

狂言 「萩大名」 (Kyogen : “Hagi-daimyo (Bush Clover Lord)”)

会 場：横浜能楽堂 (Yokohama Noh Theatre)

日 時：2017 年 10 月 15 日 (Oct. 15th, 2017)

流 派：大蔵流 (Okura School)

登場人物 (The characters in the play)

シテ…大名 [茂山 千作] (Shite [main actor]…Daimyo [The lord] [Sensaku, SHIGEYAMA])

アド…太郎冠者 [茂山 茂] (Ado [the supporting actor]…Tarokaja [Retainer] [Shigeru, SHIGEYAMA])

アド…庭の亭主 [松本 薫] (Ado [the supporting actor]…Master of garden [Kaoru, MATSUMOTO])

[用語(Terminology)]

シテ：能や狂言の主人公。 (Shite : The, main actor in Noh and Kyogen.)

アド：狂言の助演者。 (Ado: The supporting actor to the shite in kyogen is called Ado.)

[あらすじ]

京での長い訴訟を終えたある田舎大名が地元に帰ることになり、気晴らしに、太郎冠者と共に都見物をしようということになる。清水寺に参詣しがてら、萩の花で有名な茶屋があるので立ち寄ることにするが、茶屋の亭主は和歌が好きで客に必ず即席で和歌を詠ませる人物。大名は和歌を全く詠めないために、太郎冠者に和歌を教えてもらう。冠者は「七重八重、九重とこそ思ひしに、十重咲き出ずる萩の花かな」という歌を大名に教えるが、大名はなかなか覚えられない。そこで冠者は 7、8、9 などの数字を扇の骨で示し、「萩の花」では自分のすねはぎ [足のすね (はぎ)] を見せるなど、歌を思い出させるヒントを出すことにし、やっと大名を連れ出した。

茶屋を訪れた大名はとんちんかんなことを口走っては太郎冠者に注意される。いよいよ和歌を、と亭主から所望され、打ち合わせ通りに太郎冠者の仕草を見ながら和歌を詠もうとするが、仕草が何を指す言葉か忘れてしまってしどろもどろな状態になってしまう。呆れた太郎冠者は歌の途中で大名を置いて去って行ってしまう。残された大名は、歌の最後の七文字を思い出せず苦しまぎれに「太郎冠者の向こうずね」と口走り恥をかくことに。

[Synopsis]

As some rustic lord has come to go back to his home town after a long litigation service in the capital city Kyoto, he decided to go sightseeing in Kyoto for distraction with his retainer, Taro-kaja. He planned to stop by a teahouse which is famous for its beautiful flower garden of Japanese bush clover on the way to visit Kiyomizu-dera temple. Meanwhile, the owner of teahouse is known as a poetry lover and always requests guests to compose a Japanese short poem, Waka. As the lord is ignorant of poetry, he asks Taro-kaja how to compose a poem. Taro-kaja exemplifies a Japanese short poem, “Although I expected seven, eight, or nine fold flowers, the bush clovers are blooming flourishingly even with ten fold flowers,” but the lord can hardly memorize it. Then Taro-kaja decided to show visual hints for some words such that he shows seven, eight or nine ribs of his fan, for the words “seven, eight, or nine fold flowers” or shows his shin, which rhymes with the bush clover in Japanese, for “the flower of bush clover”. After all, Taro-kaja takes the lord out for sightseeing.

When they visit the teahouse, the lord is warned by Taro-kaja each time the lord takes off the point in the flower garden. In the nick of time, as the lord is requested by the owner of teahouse to compose a Japanese short poem, the lord tries to compose the poem as previously arranged. However, he can't recall what the gesture of Taro-kaja means and falters in his speech. Taro-kaja is disgusted with the lord and goes away leaving him there. As the abandoned lord can't recall the final seven syllables of the poem, he blunders out desperately “the shin of Taro-kaja” which doesn't make sense and disgraces himself awfully.

[見どころ]

日頃は太郎冠者を役立たずと叱りつける大名が、武骨な田舎育ちで雅(みやび)な世界に縁がないため、和歌を詠まなければならない場面では素養のある太郎冠者に頭が上がらない。一見愚かではあるが無邪気でおらかな大名の人物像と、立場が逆転して上位の者が笑いものになる風刺がみどころ。

[Highlight]

Although the lord is usually scolding Taro-kaja as a useless retainer, he owes Taro-kaja so much in the scene of composing a Japanese short poem because he is not fated to the graceful life as he is from the rustic province. The highlights of this Kyogen play are, in the first place, picturing the character of lord who is stupid at a glance but actually innocent and generous, and in the second place, the satirical situation where the superior person becomes the laughing stock.

This document was prepared by Norih Saito only for his personal use.