

能「竹生島～女体* (Chikubu-shima [Nyotai])」 (Noh “Chikubu-shima Island [Woman’s Body*]”)

*通常後シテは龍神を演じるが、小書「女体」の特別演出では後シテは弁才天を演じる。

(*Usually Nochi-shite plays Dragon Deity. However, in this special “Nyotai” version, Nochi-shite performs Benzaiten, Sarasvati.)

〔演目情報 (Performance Data)〕

放送: NHK 教育「新春能狂言」(平成27年1月1月日) (NHK Education TV, Jan. 1, 2015)

流派: 観世流 (Kanze School)

作者: 金春禪竹 (一説) (Author : Konparu Zenchiku [According to one estimation].)

素材: 不明 (Subject : Unknown.)

分類: 初番目物、脇能物、神能物 (Category : The first-group noh, wakinoh-mono, kaminoh-mono)

場面: 摂津の国、須磨の浦 (Scenes: Suma Bay in Settsu Province)

季節: 春 (3月) (Spring (March))

登場人物 (The characters in the play)

前シテ(漁翁)、後シテ(弁才天): 梅若玄祥 (Mae shite (Old fisherman), Nochi-shite (Benzaiten, Sarasvati) : Gensho, UMEWAKA)

前ツレ(女): 角当直隆 (Mae-sure (Young Woman) : Naotaka, TOKAKU)

後ツレ(龍神): 野村四郎 (Nochitsure (Dragon Deity) : Shiro, NOMURA)

ワキ(臣下): 森常好 (Waki (Retainer) : Tsuneyoshi MORI)

ワキツレ(従臣): 館田善博、森常太郎 (Waki-tsure (Followers of the Retainer) : Yoshihiro TATEDA, Tsunetaro, MORI)

〔あらすじ〕

延喜帝(醍醐天皇)の臣下が、竹生島の弁才天の社に詣でようと、琵琶湖にやって来る。臣下は、湖畔で出会った老いた漁師と若い女の釣り舟に便乗し、湖に浮かぶ竹生島を目指す。湖春のうららかな景色を眺めるうちに竹生島へ着き、老人は臣下を社に案内する。連れの女も一緒に来たので、臣下は老人に、竹生島は女人禁制ではないのか、と問い合わせる。すると漁師は、竹生島は女体の弁才天を祀り、女性をお隔てにならないと返し、島の由来を臣下に語り聞かせる。その後女は、自分は人間ではないと明かして社の御殿に入り、老人は湖の主であると告げ、波間に消えていく。

臣下が時を過ごしていると、御殿が鳴動し、光輝く弁才天が現れる。壯麗な天女の姿で、弁才天が夜の舞楽を奏するうちに、やがて月が湖上に澄み輝く頃、湖中より龍神が現れる。龍神は金銀珠玉を臣下に捧げ、祝福の姿を表す。そして、ある時は天女となって衆生の願いをかなえ、ある時は下界の龍神となって国土を鎮めるのだ、と衆生済度の誓いを現した後、天女は社殿に入り、龍神は湖水の波を蹴立て、龍宮のなかへ飛び入る。

〔Synopsis〕

A retainer of Emperor Daigo (also called Engi no Mikado) and his retinues travel to Chikubu-shima Island in Lake Biwa to pray at the shrine of Benzaiten (Sarasvati). The retainer takes passage in the fishing boat of an old fisherman with a young woman whom he met on the shore, sailing for the island in the lake. While enjoying the peaceful scenery of the lake in spring, the boat reaches Chikubu-shima Island. When the retainer arrives the shrine leaded by the old fisherman, he asks the fisherman why the young woman can enter the shrine even though women are supposed to be prohibited to visit the shrine. The fisherman then responds that this island does not prohibit women since it enshrines Benzaiten, who embodies femininity. Then he narrates the origin of the island for the retainer. After the story, the woman reveals that she is not a human and enters the shrine. The old man also reveals that he is the spirit of Lake Biwa, who rules over the lake, then disappears between the waves.

After a while, the hall of the shrine rumbles and the glowing vision of Benzaiten, or Sarasvati, appears in the form of glorious celestial maiden, then dances with nocturnal music. When the moon serenely and clearly shines over the lake, a dragon deity appears out from the lake. He offers precious gems to the retainer and forms the figure of blessing. Then, they show the vow to rescue all living creatures from sufferings saying that she sometimes turns into a maiden from the celestial world to oblige the living creatures by making their wishes come true and that he disguises himself on other occasions as a dragon deity living on earth and peacefully rules the

land. After showing the vow, the celestial maiden enters the shrine, and the dragon deity splashes himself in the waves of the lake and jumps into the Dragon King's Palace.

[みどころ]

竹生島は琵琶湖の北に浮かぶ緑豊かな小さな島であり、古代から神域とされ、5世紀頃にはすでに神社があったとされる。その後、水に縁の深い弁才天が祀られ、人々の篤い信仰を集めようになった。この竹生島を点景とする湖水の、風光明媚なさまは、山を隔てた都人からも讚えられ、親しまれてきた。能では、そんな竹生島と琵琶湖の醸す、ゆったりと穏やかな春の景色のなかで、清々しい神の物語が展開される。前半はテンポ良く軽やかに一曲が運び、後半に天女の舞、龍神の舞動などの見どころが配されている。

[Highlight]

Chikubu-shima Island is a small island blessed with lush greenery in the northern part of Lake Biwa. The island has been regarded as a sanctuary since ancient time, where a shrine had already been established around the fifth century. Sarasvati, whose divinity closely related to water, became enshrined in this island and gathered people's sincere belief. The scenic beauty of the lake, including Chikubu-shima Island as one of its beautiful factors, has been lauded and enjoyed by the residents of Kyoto, which is located behind mountains from the lake. This Noh drama develops a refreshing divine story in the mild and peaceful spring scenery of Lake Biwa and Chikubu-shima Island. The first half of this play proceeds airily at a good pace, while the second half includes highlights consist of the dance of the celestial maiden and the maibataraki, the movements accompanied by music, of the dragon deity.

謡曲「竹生島（Chikubu-shima）」 (Verses of "Chikubu-shima Island")

詞章 (現代語訳)

Romanization of Recitation (English translation)

1. 延喜帝の臣下一行が現れ竹生島詣でに急ぐことを告げる
従者を連れた延喜帝の臣下が登場し、竹生島詣に行くことを告げ、出立する。
臣下一同：竹に生るる鶯（うぐいす）の。竹に生るる鶯の竹生島詣急がん
(鶯は竹林に生まれるというが、竹林に生まれる鶯に縁ある竹生島に急いで詣でよう。)
臣下（詞）：そもそもこれは当今（とうぎん）に仕え奉（たてまつ）る臣下なり。さても江州（こうしゅう）竹生島の明神（みょうじん）は。靈神（れいしん）にて御座候程に。この度君に御暇（おんいとま）を申し。只今竹生島に参詣仕（つかまつ）り候。
(そもそもこの私は、当代の天皇にお仕えする臣下です。さて近江国の竹生島にまつられる弁才天の社は、大変靈験あらたかだということです。このたび、帝にお暇を賜り、これから竹生島に参詣するところでござります。)

臣下一同：四の宮（しのみや）や河原の流れ未早き。河原の流れ未早き。名も走井（はしりい）の水の月、曇らぬ御代（みよ）に逢坂（おおさか）の。関の宮居（みやい）を伏し拝み。山越え近き志賀の里。鳩（にお）の浦にも着きにけり。鳩の浦にも着きにけり。
(四の宮にある河原の明神を早くも過ぎれば、未は速く流れるという、名高い走井の湧水にあたる。その泉に映る月は曇りなく、我が君の聖代に逢うかのようだ。逢坂の関の明神を拝み奉り、山を越えればすぐさま志賀の里に至り、鳩（にお）の浦〔琵琶湖〕に着いた、鳩（にお）の浦〔琵琶湖〕に着いた。)

臣下（詞）：急ぎ候程に。これは早鳩の浦に着きて候。舟はあれども釣り船に乗り。浦々を眺めうずるにて候。
(急いで参りったので、もう琵琶湖に着いた。釣り

1. Emperor Daigo's Retainer and His Retinues Hurry to Chikubu-shima for Prayer

Emperor Daigo's retainer and his retinues appear and announce to travel to Chikubu-shima Island for prayer. They then depart.

Retainer and Followers: Take ni umaruru uguisu no, take ni umaruru uguisu no, Chikubu-shima mode isogan.
(Let's hurry on our way to Chikubu-shima Island for prayer, where bush warblers are said to be born in a bamboo grove.)

Retainer: Somosomo kore wa Togin ni tsukae tatematsuru shinka nari. Sate mo Koshu Chikubu-shima no Myojin wa, reishin nite goza soro hodo ni, kono tabi kimi ni onitoma wo moshi, tada ima Chikubu-shima ni sankei tsukamatsuri soro.

(I am a retainer of the current Emperor, Daigo. By the way, I heard that the shrine of Benzaiten, located on Chikubu-shima Island in Ohmi Province, is highly efficacious. We were given holidays to visit the island to offer prayers, and now about to depart for there.)

Retainer and Followers : Shi no miya ya, kawara no nagare sue hayaki. Kawara no nagare sue hayaki. Na mo Hashirii no mizu no tsuki, kumoranu miyo ni Osaka no, seki no miyai wo fushi ogami, yama koe chikaki Siga no sato, Nio no ura nimo tsuki ni keri. Nio no ura nimo tsuki ni keri.

(Passing by the shrine on a river beach in Shi-no-miya, we get to the famous spring of Hashirii that named after the water running fast at the end of this stream. The moon reflecting in the spring is clear as if it symbolizes the immaculacy of the reign of his Imperial Majesty. We respectfully pray to the deity at the barrier of Osaka and cross the mountain to soon enter the village of Shiga. We now arrive at Nio-no-ura (Lake Biwa). We have reached Lake Biwa.)

Retainer : Isogi soro hodo ni, kore wa haya Nio no ura ni tsuki te soro. Fune wa are domo tsuri bune ni nori, uraura wo nagamyo zuru nite soro.

(Since We made haste, we have already arrived at Lake Biwa.)

<p>舟にでも乗せてもらって、湖を眺めて参ろう。)</p> <p>従臣：然るべう候。(そうしましょう。)</p> <p>2. 釣り舟に乗った漁翁と女の登場</p> <p>舟を模した作り物が舞台の端に置かれる。若い女と年老いた漁師が現れ船に乗る。ひとしきり漁の身過ぎを語った後、呼ぶ声に応えて、岸辺に舟を寄せる。</p> <p>前シテ(漁翁)：面白や頃は弥生の半なれば。波もうららに海の面(おも)。</p> <p>(趣のあることだよ。三月 [旧暦] も半ばになり、波も穏やかな湖面に。)</p> <p>女：霞み渡れる朝ぼらけ</p> <p>(霞の渡る朝方の景色は。)</p> <p>漁翁：長閑(のどか)に通う舟の道。憂(う)き業(わざ)となき心かな。</p> <p>(のどかに舟を浮かべて漕ぎ渡れば、辛い漁の仕事も忘れる心地だ。)</p> <p>3. 釣り舟に臣下が同乗して竹生島へ出立</p> <p>臣下が竹生島への便船を願い出ると、漁翁がいつたん断るが、参詣客と知り、同乗を快諾する。臣下を乗せた釣り舟は竹生島へ船出し、春の風光麗しい湖を進む。</p> <p>臣下：いかにこれなる舟に便船(びんせん)申さう。</p> <p>(どうかこちらの舟に便船をお願いしたいのだが。)</p> <p>漁翁：これは渡舟にてもなし。御覧候へ釣り船にて候よ。</p> <p>(これは渡し舟ではありません。御覧なさい、漁師の釣り舟でございますよ。)</p> <p>臣下：此方(こなた)も釣り舟とみてあればこそ。便船とは申せ。これははじめて竹生島参詣の者なり。誓ひの船に乗るべきなり。</p> <p>(こちらも釣り舟であることは承知して、その上で便船をお願いしている。私は竹生島に初めて参詣する者である。(衆生済度) 誓いを立てた舟と見なしているので、ぜひ乗りたいのだが。)</p> <p>漁翁：げにこの所は靈地にて。歩みを運び給ふ人を。とかく申さば御心にも違(たが)ひ。又は神慮も測りがたし。さらばお舟を参らせん。</p> <p>(誠にこの竹生島は、靈地であり、足をお運びになる方を拒むならば、その望みを適えられず、神慮にも背くことになりかねない。それならば、お舟を出しましょう。)</p> <p>臣下：嬉しやそれこそ誓ひの船。法の力と覚えたり。</p> <p>(嬉しいことです。それでこそ誓ひの船。この舟に乗れるのも仏法の力によるものでしょう。)</p> <p>漁翁：今日は殊さら長閑にて。心にかかる風もなし。(今日はことさらのどかな日和で、気がかりな風もない。)</p> <p>地謡：名こそ楽浪(ささなみ)や。志賀の浦のお立ちあるは。都人か傷はしや。お舟に召されて。浦々を眺め給へや。浦々を眺め給へや。</p> <p>(その名こそ「[志賀の枕詞として] さざ波や」と言われもする志賀の浦だが、今は波もない。そこにお立ちになる御方は、都の人か、ご苦勞様です。舟に乗り、浦々の景色を御覧なさい。浦々の景色を御覧なさい。)</p> <p>地(上)：所は海の上。所は海の上。国は近江(おう</p>	<p>Let's hitsh a ride from a fishing boat and go enjoying the view of Lake Biwa.)</p> <p>Followers : Shikaru byo soro. (I agree.)</p> <p>2. Old Fisherman and Young Woman on Fishing Boat Enter</p> <p>An old fisherman in a fishing boat appears, accompanying a young woman. After talking about his life as a fisherman, he navigates his boat to the shore, responding to someone's calls.</p> <p>Old Fisherman: Omoshiro ya, koro wa Yayoi no nakaba nareba, name mo urara ni umi no omo.</p> <p>(It is so tasteful. A half of March (in the lunar calendar) is about to pass. On the lake with smooth ripples, ...)</p> <p>Young Woman: Kasumi watareru asa borake.</p> <p>(... the mist-trailing scenery is seen in the morning.)</p> <p>Old Fisherman: Nodoka ni kayou fune no michi, uki waza to naki kokoro kana.</p> <p>(Floating on a boat and peacefully paddling on the lake, I almost forget the bitterness of my work as a fisherman.)</p> <p>3. The Boat with the Retainer on Board Leaves for Chikubu-shima Island</p> <p>The old fisherman once declines the request of the retainer to give him a ride to Chikubu-shima Island. However, learning they are worship-visitors, the fisherman willingly accepts the request. Then the fishing boat leaves the shore for Chikubu-shima Island in the splendid spring scenery of the lake.</p> <p>Retainer: Ikani kore naru fune ni binjo moso.</p> <p>(Hello. We would be obliged if could be given a ride on your boat.)</p> <p>Old Fisherman: Kore wa watashi bune nitemo nashi. Goran sorae tsuribune nite soro yo.</p> <p>(This is not a ferry boat. Look. This is a fishing boat.)</p> <p>Retainer: Konata mo tsuribune to mite areba koso, binsen towa mose, kore wa hajimete Chikubu-shima sankei no mono nari. Chikai no fune ni noru beki nari.</p> <p>(I ask for a ride in full awareness that this is a fishing boat. I am a visitor to Chikubu-shima Island for prayer for the first time. Since Regarding this as a saving boat of all creachers from sufferings, I would very much like to get aboard your boat.)</p> <p>Old Fisherman: Geni kono tokoro wa reichi nite, ayumi wo hakobi tamо hito wo, tokaku mosa ba mikokoro nimo tagai, matawa sinryo mo hakari gatashi. Saraba ofune wo mairasen.</p> <p>(Truly this Chikubu-shima Island is a sacred place. If I refuse the visitors heading for the island, their wish will not be fulfilled, which will go against the will of the deity. Therefore, I shall invite you to come aboard my boat.)</p> <p>Retainer: Ureshi ya, sore koso chikai no fune. Nori no chikara to oboe tari.</p> <p>(To my delight, it is worthy of the saving boat of all creachers. It must be thanks to the law of Buddha for us to be able to get on the boat.)</p> <p>Young Woman: Kyo wa kotosara nodoka nite, kokoro ni kakaru kaze mo nashi.</p> <p>(It is particularly serene today. We have even no anxious winds.)</p> <p>Reciters: Na koso sasanami ya, Shiga no ura no otachi aru wa, miyakobito ka itawashi ya. Ofune ni mesare te, uraura wo nagame tamae ya. Uraura wo nagame tamae yo.</p> <p>(This is the lakeshore of Shiga whose name is always set with a conventional epithet of “ripple” in old Japanese poetry, waka. However, we have no ripple today. Sir, standing over there, are you from Kyoto? I feel sorry for you. Come aboard and enjoy the view of the lakeshore.)</p> <p>Reciters: Tokoro wa umi no ue. Kuni wa Oumi no e ni chikaki.</p>
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み)の江(え)に近き。山々の春なれや花は宛(さなが)ら白雪の。
(ここは湖の上、ここは湖の上で國は近江だが、その入り江に近い山々は、春の盛りなのか、桜の花々はさながら白雪のようだ。)

地: 降るか残るか時知らぬ。山は都の富士なれや。なほ冴えかへる春の日に。比良(ひら)の嶺凧(ねおろし)吹くとても。沖漕ぐ舟はよも尽きじ。

(降るのか消え残るのか、いずれの時かもわからぬが、雪を戴いたように花の咲き誇る山の姿は、まさに都の富士のようだ。今なお冬のごとく冴え返れる春の日に、比良の嶺から山凧が吹き寄せても、沖に漕ぎ出す舟は尽きることはないだろう。)

旅の習ひの思はずも。雲居(くもい)の外(よそ)に見し人も。同じ舟に馴衣(なれごろも)浦(うら)を隔てて行ゆく程に。竹生島も見えたりや
(旅の習いで、思いもかけず雲の彼方にいる縁のない都の人と同じ舟に乗り、慣れ親しんで岸を離れて行くうちに、竹生島も見えてきたよ。)

漁翁: 緑樹(りょくじゅ)影(かげ)沈んで
(緑の樹木は影を深く湖水に落とし、)

地(上): 魚(うお)木に登る氣色あり。月海上(かいじょう)に浮かんでは、兎も波を奔(はし)るか、面白の島の景色や。
(魚が木に登るくらいありえないほどの素晴らしい景色だ。月が湖上に高く浮かぶなら、(月の)兎が波を走るだろうか。何と素晴らしい島の景色だろう。)

4. 一行の竹生島到着、弁才天への参詣

竹生島へ着き、漁翁に弁才天へ案内された臣下は、女も一緒に参るのを見て、女人禁制ではないかと問う。漁翁は竹生島にその捷のないことを説き、臣下の疑いを晴らす。その後、自分たちの正体をほのめかして女は社の御殿〔作り物の宮〕へ入り、漁翁は湖中へ消える。

漁翁(詞): 舟が着いて候。御(おん)上り候え。

(舟が着きましたので、陸にお上りください。)

臣下(詞): あら嬉しや纏(やが)て神前へ参り候べし
(嬉しいことだ。早速神社にお参りしよう。)

漁翁(詞): この尉(じょう)が御道しるべ申さうするにて候。
(この翁が道案内をいたしましょう。)

臣下(詞): さらば御供(おんとも)申さうするにて候。
(それならば後についてまいります。)

漁翁(詞): これこそ弁才天にて候へ。よくよく御祈念候へ。

(これこそ竹生島の弁才天でございます。よくよく拝みなさいませ。)

臣下(詞): さてはこれなるが竹生島の明神にて御座候らうけるかや。不思議やなこの島へは女人禁制の由申し候に。何とてこれなる女人は参られ候ぞ。
(これが竹生島の明神でございますか。ところで、不思議に思うことがあります。この島は女人禁制と伺っておりましたが、あの女性はどうして一緒に参られたのでしょうか。)

Yama yama no haru nare ya, hana wa sanagara sirayuki no,
(We are on the lake. We are on the lake, near the cove in Ohmi Province. The mountains around here are covered with cherry blossoms seemingly in the middle of spring that look like piled snow.)

Reciters: Furu ka nokoru ka toki shiranu, yama wa miyako no Fuji nare ya, nao sae kaeru haru no hi ni, Hira no neoroshi fuku tote mo, oki kogu fune wa yomo tsuki ji.

(We don't know whether it falls, it remains nor when it happens. The view of the mountain capped with the snow like flowers just looks as if it is the Mount Fuji of Kyoto. In a spring day when brisk coldness still comes back, boats will paddle out to the lake one after another even through the gusts blow down from the Hira Mountains.

Tabi no narai no omowazu mo, kumoi no yoso ni mishi hito mo, onaji fune ni nare goromo, ura wo hedatete yuku hodo ni, Chikubu-shima mo mie tari ya.

(Thanks to the custom of journey, I am unexpectedly blessed with a chance to share the same boat with people from Kyoto, who are usually beyond my reach. While becoming familiar with each other on the way offshore, Chikubu-shima Island comes into view.)

Old Fisherman: Ryokuju kage shizunde.

(Green trees reflect their shadows deeply in lake water.)

Reciters: Uo ki ni noboru keshiki ari. Tsuki kkaisho ni ukande wa, usagi mo hashiru ka omoshiro no shima no keshiki ya.

(This is unbelievable scenery that is comparable to fish climbing up the trees. When the moon floats high in the sky above the lake, will the rabbit on the moon run on the wave? How wonderful the view of the lake is!)

4. The Group Arrives at the Island and Visits the Shrine

The boat arrives at Chikubu-shima Island, and the old fisherman guides the group of the retainer to the shrine which enshrines Benzaiten (Sarasvati). When the retainer sees that the woman comes along with them, he asks whether the place prohibits women from visiting. The fisherman explains that women are admitted to land on Chikubu-shima Island and clears the concern of the retainer. Then, after implying their identities, the woman goes into the shrine (in the house of tsukurimono), and the fisherman disappears in the lake.

Old Fisherman: Fune ga tsuite soro, on agari sorae.

(We have now reached the island. Please come on shore.)

Retainer: Ara ureshi ya, yagate sinzen e mairi soro beshi.

(Yes, I'm delighted. Let us visit the shrine immediately.)

Old Fisherman: Kono jo ga on michishirube moso zuru nite soro.

(This old man will guide you along the path.)

Retainer: Saraba ontomo moso zuru nite soro.

(It sounds delightful. Let me follow you then.)

Old Fisherman: Kore koso Benzaiten nite sorae. Yoku yoku gokinen sorae.

(This is the Sarasvati of Chikubu-shima Island. Now, sincerely make a prayer to her.)

Retainer: Sate wa kore naru ga Chikubu-shima no myojin nite goza soro keru kaya. Fushigi ya na kono shima e wa nyoin kinzei no Yoshi moshi soro ni, nani tote kore naru nyoin wa mairare sosro zo.

(This is Thikubu-shima shrine that I had heard. By the way, I am wondering a little. Although I heard that no woman is admitted to land on this island, why does that woman come together with us?)

漁翁(詞)：それは知らぬ人の申し事にて候。忝(かたじけな)くもこの島は九生如来(きゅうじょうにょらい)の御再誕(ございたん)なれば。殊に女人こそ参るべけれ。(それは竹生島のことを知らない人が言う事でございます。かたじけなくもこの島は、悟りを成就した如来が虚空から再誕された場所でありますから、特に女性がお参りすべきところでございます。)

女：なうそれまでもなきものを。

(あら、その話を持ち出すまでもございません。)

地(上)：弁才天は女体にて。弁才天は女体にて。其の神徳(しんとく)もあらたなる。天女と現(げん)じおはしませば。女人とて隔てなし。ただ知らぬ人の言葉なり。

(弁才天は女体で、その神徳もあらたかな天女の姿で現れ給うので、女性だからとお隔てにはならない。女人禁制とは、単に事情を知らない人の言葉である。)

[クセ]かかる悲願を起して。正覚(しようがく)年久し。獅子通王(ししつうおう)の古(いにしえ)より。利生(りしょう)更に怠らず。

(そのような、衆生を救う慈悲の誓願を起こして、正覚〔悟り〕を得てから、久しく長い年月を経た。獅子通王であった昔から、衆生に利益をもたらすよう怠らず努めている。)

漁翁：げにげにかほど疑ひも

(まことに、わずかな疑いも...)

地(上)：荒磯島(あらいそじま)の松陰(まつかげ)を便りに寄する海士(あま)小舟。我は人間にあらずとて。社檀(しゃだん)の扉を押し開き。御殿に入(い)らせ給いければ。翁(おきな)も水中に。入るかと見しが白波の立ち還り我は。この海の。主(あるじ)ぞと言ひ捨てて。また波に入らせ給ひけり。

(...あるまい。荒磯の竹生島の松陰を頼りに、漕ぎ寄せるのは海人の小舟。この私は人間ではない。そう言うと社檀の扉を押し開いて、(女は)御殿のなかにお入りになり、一方、漁翁も水中に入るかと見えたが、白波を立てて立ち返り、私はこの海の主であると言ひ捨てて、また波間にお入りになった。)

[中入り]

(この部分省略)

5. 竹生島弁才天の社人と臣下のやり取り

臣下の前に、竹生島弁才天に仕える社人が現れる。竹生島の由来を手短に語った後、初めて参詣する臣下に、宝物を見せる。さらに「岩飛び」という神秘の業を見せようとして失敗し、水に落ちてくしゃみをする。

6. 御殿から現れた弁才天の舞楽

社の御殿のなかから光り輝く弁才天が現れ、春の夜の月明かりのもと、夜遊の舞楽を奏する。

地(上)：御殿頻(しき)りに鳴動して。日月(じつげつ)光り輝きて。山の端出する如くにて。現れ給ふぞかたじけなき。

(御殿はしきりに鳴動し、日や月が光り輝き、山の端から出てくるように、(弁才天の)現れ給う、そのお姿はまことに有難く、畏れ多い。)

弁才天(後シテ)：そもそもこれは。この島に住んで神(しん)を敬ひ国を守る。弁才天とは我が事な

Old Fisherman: Sore wa shiranu hito no moshigoto nite soro. Katajikenaku mo kono shima wa, kysho nyorai no go saitan nareba, koto ni nyonin koso maru bekere.

(Those are words of ignorant people. As this shrine is the place where Buddha graciously came back from the void after attaining enlightenment, women particularly should visit for prayer.)

Young Woman: Nou sore made mo naki mono wo.

(Oh, you do not need to bring up the story.)

Reciters : Benzaiten wa nyotai nite, Benzaiten wa nyotai nite, sono shintoku mo arata naru. Tennyo to genji owashi mase ba, nyoni tote headate nashi. Tada shiranu hito no kotoba nari.

(As Sarasvati is a woman in the first place and appears as a celestial maiden with her spiritual grace, she of course does not discriminate against any women. Only those who do not know about her mercy say that this shrine is closed to women.)

[Kuse] Kakaru higan wo kishi te, shogaku toshi hisashi. Shishi tsuo no inishie yori, risho sarani okotara zu.

(A long time has passed since she took such a holy vow of mercy to save all creatures and achieved enlightenment. She has been making efforts to bring benefits to all creatures since the time she was King Shishi-tsbu-o)

Old Fisherman: Geni geni kahodo utagai mo....

(Truly, not even the slightest doubt...)

Reciters: Araisojima no matsukage wo tayori ni yosuru ama kobune. Ware wa ningen ni arazu tote, shadan no tobira wo oshi hiraki, gotten ni irase tamai kere ba, okina mo suichu ni iru kato mishi ga shiranami no tachikaeri ware wa, konoumi no aruji zo to iisute te, mata nami ni irase tamai keri.

(...exists. It is a fisherman's boat to paddle to the shore, being guided by the shadow of the pine growing on the rocky beach of this Chikubushima Island. The one standing in front of you is not a human. Saying so, the young woman then pushes openes the door of the shrine and enters the sacred hall. The old fisherman once seems to enter the water. However, splashing white waves, he comes back and identifies himself as the master of the lake. Leaving the word, he again disappears between the waves.

[Nakairi (Interlude)]

(This part is skipped in this version)

5. Dialogues between Retainer and Shinto Priest of Benzaiten Shrine on the Island

A shinto priest who serves the shrine appears at the front of the retainer. After briefly explaining the origin of this island, he shows the retainer, who visits the shrine for the first time, a treasure of the shrine. Furthermore, the priest tries to show the retainer a play of mystery called "steppingstones." He however falls in the water and sneezes.

6. Dance and Music of Sarasvati Appear from the Shrine

Brilliant Sarasvati appears out from the shrine and the nocturnal dance and music are performed under the spring moonlight.

Reciters: Goten shikari ni meido shi, jitsugetu hikari kagayaki te, yanma no ha izuru gotoku nite, araware tamo zo katajike naki.

(The hall of the shrine rumbles and shakes. Just like the sun and the moon shine and rise from the edge of the mountains, Sarasvati shows her holy figure. Her appearance is terrifically graceful and awesome.)

Celestial Maiden : Somosomo kore wa kono shima ni sunde shin wo uyamai kuni wo mamoru, Benzaiten towa waga kot nari.

り。(そもそもこの私は竹生島に住み、神を敬い、國を守る、胎蔵界の弁才天である。)

地(上)： その時虚空(こくう)に音楽聞え。花降り下る春の夜の。月にかかるやく少女(おとめ)の袂(たもと)。返す返す(かえすがえす)も。おもしろや。

(そのとき空から音楽が聴こえ、そのとき空から音楽が聴こえ、花が降り落ちてきた。春の夜の月に輝くのは、天女の袂。その袂を返す舞い姿の、何と美しいことか。)

[天女の舞]

ツレの天女が舞う、明るく軽やかな舞。笛・小鼓・大鼓・太鼓で奏する。

7. 龍神の出現

湖上に月が澄み輝く頃、龍神が現れる。龍神が臣下に金銀の珠玉を捧げ、祝福の姿を示した後、龍神、天女は衆生済度の誓いを現し、それぞれ社、龍宮へと入る。

地(上)：夜遊(やゆう)の舞楽(ぶらく)も時過ぎて。夜遊の舞楽も時過ぎて。月澄み渡る海面(うみづら)に。波風頻(しき)りに鳴動して下界の龍神現れたり。

(夜遊の舞楽の行なわれるうちに時は過ぎ、夜遊の舞楽の行なわれるうちに時は過ぎ、やがて湖面に月の澄み渡る頃となった。波風がしきりに鳴動し、下界の龍神が現れた。)

地(上)：龍神湖上に出現して。龍神湖上に出現して。光もかがやく金銀珠玉を。かの客人(まれびと)に捧(ささ)ぐる氣色(きしき)。ありがたかりける。奇特(きどく)かな。

(龍神は湖上に出現して、龍神は湖上に出現して、光り輝く金銀の珠玉を、かの客人に捧げる様子である。まことに有難い、奇特なことだ。)

[舞勵]

龍神が祝福を表して立ち廻る所作。笛・小鼓・大鼓・太鼓で奏する。

弁才天(下)：元より衆生(しゅじょう)。済度(さいど)の誓ひ。(もとより衆生済度*の誓いは...)

*生きているものすべてを迷いの中から救済し、悟りを得させること

(First of all, this is Sarasvati, living in Chikubu-shima Island, respecting deities, and protecting this land.)

Reciters: Sono toki koku ni ongaku kikoe, hana furi kudaru haru no yo no, tsuki ni kagayaku otome no tamoto, kaesu gaesu mo, omoshiro ya.

(Then, the music is heard from the sky. Music comes down and flowers fall down from the sky. Sleeves of a celestial maiden are shining in the moonlight in the spring night. How beautiful the way she dances and turns over her sleeves!)

[Dance of Celestial Maiden]

Bright and airily dance by the celestial maiden (tsure). The dance is accompanied by a Japanese flute, small and large hand drums, and a drum.

7. Dragon Deity Appears

The dragon deity appears around the time when the moon clearly shines over the lake. The deity respectfully offers golden and silver balls to the retainer to bless him. Then, the dragon deity and the celestial maiden represent the vow of rescuing all creatures from sufferings and enter the Dragon King's Palace and the shrine respectively.

Reciters : Yayu no buraku mo toki sugi te, yayu no buraku mo toki sugi te. Tsuki sumi wataru umizura ni, nami kaze shikiri ni meido shite gekai no ryujin araware tari.

(While enjoying the nocturnal dance and music, while enjoying the nocturnal dance and music, the moon starts shining brightly above the lake. Along with the rumble of waves and winds, a dragon deity living on the earth appears.)

Reciters : Ryujin kojo ni shutsugen shite, ryujin kojo ni shutsugen shite, hikari mo kakayaku kin gin shugyoku wo, kano marebito ni sasaguru kishiki arigata kari keru kidoku kana.

(The dragon deity appears on the lake, the dragon deity appears on the lake. He seems to offer shining golden and silver balls to the retainer who is a rare visitor. It is such a precious and laudable deed.)

[Maibataraki]

Movement to represent the blessing of the dragon deity accompanied by a flute, small and large hand drums, and a drum perform with this dance.

Sarasvati : Moto yori shujo saido no chikai.

(The vow to rescue all creatures from sufferings...)

地(下)：元より衆生済度の誓ひ。様々(さまざま)なれば。或(あるいは)天女の形を現じ。有縁(うえん)の衆生の諸願(しょがん)を叶(かな)へ。又は下界の龍神となつて。国土を鎮(しず)め。誓ひを顯(あらわ)し。天女は宮中に入らせ給へば。

(もとより衆生済度の誓ひは、様々であり、ある時は天女の姿となって、縁ある衆生の諸々の願いをかなえ、またある時は、下界の龍神となって国土を鎮めるのである。その誓ひを現して、天女は宮のうちにお入りになった。)

龍神は乃(すなわ)ち湖水に飛行して。波を蹴立て。水を覆(かえ)して。天地にむらがる大蛇の形。天地にむらがる大蛇の形は。龍宮に飛んでぞ。入りにける。

(すると龍神はすかさず湖水に飛び、波を蹴立て、水を返す勢いで波立たせた。そして天地を覆うほどの大蛇のかたちとなつて、天地を覆う大蛇のかたちそのままに、龍宮に飛んで入っていった。)

Reciters : Moto yori shujo saido no chikai, samazama nare ba, arui wa tennyo no katachi wo genji, uen no shujo no shogan wo kanae, matawa gekai no ryujin to nate, kokudo wo shizume chikai wo arawashi, tennyo wa kyuchu ni irase tamae ba,

(The vow to rescue all creatures from sufferings takes various forms. Sometimes, it appears in the shape of a celestial maiden and grants wishes to all creatures. At other times, it appears in the shape of dragon deity on the earth and charms down the country. After presenting her vow, the celestial maiden enters the shrine.)

Ryujin wa sunawachi kosui ni hiko shite, name wo ketatete, mizu wo kaeshite, tenchi ni muragaru daija no katachi, tenchi mi muragaru daija no katachi wa, ryugu ni toned zo, iri ni keru.

(Then, the dragon deity immediately flies to the lake and mightily kicks up splashes and waves with almost overturning the water. He transforms into an enormous serpent that is large enough to vail the earth and the sky. The giant serpent flies and dives into the Dragon King's Palace.)

用語(Terminology)

シテ：主人公。(**Shite**: Main actor.)

ワキ：助演者。ほとんどの場合最初に登場して、シテを引き出す役割を持つ。必ず直面。曲中のほとんどの時間を舞台上の「ワキ座」と呼ばれる場所で座っている。

(Waki): The supporting actor in Noh who plays male roles of travelling monks, Shinto priests, and warriors, and does not wear a mask. Waki spends the most of time during the play sitting at Wakiza in the side of the stage.)

ツレ：シテの連れ、助演。(**Tsure**: The performer appearing after the Shite in Noh.)

ワキツレ：ワキの連れ (**Wakitsure**: The performer appearing after the Waki in Noh.)

地謡 (じうたい)：能や狂言の情景描写などを謡うバックコーラス。8名の地謡方は部隊右手の地謡座に座る。

(Jiutai): The chorus in Noh, of which verses describe certain Noh sequences. The chorus performers, around eight Jiutaikata [Reciters], sit in the Jiutaiza [chorus seats] to the right of the stage.)

囃子 (はやし)：能や狂言の楽器演奏。笛・小鼓・大鼓・太鼓の4種類があつて「四拍子」という。

(Hayashi): There are four instruments for Hayashi; fue (Japanese flute), kotsuzumi (small drum), otsuzumi (mid-sized drum) and taiko (large drum)

ヒシギ：能管の最高音域の鋭い緊張した音で、「ヒー」と吹く片ヒシギと、「ヒーヤーヒー」と吹く双(もろ)ヒシギがある。双ヒシギは、一声や次第など登場の囃子の冒頭と、能の終曲に吹く。片ヒシギは、早笛や狂言次第の冒頭と、一部の舞事の終わりに奏する。「日吉」「日布」「日」などとも表記する。

(Hishigi) corresponds to a high, sharp tone of the Noh flute, and includes two types: a “hee”-type kata-hishigi and a “hee-ya-a-hee”-type moro-hishigi. The moro-hishigi is typically played at the start of entrance music such as the Issei and Shidai, or at the end of a Noh performance. The kata-hishigi is played at the start of the haya-fue and kyogen-shidai, and at the end of certain dances.

詞(ことば)：謡で、節付がなく言葉を中心に謡う部分を指す。謡本で、言葉の横にゴマ節(詞章の横についているゴマ形の節記号。ゴマ点とも呼ばれる)が付けられているのがフシ(節)、無いところがコトバ(詞)である。

(Kotoba [Words]) : Corresponds to parts of vocals that include words only and no notes. In chant books, verses are indicated with a goma note (given it's name for its resemblance to a sesame seed, goma in Japanese) and the absence of a goma note indicates Kotoba.)

上歌(あげうた)：能の謡などの楽曲構成部分の名称の一つ。七五調の詞章を平ノリで節付けしたもの一つで、内容は登場人物の気持ちや感慨を述べる抒情文あるいは叙景文が多く、謡う役はシテ、ツレ、ワキ、地謡など各役にわたる。

(Ageuta): One name for small chants, shodan. Noh chants are made up of numerous shōdan, and ageuta corresponds to the shōdan or their form. Beginning with higher intervals, the seven- and five-syllable meter verses are sung to a rhythm known as Hiranori. While there are fixed forms for the segmenting of verses and the performance of the hayashi, they also change to accommodate irregular vocals. Ageuta are used often and their contents vary.)

下歌(さげうた)：七五調の詞章を平ノリで節付けしたもの一つ。シテ登場の段で、上歌に前置される下歌の例が多いほか、ロンギに前置されるもの、〈いざいざ〇〇をなさうよ〉という詞章類型のものなどがある。

(Sageuta): One name for small chants, shodan. Beginning with higher intervals, the seven- and five-syllable meter

verses are sung to a rhythm known as Hiranori. Sageuta is often sung before Ageuta or Rongi.)

ク セ：能の一曲を構成する小段の名称のひとつ。シテに関する物語などが、主に地謡（じうたい）によって謡われ、一曲の中心的な重要な部分をなしている。主にクセの中ほどから後半で、節目の一句か二句をシテやツレなどが謡うことが多く、これを「上ヶ端〔上羽〕（あげは）」と呼ぶ。この上ヶ端が2回出てくる長いものを二段グセ、上ヶ端のないものを片グセと呼ぶ。また、シテが舞台中央に座したまま進行するものを「居グセ」、シテが立って舞を舞うものを「舞グセ」と呼んでいる。中世に流行した「曲舞（くせまい）」という芸能を取り入れたものといわれ、名称もそこからきているという。

(Kuse) : Kuse is one name for shodan (paragraph). Kuse forms the principal part of stories about the Shite, and sung mainly by reciters. Mainly in the latter half of Kuse, the shite or tsure often sings one or two transitional lines, which are called the ageha. Plays with two ageha are called nidan-guse, or “double kuse,” and plays without ageha are called kata-guse. Plays in which the Shite sits in the middle of the stage during the performance are called i-guse, and plays in which the Shite stands and dances are called mai-guse. The name is said to derive from kuse mai, a type of performance popular in the middle ages.)

舞働(まいばたらき)：神仏や龍神、天狗等が威勢を誇示するなどの場面で舞う働き事（囃子を伴う所作のこと）のひとつ。単に「働／はたらき」ともいう。笛・小鼓・大鼓・太鼓で奏する。「加茂（賀茂）」「鞍馬天狗」「土蜘蛛（土蜘蛛）」などの後場で舞われ、闘争の場面の舞働は特に「打合働」ともいう。

(Mai bataraki) : A variation of hataraki goto (movements accompanied by music) performed by deities, dragon gods or goblins. Accompanied by flutes, small and large tabors, and drums, it is often called hataraki for short. Mai bataraki is performed in the latter halves of "Kamo," "Kurama tengu," "Tsuchi gumo," among others. When performed in fighting scenes, it is known as uchiai bataraki.)