>Ō-akujō</i> or <i>Kantan-otoko</i> in the Kanze School <i>Kō'mote</i> (for a young woman. No mask if this role is a young man) <i>Kō'mote</i> <i>Usobuki</i> (for the Spirit of the Plum Blossoms)
Costumes	<i>Mae-shite</i> <i>Nochi-shite</i> (when the player wears the mask of <i>Ō-akujō</i>) <i>Nochi-shite</i> (when the player wears the mask of <i>Kantan-otoko</i>) <i>Mae-tsure</i> (Man) <i>Mae-tsure</i> (Woman) <i>Nochi-tsure</i> <i>Waki</i> <i>Waki-tsure</i> <i>Ai</i> (The Spirit of the Plum Blossoms) <i>Ai</i> (Villager)	<i>Jō-kami</i> (wig for old man's character), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke</i> / <i>kogōshi-atsuita</i> (a type of short-sleeved thickly-woven <i>kimono</i> with small check patterns), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> (belt), a fan, and <i>sugi-houki</i> (broom) or a cane. <i>Torikabuto</i> ("bird helmet," a gorgeous headpiece made of thick paper and brocade, worn by actors performing a dance), <i>shiro-tare</i> (a type of wig made of white hair), <i>awase-kariginu</i> (a lined long-sleeved style <i>kimono</i> worn by male characters especially gods and other dignified characters), <i>kitsuke</i> / <i>atsuita</i> (a type of short-sleeved <i>kimono</i> usually worn by male characters), <i>hangire</i> (a type of <i>hakama</i> -style trousers worn by powerful characters such as demons, gods, and warriors), <i>koshi-obi</i> , and a fan. <i>Suki-kanmuri</i> (or <i>sui-kanmuri</i>) (a headdress used for a male god performing sacred dances), <i>kuro-tare</i> (a type of wig made of black hair), <i>akaji-hachimaki</i> (a red headband), <i>awase-kariginu</i> , <i>kitsuke</i> / <i>dan-atsuita</i> (thickly woven <i>kosode</i> type of <i>kimono</i> with very wide stripes), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan. <i>Yore-mizugoromo</i> (a long-sleeved garment with a transparent appearance, worn by male and female characters of lesser standing), <i>kitsuke</i> / <i>muji-noshime</i> (short-sleeved <i>kimono</i> without a pattern), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan. <i>Kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe) worn in <i>kinagashi</i> style, <i>kitsuke</i> / <i>surihaku</i> , and a fan. <i>Kazura</i> , <i>kazura-obi</i> , <i>tengan</i> (a crown for celestial bodies and female court ladies), <i>kuro-tare</i> , <i>chōken</i> (unlined, long-sleeved elegant garment worn by dancing female characters), [<i>maiginu</i> (a wide-sleeved <i>kimono</i> worn by female gods)], <i>kitsuke</i> / <i>surihaku</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white or scarlet), <i>koshi-obi</i> , and a fan. <i>Daijin-eboshi</i> (<i>eboshi</i> style headdress worn by court ministers), <i>awase-kariginu</i> , <i>kitsuke</i> / <i>atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan. Same as <i>Waki</i> <i>Massha-zukin</i> (a type of hood), <i>yore-mizugoromo</i> , <i>kukuri-bakama</i> (a style of wearing <i>hakama</i> trousers by tucking its bottom up at knee with a string), and a pair of gaiters. <i>Naga-kamishimo</i> (long-sleeved <i>kimono</i> worn with a sleeveless robe and a pair of <i>hakama</i> trousers with trailing hems).
Number of Scenes	Two	
Length	About 1 hour 30 minutes to 2 hours and 10 minutes	

あらすじ

時の帝に仕える臣下が熊野で年越しをし、都に帰る途中、難波の地に立ち寄りました。臣下は、そこで老翁と若者（男または女）に出会います。立派な花の咲く梅の木蔭を掃き清める姿を見て臣下は、その梅は名木かとたずねました。すると老翁は、難波の里に来て、素晴らしい花を咲かせる梅を見て、名木かとたずねるのは、いかにも風雅の心のない、無粋なことだと答え、「難波の梅」が歌に詠まれたことなどを挙げていきます。臣下は、名木か、などとたずねたことは愚かだったと認めた上で、「難波津に咲くやこの花冬籠り今は春べと咲くやこの花」の歌の心をたずねました。老翁は、この歌が仁徳天皇を梅に喩えて詠まれたことを伝え、仁徳天皇の治政を讃え、梅に来る鶯を扱った「春鶯囀」の舞楽を奏でようと言います。そして若者は梅の精、老翁は百済国から来た王仁だと明かしました。王仁はまた「難波津に咲くやこの花……」の歌を詠んだことを告知らせ、夜に再来することを約束して消えていきました。

そのうちに梅の精が現れて、王仁と仁徳天皇の関わりを語り、舞楽演奏の準備のため、太鼓を舞台に据え、自分も笛を吹いて舞を舞ってから退きます。

夜半、臣下が梅の木の下で夢うつつとなつていところ、王仁の霊と木華咲耶姫が現れました。木華咲耶姫が舞を舞った後、王仁が舞い、さらに数々の舞楽を奏します。さらに王仁は、このような音楽に引かれて、天下を泰平に導く聖人が現れるであろうと告げ、御代を寿ぐのです。

みどころ

古くは「難波梅」と呼ばれた、世阿弥作の協能です。「難波津に咲くやこの花……」の歌を取り上げ、歌を詠んだ百済国の学者、王仁を主人公に、仁徳天皇の仁政を讃える内容になっています。シンプルな内容ですが、この曲の底流には、和歌や舞楽など、古代から伝わる、日本の雅な文化が息づいています。

「難波津に咲くやこの花……」の歌は、曲中に紹介される「安積山影さへ見ゆる……」の歌とともに、古今和歌集で和歌の父母と称され、古来、書を習う人の最初の手本とされました。今は廃れていますが、日本人の素養でした。能で、シテの老翁（王仁）が、「難波の梅」を名木かと尋ねたワキの臣下に、風雅の心がないとたしなめます。そこには、難波津の歌が人々の間に浸透していた背景があったのです。現代の私たちは、おそらく「心ない者」ばかりでしょうが。

一方、曲の後半には、春に相応しい「春鶯囀」をはじめ、数多くの舞楽の曲名が登場します。これらは古代に中国から伝来した音楽ですが、日本では、かたちを変えながらも雅楽として今なお受け継がれ、鑑賞機会もあります。

和歌や雅楽の背景を知り、楽しむことで、この「難波」を深く味わえます。逆に、謡曲が含む和歌や音楽の文化が人々に伝わり、共有されて「日本人の素養」になっていた面も窺えます。

また「難波」は、流儀により演出に違いがあり、上演時間もばらつきがあります。2時間超に及び大作の趣を醸すこともあれば、1時間半ほどで協能らしく颯爽と駆け抜けることもあります。王仁の人物像、梅の精の設定など、各流の主張を見比べるのも面白いでしょう。

流儀 五流にあり
分類 初番目物、脇能物
作者 世阿弥
題材 不明
季節 春（旧暦1月）
場面 摂津国難波
作り物 鞆鼓台

登場人物 前シテ 老翁
後シテ 王仁（おうにん）
前ツレ 若い男（金春流では若い女）
後ツレ 木華開耶姫
ワキ 帝の臣下
ワキツレ 従臣二、三名
アイ 梅の精（観世流では所の者）

面 前シテ 小尉、小牛尉
後シテ 大悪尉、観世流では邯鄲男
前ツレ 小面（若い女の場合。若い男の場合は直面）
後ツレ 小面
アイ 空吹（梅の精の場合）

装束 前シテ 尉髪、水衣、着付・小格子厚板、白大口、腰帯、扇、杉帚または杖
後シテ（面が大悪尉の場合） 鳥兜（とりかぶと）、白垂、袷狩衣（あわせかりぎぬ）、着付・厚板、半切（はんぎれ／はんぎり）、腰帯、扇
後シテ（面が邯鄲男の場合） 透冠（すきかんむり／すいかんむり）、黒垂、赤地鉢巻、袷狩衣（あわせかりぎぬ）、着付・段厚板、白大口、腰帯、扇
前ツレ（男の場合） 縷水衣、着付・無地熨斗目、白大口、腰帯、扇
前ツレ（女の場合） 鬘、鬘帯、唐織着流し、着付・摺箔、扇
後ツレ 鬘、鬘帯、天冠、黒垂、長絹（舞衣）、着付・摺箔、白大口（緋大口）、腰帯、扇
ワキ 大臣烏帽子、袷狩衣、着付・厚板、白大口、腰帯、扇
ワキツレ ワキと同じ装束
アイ（梅の精の場合） 末社頭巾、縷水衣（よれみずごるも）、括袴（くくりばかま）、脚絆
アイ（所の者の場合） 長上下（ながかみしも）

場数 二場
上演時間 約1時間30分～2時間10分

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