

能「清 経 (きよつね)」 Noh“Kiyotsune”

[上演 (Performance)]

場 所: 西本願寺 北能舞台 (2013 年 11 月 21 日)

(Performed at Nishihongan-ji North Noh Stage on Nov. 21st, 2013)

放 送: 2013 年 12 月 22 日 (Aired by NHK on Dec. 22nd, 2013)

流 派: 喜多流 (Kita School)

作 者: 世阿弥 (Written by Zeami)

素 材: 「源平盛衰記」、「平家物語」

(Original episode: “Genpei-seisuiki” and “Heike Monogatari (The Tale of the Heike)”

分 類: 二番目物、修羅物

(Category: The second group of noh, Shuramono)

場 面: 平家都落ち後の京都、平清経の妻の居宅。

(Scene : At the house of Taira no Kiyotsune's wife in Kyoto after the exile of the Heike clan.)

季 節: 秋 (9 月) (Season : Autumn [September])

登場人物 (The characters in the play)

シテ[友枝昭世]… 平 清経の亡霊

(Shite [lead part][TOMOEDA Akiyo]...The spirit of Taira no Kiyotsune)

ワキ[宝生 閑]… 清経の家臣、淡津三郎

(Waki [supporting cast][HOSHO Kan] ...Awazu no Saburo, a retainer of Kiyotsune)

ツレ[狩野了一]… 清経の妻

(Tsure [companion of lead part][KANO Ryoichi] ...Wife of Kiyotsune)

[背 景]

平 清経(1163-1183 年)は、平 清盛の嫡男・平 重盛の三男で、横笛の名手として聞こえた。源氏との戦いに敗れ、平家一門が都落ち(1183 年)した後、更に元家人である緒方惟義に大宰府から追い落とされたことをきっかけとして、豊前国柳浦(現大分県宇佐市柳ヶ浦地区)にて入水自殺した。享年 21。

[Background]

Taira no Kiyotsune (1163-1183) was the third son of Taira no Shigemori who was the eldest son of Taira no Kiyomori, and was known as an accomplished Japanese flute player. After Heike clan was defeated by Genji Clan and banished from Kyoto (1183), and furthermore expelled from Dazaifu district by their ex-retainer Ogata Koreyoshi, Kiyotsune was in despair and drowned himself off in Yanagi-ga-ura in Buzen Province (present Moji Ward in Kitakyushu City) at 21 years old.

[あらすじ]

平家一門が都落ちした後、都でひっそり暮らしていた平清経の妻の居宅へ、家臣の淡津三郎(あわづのさぶろう)が訪ね、清経が豊前国柳が浦[現北九州市門司の海岸]の沖合で入水したという悲報を伝える。形見の品に、清経の遺髪を手渡された妻は、再会の約束を果たさなかった夫を恨み、悲嘆にくれ、悲しみが増すからと、遺髪を平家の軍神、宇佐八幡宮[現大分県宇佐市]に返納してしまう。しかし、夫への想いは募り、せめて夢で会えたらと願う妻の夢枕に、清経の霊が鎧姿で現れる。もはや今生では逢うことができないふたりは再会を喜ぶものの、妻は再会の約束を果たさなかった夫を責め、夫は遺髪を返納してしまった妻の薄情を恨み、互いを恨んでは涙する。やがて、清経の霊は、死に至るまでの様子、はかなく苦しみが続く現世よりは極楽往生を願おうと入水したこと、さらに死後の修羅道の惨状について語る。そして最後に、乱れのない心で唱えた念仏の功德により救済を得る。

[Synopsis]

After the Heike clan was banished by the Genji clan from Kyoto, Kiyotsune's wife lives in obscurity in Kyoto, where Awazu no Saburo, a retainer of Taira no Kiyotsune, visits her bringing a report to her that Kiyotsune drowned himself off the shore of Yanagi-ga-ura in Buzen Province (present Moji Ward in Kitakyushu City) in Kyushu. Kiyotsune's wife is handed her husband's hair as a remembrance and is smitten with sorrow, then bears resentment against him for breaking his promise to reunite. Then, she puts away his hair to Usa Hachimangu Shrine (present Usa City in northern Oita Prefecture) because holding the remembrance increases her grief. However, her love of her husband increases even more. When she hopes to see him at least in her dreams, the ghost of Kiyotsune in armor appears in her dream. Although they are happy upon their reunion, the wife blames her husband for breaking the promise of reunion, while the

husband blames his wife's heartlessness as she puts away his hair to the shrine. After they shed tears of resentment, the ghost of Kiyotsune tells what happened until he chose to die and explains that he cast himself into the water to go to Paradise rather than living in this transient world of never-ending suffering. Furthermore he describes the dismal state in the realm of Asura, the world of unremitting battle after death, and then his spirit is saved by the blessing of the prayer at end when he invokes the Buddha's name without evil thoughts.

[みどころ]

戦に明け暮れ、死後修羅道に堕ちた武者の姿が描かれる、世阿弥作の修羅能の代表的な一曲。自ら死を選んだ清経の心情をシテが回想のかたちで語る場面で、その心象風景と、妻を前にした実際の情景とを織り交ぜ、クセからキリにかけて表現する部分が一番の見どころ。張りつめた緊張感のなかで、シテの舞が地謡、囃子と融合し、一連の情景を描写する。

[Highlight]

One of the representative plays of Shura-nohw written by Zeami, which depicts the afterlives of warriors who spent the most of their lives in battles. The scene of Kiyotsune narrating his sentiment of choosing his own death is the highlight of this play, where the shite depicts Kiyotsune's imagined scenery interweaving with his actually facing scenery by the dance from the kuse to the kiri mokdules. In a tense atmosphere, the dance of shite, recitation and instrument play are integrated and describe the series of Kiyotsune's imagined scenery overwhelmingly.

謡 曲 「清 経」 (Lyrics of "Kiyotsune")*

*Words may vary a little depending on the School.

詞 章 (現代語訳)

Romanization of Recitation (English translation)

1. 清経の妻、淡津三郎の登場と問答

都へ帰り着いた淡津三郎は、清経の妻に、清経の入水を報じる。嘆きのあまり、妻は清経の形見をつき返してしまう。

1. Entrance and Dialogues between Kiyotsune's wife and Awazu no Saburo

Awazu no Saburo returns to Kyoto and reports to Kiyotsune's wife that her husband drowned himself. Out of grief, the wife returns her husband's memento.

<次第> 登場の囃子

淡津三郎(ワキ)：八重の潮路の浦の波、八重の潮路の浦波、九重にいざや帰へらん。
幾重にも波が重なる遙か遠い海路を経て、さあ、都へ帰ろう。

<名ノリ>

淡津三郎：左中将清経の御内(みうち)に仕え申す、淡津の三郎と申す者にて候。倅(さて)も頼み奉り候。清経は、終に御身(おんみ)のなり行くべき事を、思し召しけるか、御身を投げ空しくなり給いて候。
(私は、左中将清経にお仕えしている、淡津の三郎と申す者でございます。さて、この度、ご主人の清経様は、都へはとても帰れない身となり、船より身を投げて命を絶たれたのです。)

淡津三郎：其後船中を見奉れば、肌の御守(おんまもり)に鬢(びん)の髪を遺(のこ)し置かれて候程に、敢無き御形見を持ち、只今都へ上(のぼ)り候。
(舟の中を拝見しましたところ、形見としてご自分の遺髪を残しておられましたので、これを持って、都へ上るところでございます。)

淡津三郎：此程は、鄙(ひな)の住まいに馴れ馴れて、／＼。適々(たまたま)帰る故郷も、昔の春に引き替えて、今は物憂き秋暮れて、はや時雨ふる旅衣。凋(しお)るる袖の身のはてを、忍び忍びに上(のぼ)りけり。／＼。(このところ、ずっと鄙びた田舎住まいが続いたが、思いがけず、故郷の都に帰ることになった。その都も、昔の栄華を極めたころとはすっかり変わってしまい、今は物悲しい秋の夕暮れで、旅の衣も、時雨ですっかり濡れてしまう季節。雨と涙で萎れる袖で、身の上を隠し、人目

<Shidai> Entrance music.

Awazu no Saburo (Waki) : Yae no shioji no ura no nami, Yae no shioji no ura name, kokonoe ni iza ya kaeran.
(I would go back to Kyoto, after a long voyage beyond wave after wave..)

<Name saying>

Awazu no Saburo : Sachusho Kiyotsune no miuchi ni tsukae mosu, Awazu no Saburo to mosu mono nite soro. Sate mo tanomi tatematsuri soro Kiyotsune wa, tsui ni onmi no nariyuku beki koto wo, oboshi meshi keru ka, on mi wo nage munashiku nari tamai te soro. (I am Awazu no Saburo to serve Master Kiyotsune, the left lieutenant general. My lord, Master Kiyotsune understood that it would be impossible for him to return to Kyoto, and threw himself into the water from a boat off the shore.)

Awazu no Saburo : Mata senchu wo mi tatematsure ba, hada no onmamori ni bin no kami wo nokoshi okare te soro hodo ni, ae naki on katami wo mochi, tada ima miyako e nobori soro.
(When I later looked into this boat, I found he had left some of his hair for remembrance. I am heading to Kyoto with it.)

Awazu no Saburo : Kono hodo wa, hina no sumai ni nare nare te, ．／＼。Tama tama kaeru furusato mo, mukashi no haru ni hikikae te, ima wa monouki aki kure te, haya shigure furu tabi goromo. Shioruru sode no mi no hate wo, shimobi shinobi ni nobori keru.

(Although I am accustomed to live in shabby rural areas recently, I have to return to my hometown of Kyoto unexpectedly. The capital city is now totally different from the spring time in glory of Heike Clan. It is a melancholic autumn dusk, when my traveling attire dampens in the drizzling rain. I will return to Kyoto quietly, hiding my identity behind sleeves soaked in rain and my tears.

を忍びながら都に上ろう。

淡津三郎：急ぎ候程に、これははや都に着きて候。(道を急いだので、早くも、都に着いた。)

淡津三郎：まずまず案内を、申さうずるにて候。(まずは、お取次ぎをお願いしよう。)

淡津三郎：いかに誰か御入り候。筑紫より淡津の三郎が参りたる由、それぞれ御申し候へ。(どなたかいらっしゃいますか、筑紫国より、淡路の三郎が参りました。その旨、お伝えください。)

清経の妻(ツレ)：何 淡津の三郎と申すか、ひとまでもあるまじ、こなたへ参れ。

(淡津の三郎ですか。取り次ぎを頼むまでもありません。こちらへいらっしゃい。)

淡津三郎：や これは御声にてありげに候。淡津の三郎が参りて候。(あ、懐かしいお声が聞こえる、淡津の三郎が参りました。)

清経の妻：いかに淡津の三郎、あら珍しや。さて只今は何の為の御使ぞ。(なんと淡津の三郎、久しぶりですね。さて、このたびは何のお使いですか?)

淡津三郎：かくと申さん為、これまでは参りて候へども、何と申し上げべきやらん。是非を弁(わきま)えず候。(このように申し上げようと、ここま参りましたが、何と申上げてよいやら。どうしてよいかわかりません。)

清経の妻：あら不思議や、何とて物をば申さで、さめざめとは泣くぞ。(あらおかしいですね、何も言わずにさめざめと泣くとは。)

淡津三郎：唯面目(めんぼく)も無き御使ひにて候。(お顔向けできないお知らせでございます。)

清経の妻：面目(めんぼく)もなきとは、もし御遁世(ごとんぜい)ばしありけるか。(顔向けできないような御使いとは、もしや清経様が御出家でもなさいましたか。)

淡津三郎：いや御遁世もなく候。

(いえ、御出家ではございません。)

清経の妻：過ぎにし筑紫の軍(いくさ)にも、御恙無(おんつつがな)きとこそ聞きつるに。(先日の九州での合戦でも、ご無事であったと聞いていたのです。)

淡津三郎：合戦(かせん)にも討たれ給わず候。(合戦でも討たれはしませんでした。)

清経の妻：合戦(かせん)にも討たれ給わず、御遁世もなくは、何とて面目も無きとは申すぞ。(合戦でも討たれず、御出家でもなければ、どうして顔向けできないと言うのだ。)

淡津三郎：さん候筑紫へは叶ひ給わず、都へはとも帰らぬ道芝の、雑兵の手にかからんよりはと思し召し定められけるか、豊前の国柳が浦の沖にして、更けゆく月の夜船(よぶね)より、御身を投げ空しくなり給いて候。(確かに九州での合戦でもご無事でいらっしゃったのですが、都へはとうてい帰れない、名もなき雑兵の手には掛かって死ぬよりは、とお思いになったのか、豊前の国柳が浦の沖にて、月夜の夜更けに船より身を投げられ、お亡くなりになったのです。)

清経の妻：なに 身を投げ空しくなり給ひたるとや。恨めしやせめては討たれ、もしは又、病(やま)の床の露とも消えなば、力無しとも思うべきに。我と身を投げ給ひぬれば、若しは変らで同じ世に、廻(めぐ)りや逢(あ)ふと頼め置きし、言の葉までも今ははや、偽りなりける怨めしさよ。げに恨みても其のかひの、なき身となるこそ悲しけれ。

Awazu no Saburo : Isogi soro hodo ni, kore wa haya miyako ni tsuki te soro. (Since I hurried, I've already reached Kyoto.)

Awazu no Saburo : Mazu mazu annai wo, mosozuru nite soro. (First of all, I shall ask my reception.)

Awazu no Saburo : Ika ni tare ka on iri soro. Tsukushi yori Awazu no Saburo ga mairi taru yoshi, sore sore sore on moshi sorae.

(Excuse me, could I have someone's help? Awazu no Saburo has just arrived. Would you please put me through?)

Kiyotsune's Wife : Nani, Awazu no Saburo to mosu ka, hito made mo aru maji, konata e maire.

(What? Did you say Awazu no Saburo? No reception is necessary. Come closer.)

Awazu no Saburo : Ya, kore wa on koe nite arige ni soro. Awazu no Saburo ga mairi te soro. (Oh, that voice is familiar to me. Awazu no Saburo has just arrived.)

Kiyotsune's Wife : Ikani Awazu no Saburo, ara mezurashi ya. Sate tada ima wa nani no tame no on tsukaizo.

(How unusual Awazu no Saburo is here. Now, what brought you here today?)

Awazu no Saburo : Kaku to mosan tame, kore made wa mairi te sorae domo, nani to moshi agu beki yaran. Zehi wo wakimaezu soro. (Although I have brought certain news to tell you here, I don't know how to say it. I don't know what to do now.)

Kiyotsune's Wife : Ara fushigi ya, nani tote mono woba mosade, samezame toha nakuzo. (How strange that you can't say anything but weep copiously.)

Awazu no Saburo : Menboku mo naki on tsukai nite soro. (This is a regretful mission for the messenger.)

Kiyotsune's Wife : Menboku naki towa, moshi gotonzei bashi ari keru ka. (Does regretful mean that Master Kiyotsune entered the priesthood?)

Awazu no Saburo : Iya gotonzei mo naku soro.

(No, he has not entered the priesthood.)

Kiyotsune's Wife : Sugi nishi Tsukushi no ikusa nimo, on-tsutsuga naki to koso kiki tsuru ni. (I heard that he was safe at the battle in Kyushu recently.)

Awazu no Saburo : Ksen nimo utare tamawazu soro. (No, he wasn't killed at the battle.)

Kiyotsune's Wife : Ksen nimo utare tamawazu, gotonzei mo naku wa, nani tote menboku mo naki towa mosu zo. (Although he survived the battle in Kyushu and he didn't enter the priesthood, why you said regretful.)

Awazu no Saburo : San zoro Tsukusi ewa kanai tamawazu, miyako ewa totemo kaeranu michishiba no, zohyo no te ni kakaran yori wato oboshimeshi sadame rare keru ka, Buzen-no-kuni Yanagi-ga-ura no oki nishite, fuke yuku tsuki no yobune yori, on-mi wo nage munashiku nari tamaite soro. (Although he certainly survived the battle in Kyushu, he must have decided to throw himself into the water from a boat off the shore of Yanagi-ga-ura in Buzen Province in the middle of a moonlit night instead of being killed by obscure common soldiers as he realized that he couldn't be able to return to Kyoto.)

Kiyotsune's Wife : Nani, mi wo nage munashiku nari tamai taru toya. Urameshi ya semete wa utare, moshi wa mata, yamoo no yuka no tsuyu tomo kiena ba, chikara nashi tomo omou beki ni. Ware to mi wo nage tamai nure ba, moshi wa kawarade onaji yo ni, meguri ya ou to tanome okishi, kotonoha made mo ima wa haya, itsuwari narikeru urameshisayo. Geni uramite mo sono kai no, naki mi to naru koso kanashi kere.

<p>(なんですって、身を投げ、亡くなられたと言うのですか。 ああ恨めしい。せめて討たれて、または病気のゆえに命を落とされたのならば、どうしようもないと思い切れるけれど、ご自分で身を投げてしまったとは。かねてよりの、再会の約束は偽りになってしまった。それを恨んでも、その甲斐もなくなってしまうとは、ああ何と悲しいことだろう。</p>	<p>(What!? Did he drown and killed himself...? What a reproachable thing he did! If he had died in a battle or of sickness, I could resign myself as it could not be helped. But, what the heck is that he drowned himself... His promise to return to me turned to be a falsehood. It is useless even if I criticize his dishonesty, as he is not in this world any longer. Oh, how sad it is.)</p>
<p>地謡：何事も儚(はかな)かりける世の習(ならい)。(万事が無常のこの世は、はかないものだ。)</p> <p>地謡：此の程は人目を包む我が宿の、人目を包む我が宿の、垣穂(かきお)の薄(すすき)吹く風の、声をも立てず忍び音(ね)に、泣くのみなりし身なれども、今は誰をか憚(はばかり)りの、有明の月の夜ただとも、何か忍ばん鵲(ほととぎす)、名をも隠さで鳴く音かな。／＼。(このところ、人目を避けるようにしてきた我が家の、垣根の薄(すすき)に忍びやかに吹く風のように、声も立てずに泣くばかりの身だったけれど、今はもう誰に遠慮することもない。忍び泣きなどするものか。有明月が残る夜明けまで、夜通し鳴くというほととぎすのように、清経の妻であることを隠すこともなく泣き明かそう。その名を隠すこともなく、泣き明かそう。)</p> <p>淡津三郎：御身を投げ給ひて後、船中を見奉(たてまつ)れば、肌の御守に、鬢(びん)の髪を遺し、置かれて候程に、これまで持ちて参りて候。(その後、船中を改めましたところ、形見として鬢の髪を残しておられましたので、これまで持って参りました。)</p> <p>清経の妻：これは中将殿の黒髪かや。見れば目も眩(くら)れ心消え、猶も思(おもい)の増(まさ)るぞや。見る度(たび)に心づくしのかみなれば、うさにぞ返す本の社へと。(これは中将殿の遺髪ですか。見れば目も眩み、心も失せて、益々悲しくなるばかりです。見るたびに悲しみを増すお心遣い(尽くし/筑紫)の髪(神)だから、憂さ(うさ/つらさ)を紛らすように筑紫の宇佐(うさ)八幡宮にいらっしゃるはずのあなたにお返しします。)</p> <p>地謡：手向け返して夜もすがら、涙と共に思ひ寝の、夢になりとも見え給えと、寝られぬに傾(かたむ)くる。枕や恋を、知らずらん。／＼。(遺髪を宇佐八幡宮に送り返した後、夫のことが懐かしく、夜通し涙を流し、せめて夢の中にでも現れて下さいと祈りながら、寝つかれずに枕を傾ける。この枕が、恋しい心を亡き夫に知らせてくれるだろうか。)</p>	<p>Reciters：Nani goto mo hakana kari keru yo no narai. (It is way of the world that all things are uncertain.)</p> <p>Reciters：Kono hodo wa hitome wo tsutsumu waga yado no, hitome wo tsutsumu waga yado no, kakio no susuki fuku kaze no, koe wo mo tatezu sinobi ne ni, naku nomi narishi mi nare domo, ima wa tare wo ka habakari no, ariake no tsuki no yo tada tomo, nani wo ka shinoban hototogisu, na wo mo kakusade naku ne kana. ／＼. (I have avoided people's attention in this house recently. When I cried, I even killed my voice just as the wind quietly sweeping through stalks of silver grass growing by the fence. But now I will cry out loud all night long without hiding my status as Kiyotsune's wife like a little cuckoo that crows until the dawn when the pale morning moon hung in the sky. I will cry out loud without hiding my status.)</p> <p>Awazu no Saburo：On-mi wo nage tamai te nochi, senchu wo mi tatemasure ba, hada no on-mamori ni, bin no kami wo nokoshi, okare te soro hodo ni, kore made mocha te mairi te soro. (When I checked inside his boat after Master Kiyotsune threw himself into the water, I found a lock of his bound hair he left as a keepsake. Then I brought it here to you.)</p> <p>Kiyotsune's Wife：Kore wa chujo dono no kurokami kaya? Mireba me mo kure kokoro kie, nao mo omoi no masaru zo ya. Miru tabi ni kokoro zukushi no kami nareba usa nizo kaesu moto no yashiro eto. (Is this my master's hair? When I see this keepsake, I shall get dazzled, feel faint and my sorrow even will increase. "Each time I see it, I would be in a so pensive mood that I return it to its owner, who must now be enshrined near the deity of Usa Hachiman-gu in Tsukushi Province.")</p> <p>Reciters：Tamuke kaeshi te yo mo sugara, namida to tomo ni omoi ne no, yume ni nari tomo mie tamae to, nerarenu ni katamukuru, makura ya koi wo shirasu ran. ／＼. (After she returns his hair to Usa Hachimangu Shrine, she misses her husband and sheds tears through every night. She prays that he would appear to her at least in a dream with moving her pillow wondering if it let her beloved husband know her longing heart.)</p>
<p>2. 清経、妻の夢の中に現れる 清経の妻の夢に清経の亡霊が現れる。</p> <p><サシ></p> <p>清経：聖人(せいじん)に夢無し。誰あつて現(うつ)つと見る。眼裏(がんり)に塵(ちり)あつて三界(さんがい)が狭(すぼ)く。心頭無事にして一生広し。げにや憂しと見し世も幻。つらしと思う身も夢。いずれ跡有る雲水(くもみず)の、往(ゆ)くも還(かえ)るも閻浮(えんぶ)の故郷に、辿(たど)る心の儚(はかな)さよ。(聖人は夢など見ないというが、誰だって夢を現実と思いはしない。眼の中に迷妄の塵があれば、広大な三界も狭く感じる。心中に迷いがなければ人の一生も広大に感じられよう。まことに憂い深いと見た世も幻、また辛いと思うこの身も夢である。雲や水のように跡形のないものだと思つたつもりでも、この現世の故郷に心引かれたど</p>	<p>2. Kiyotsune Appears in His Wife's Dream The spirit of Kiyotsune appears in Kiyotsune's wife's dream.</p> <p><Sashi></p> <p>Kiyotsune：Seijin ni yume nashi. Tare atte utsutsu to miru. Ganri ni chiri atte sankai suboku, shintou buji ni shite issho hiroshi. Geni ya ushi to mishi yo mo maboroshi. Tsurashi to omou mi mo yume. Izure ato aru kumomizu no, yuku mo kaeru mo enbu no kokyo ni, tadoru kokoro no hakanasa yo. (While saints are said never to indulge themselves in dreams, even ordinary people do not take a dream as a real life. If you have a dust of delusion in your eye, even the the three realms of existence seems small. On the contrary, even the tiny space seems enormous without delusion in your hearts. Likewise, the world apparently filled with wistfulness is also a dream, while our suffering body is just illusions. Even though I thought I'd found out that the life was as transient as clouds and water, I am still attracted by my home in</p>

り着くわが心の何とはかないことか。)	this world and wandering in a dream. How fragile my mind is.)
清経 ：「うたた寝に恋しき人を見てしより、夢てふものは頼み初(そ)めてき」(「転寝に恋しい人の夢を見て以来、会いたくなると夢を頼みにするようになってしまった」・・・[小野小町作、古今集])	Kiyotsune : "Utatane ni koishiki hito wo miteshi yori, yum echo mono wa tanomi someteki" ("I started to rely on such a transient dream since I dreamt of my lover while dozing."...[By Ono no Komachi in Kokin-waka-shu])
清経 ：いかに古人(いにしえびと)、何とてまどろみ給ふぞ。清経こそこれまで参りて候へ。 (その古歌の如く) 懐かしい妻よ、どうしてまどろんでいるのか、今清経が来たのだ。)	Kiyotsune : Ikani inishiebito, nani tote madoromi tamo zo. Kiyotsune koso koremade mairi te sorae. (Oh my dear wife! Just like in this poem, why are you dozing? Here is your husband, Kiyotsune.)
清経の妻 ：不思議(ふしぎ)やな、まどろむ枕に見え給うは、げに清経にてましませども、正(まさ)しく身を投げ給えるが、夢ならでいかが見ゆべきぞ。 (不思議なことに、ほんの少しまどろむ枕に見え給うのは、紛れもない清経殿の姿。確か身投げなされたので、夢でなくてはお会いするはずもない。) よし夢なりとも御姿(おんすがた)を、見(み)みえ給うぞ有難(ありがた)き。さりながら命を持たで我と身を、捨てさせ給う御事は、偽(いつわり)なりける予言(かねこと)なれが、唯怨めしうこそ候へ。 (たとえ夢であろうとも、お姿を見せて下さったのはありがたいこと。しかしながら御寿命を全うせず、我とわが身をお捨てになったのは、私に偽りの約束をなさったということで、ただ恨めしいばかりです。)	Kiyotsune's Wife : Fushigi yana, madoromu makura ni mie tamo wa, geni Kiyotsune nite mashimase domo, masashiku mi wo nage mataeru ga, yume narade ikaga miyu beki zo. (How mysterious that Master Kiyotsune appears by the pillow which I'm drowsing with, since he was supposed to throw himself into the water. Thus it is impossible to see him other than in a dream.) Yoshi yume naritomo on-sugata wo mimie tamo zo arigataki. Sari nagara inochi wo motade ware to mi wo, sute sase tamo on-koto wa, itsuwari narikeru kanekoto nare ga, tada urameshyu koso sorae. (Even if this is just a dream, I am so grateful that he has appeared. However, you gave up your life before completing the given life, which means you made a false promise to me. Then I just feel resentful about your falsehood.)
清経 ：さやうに人をも宣(のたま)はば、我も怨(うら)みは有明の、見よとて贈りし形見をば、何しに返し給ふらん。(そんなふうに私のことを言うのなら、私にも恨みはある。近くに置いて欲しいと贈った形見を、どうして返してしまわれたのか。)	Kiyotsune : Sayo ni hito womo notamawa ba, ware mo urami wa ariake no, myo tode okuri shi katami woba, nani shi ni kaeshi tamo wan. (If you blame me as such, I too resentful about you. Why did you return the lock of my hair I left as a keepsake, wishing you to keep it with you?)
清経の妻 ：知らずや形見を返すとは、思ひ余(あま)りし言の葉の、見る度に心づくしのかみなれば。(形見を返したのは、思いあまってのことですよ、その時「見るたびに思いが増し、心が乱れる髪だから」と詠んだ歌のように。)	Kiyotsune's Wife : Shirazu ya katami wo kaesu towa, omoi amari shi koto no ha no, miru tabi ni kokoro zukushi no kami nareba. (Don't you realize that I returned it because seeing it was too much to bear as I composed a poem, "Since the hair increases my pensiveness whenever I see it," when I returned the lock of your hair?)
清経 ：うさにぞ返す本の社にと、再び贈る黒髪の、厭(あか)ずは留(と)むべき、形見ぞかし。 (憂さ[うさ/つらさ]を紛らすようにと宇佐(うさ)八幡宮に返してしまった髪を、もう一度送るので、厭きずに形見として手元において欲しいのです。)	Kiyotsune : Usa nizo kaesu moto no yashiro ni to, futatabi okuru kurokami no, akazu wa tomu beki, katami zo kashi. (You returned the lock of my hair to Usa Hachimangu Shrine for diversion. Then I send my hair to you again wishing that you keep it close to you.)
清経の妻 ：愚かと心得給へるや。慰みとての形見なれども、見れば思ひの乱れ髪。(それはお心得違いというものです。心を慰めるための形見とおっしゃいますが、見ればいっそう思いが乱れるのです。)	Kiyotsune's Wife : Oroka to kokoroe tamaeru ya. Nagusami tote no katami nare domo, mire ba omoi no midare gami. (You don't understand my heart. Although you say it is a keepsake to comfort my heart, seeing your hair disturbs me even more.)
清経 ：分きて贈りしかひもなく。形見を返すはこなたの怨。(わざわざ送った甲斐もなく、形見を返したことは、私にとっての怨み。)	Kiyotsune : Waki te okuri shi kai mo naku, katami wo kaesu wa konata no urami. (I reproach you for returning my hair without respecting my feelings of sending it to you.)
清経の妻 ：我は捨てにし命の怨。(私は命をお捨てになったことを恨み、)	Kiyotsune's Wife : Ware wa sute nishi inochi no urami. (I blame you for killing yourself.)
清経 ：互いに唧(かこ)ち、唧(かこ)たるる、(互いに恨みを語り、恨みを語られる。)	Kiyotsune : Tagai ni kakochi, kakotaru, (We blame and be blamed each other,)
清経の妻 ：形見ぞつらき、(形見があるのが、かえって辛い。)	Wife : Katami zo tsuraki, (The existence of a keepsake rather increases the heart ache.)
清経 ：黒髪の、(この黒髪は、)	Kiyotsune : Kurokami no, (This painful black hair ...)
地謡 ：怨をさえに云ひ添えて、／＼、くねる涙の手枕(たまくら)を、並べて二人が、逢ふ夜なれど、怨むれば独寐(ひとりね)の、臥(ふ)し臥(ぶ)しなるぞ悲しき。げにや形見こそ、なかなか憂けれこれ無くは、忘るる事もありなんと、思うも濡(ぬら)す袂(たもと)かな、／＼。(ただでさえ恨めしいのに、さらに恨み言が加わって、涙が止まらない。せっかく	Reciters : Urami wo sae ni ii soete, ＼／. Kureru namida no tamakura wo, narabete futari ga au yo naredo, uramure ba hitorine no, fushi bushi naru zo kanashiki. Geniya katami koso, nakanaka ukere kore naku wa, wasururu koto mo arinan to omou mo nurasu tamoto kana, ＼／. (Adding to my reproachful feeling, such blame increases my resentment and I cannot stop shedding tears. Even though we were supposed to pillow our heads on each

<p>手枕を交わして二人が逢う夜だったのに、恨み言が災いして、まるで一人寝のように背を向け合って眠るとは、悲しいことだ。まさに形見のあることで殊更に辛い。これがなければ、忘れることもあろう、そう思うと涙で袂がぬれてしまう。袂が濡れてしまう。)</p>	<p>other's arms tonight, we sadly turn our backs to each other just as if we were sleeping alone owing to our resentment. On account of such a remembrance, the pain rather increases. Without it, I can be free from the memory for a while. But the remembrance reminds me of him and brings me tears to wet my sleeve. 〳〵)</p>
<p>3. 清経の物語 清経は、自ら死を決意した経緯を語る。</p>	<p>3. Kiyotsune Tells His Story Kiyotsune narrates how he decided to kill himself.</p>
<p>清経：此上は怨を晴れ給へ。西海四海の物語申し候はん。(恨みをお晴らしなさい。死を選ぶに至った西方での出来事を、詳しく語って聞かせてあげるから。)</p> <p>清経：さても一門は、九州山鹿(やまが)の城(じょう)へも、敵(かたき)攻め来ると聞こえしかば、取る物も取り敢えず、高瀬船に取り乗り、夜もすがら、柳といふ處(ところ)に著(つく)く。(さて、わが軍が立て籠もった筑前、山鹿(やまが)の城にまでも、敵軍が押し寄せて来ると聞いたので、取るものも取りあえず、夜もすがら高瀬舟に乗って、豊前の国柳というところに着いた。)</p> <p>地謡：げにや所も名を得たる、浦は並木の柳蔭(やなぎかげ)、いとかりそめの皇居を定む。(そこはまさに名前通り、柳並木の浦で、その木陰にかりそめの皇居を定めた。)</p> <p>清経：それより宇佐八幡に、御参詣あるべしとて(その後、宇佐八幡宮に御参詣になり、)</p> <p>地謡：御幸をはやめ奉り、神馬(じんめ)七匹(しちひき)其他(そのほか)金銀(こんごん)種々(しゅじゅ)の捧(ささ)げ物、即ち奉幣(ほうへい)の為なるべし(八幡大菩薩への手向けの供物に、神馬七頭に加え、その他金銀、様々な捧げ物をしたのである。)</p>	<p>Kiyotsune : Kono ue wa urami wo hare tamae. Saikai shikai no monogatari moushi sorawan. (To solve your grudge, let me tell you why I decided to end my life through the story about the afares in western district.)</p> <p>Kiyotsune : Sate mo ichimon wa, Kyushu Yamaga no jo emo, kataki seme kuru to kikoe shikaba, toru mono mo tori aezu, takase-bune ni torinori, yo mo sugara, yanagi to iu tokoro ni tsuku. (We heard that the enemy would rush to attack the castle at Yamaga in Chikuzen Province where we were holding up. We therefore just took off with only the barest necessities to sail our small boats all night and arrived at Yanagi in Buzen Province.)</p> <p>Reciters : Geni ya tokoro mo na wo etaru, ura wa namiki no yanagi kage, ito karisome no kokyo wo sadamu. (That place truly represents its name, the bay with the line of willow trees. Under the trees, we established a temporary residence for the Emperor.)</p> <p>Kiyotsune : Sore yori Usahachiman ni, gosankei arubeshi tote, (After that, the Emperor would visit Usa Hachimangu Shrine to pray.)</p> <p>Reciters : Miyuki wo hayame tatematsuri, jinme shichi hiki sonohoka kongon shuju no sasagemono, sunawachi houhei no tame narubeshi. (The Emperor brought to offer seven sacred horses, gold, silver, and many other variables to the Great Bodhisattva Hachiman.)</p>
<p><以下省略></p> <p>清経の妻：猶も身の、恨みに似たる事なれども、さすがに未だ君まします、御代のさかえや一門の、果てをも見ずして徒に、御身一人を捨てし事、まことによしなき事ならずや。(こう申すと、なお私の恨みごとに聞こえるかも知れませんが、さすがにまだ天皇も在位なさり、その御治世の行く末や、平家一門の今後を見届けず、むなしく、お一人で身を捨ててしまわれたのは、なんとも理由の立たないことではございませんか。)</p> <p>清経：げにげに是は御理り、さりながら頼みなき世のしるしの告げ、語り申さん聞き給え。(確かにそれも道理であるが、もはや我が一門に見込みのない証ともいえるご神託があった。それを語ろう、よくお聞きなさい。)</p> <p>地謡：そもそも宇佐八幡に参籠し、様々祈誓怠らず、数の頼みをかけまくも、かたじけなけもみとしろの会式の内よりあらたなる、御声を出してかくばかり。(そもそも宇佐八幡に参詣し、さまざまの祈りを誠心誠意行い、数々の願い事をしたものの、おそれ多くも御宝殿の錦の帳とぼりの内より、あらたかなお告げが、次のように下された。)</p>	<p><Skip the following part></p> <p>Kiyotsune's Wife : Nao mo mino, urami ni nitaru koto naredomo, sasuga ni imada kimi mashimasu, midai no sakae ya ichimon no, hate womo mizu shite itazura ni, onmi hitori wo suteshi koto, makoto ni yoshi naki koto narazu ya. (If I say this, it might sound like my blaming you, but it is unacceptable to vainly give your life up in the throne of current Emperor before seeing the future of Emperor's reign and of the Heike clan.)</p> <p>Kiyotsune : Geni geni kore wa on kotowari, sarinagara tanomi naki yo no shirushi no tsuge, katari mosan kiki tamae. (Yes, your clame is resonable. However, an oracle was given, which could be a proof of our hopeless future in this world. Listen to me carefully, while I will tell you about it.)</p> <p>Reciters : Somo somo Usa-hachiman ni sanro shi, samazama kisei okotara zu, kazu no tanomi wo kake maku mo, katajike nake mo mitoshiro no kaishiki no uchi yori arata naru, on koe wo dashi te kaku bakari. (We visited Usa Hachimangu Shrine for prayer, devoted ourselves in making various requests. Despite our numerous sincere prayers, we received the oracle respectfully from the behind of embroidered silk curtain of the holy treasury of the shrine as follows.)</p>

淡津三郎：世の中の、うさには神もなき物を、何祈るらん、心づくしに。(この世の苦しみは宇佐の神でも救いの手を差し伸べることができないのに、この筑紫の地で心を尽くして何を祈ろうというのか)

清経：かやうに聞こえしかば、新中(ちう)納言取敢(とりあ)へず、(そのように聞こえたので、中納言殿は何はさておき、)

地謡：さりともと、思う心も虫の音も、弱り果てぬる、秋の暮れかな。

(たとえ今は辛くとも、そのうちに盛り返すと思っていたわが心も、虫の音とともに弱り果ててしまった秋の暮れであるよ。)

清経：さては、(そのままでは、)

地謡：佛神三宝(ぶつじんさんぼう)も、捨て果てたもうと心細(ぼそ)くて、一門は、気を失い、力を落として、足弱車(あしよわぐるま)のすごすごと、還幸(かんこう)なし奉る、哀れなりし有様。(神も仏も、三宝(仏法僧)も、我が一族をすっかりお見捨てになられたかと心細くなり、平家一門は皆、呆然と力を落とし、弱々しくすごすごと宇佐八幡宮より再び柳の御所へ、帝をお送り申し上げたことはまことに哀れな有様であった。)

<クセ>

地謡：かかりける所に、長門(ながと)の国へも、敵向(むこ)うと聞きしかば、又船に取乗りて、いづくともなく押し出(いだ)す。心の中(うち)ぞ哀(あわれ)なる。

(そのうちに、近隣の長門の国にも敵が向かったと聞き、また船に乗って、どこへ行くあてもなく漕ぎ出した。皆の心の内は本当に惨めであった。)

げにや世の中の、移る夢こそ真(まこと)なれ。保元(ほげん)の春の花、寿永(じゅえい)の秋の紅葉(もみじ)とて、散り散(ち)りになり浮む、一葉(いちよう)の舟なれや。柳が浦の秋風の、追手(おいて)顔なる跡(あと)の波。白鷺の群(むれ)いる松見れば、源氏の旗を靡(なび)かす、多勢(たせい)かと肝を消す。

(まさに世は、移ろうもの。保元の春の頃の栄華はすでに去った。この寿永の秋、一門は紅葉のように散り散りになってしまい、波に浮かぶ一枚の木の葉のような頼りない小舟に身を任せているからなのか、柳が浦を吹く秋風に立つ波すら追手のように思い、彼方の海岸に白鷺の群がる松を見ては、源氏の白旗をたなびかす大軍かとおのくばかり。)

ここに清経は、心に籠(こ)めて思ふやう。さるにても八幡(はちまん)の、御託宣(ごたけのたまひ)あらたに、心魂(しんこん)に残る理(ことわり)。まこと正直の、頭(こうべ)に宿り給ふかと、唯(ただ)一條(ひとすじ)に思ひ切り。(ここに至って清経は、心のうちで深く思いをめぐらせる。それにしても八幡大菩薩のあらたかなお告げとして心魂に残る道理を考えれば、まこと八幡大菩薩は正直な者へのみ宿り給い、驕れる平家はお守りいただけないのだ。一途にそう思い込んだ。)

清経：あぢきなや、とても消ゆべき露の身を。(どうすることもできない、いずれ消える定めにある露の身を。)

地謡：猶置(なおお)き顔に浮草の、波に誘われ船に漂(ただよ)ひていつまでか、憂き目を水鳥の、沈み果てんと思ひ切り、人には云はで岩代の、待つ事ありや暁の、月にうそむく気色にて、船の舳板(へ)

Awazu no Saburo : Yononaka no usa niwa kami mo naki mono wo, nani inoru ran, kokoro zukushi ni.

(Even the deity of Usa cannot give the hand of salvation for the suffering in this transient world, what are you devotedly praying for here in Tsukushi?)

Kiyotsune : Kayo ni kikoe shikaba, shin junagon toriaezu, (As he heard that, Chunagon first of all)

Reciters : Sari tomo to, omou kokoro mo mushi no ne mo, yowari hatenuru aki no kure kana.

(Despite the current sufferings, I have believed that my heart would regain its strength. But it finally weakens as the song of crickets fades at the end of autumn.)

Kiyotsune : Sate wa, (Is that so.)

Reciters : Butujin sanpo mo, sutehate tamo to kokorobosoku te, ichimon wa, ki wo ushinai, chikara otoshite, ashiyowa guruma no sugosugo to, kanko nashi tatematsuru, aware narishi arisama.

(As we thought even the deities and Buddha completely abandoned us, all the members of the Heike clan were staggered and lamely accompanied the Emperor back to his residence under the willow trees from Usa Hachimangu Shrine in pitiful manner.)

<Kuse>

Reciters : Kakari keru tokoro ni, Nagato no kuni emo, teki mukou to kiki shikaba, mata fune ni tori nori te, izuku tomo naku oshi idas. Kokoro no uchi zo aware naru.

(In time, we heard that our foe would head to Nagato Province nearby. We therefore embarked on boats and set sail with no destination in mind and feeling miserable from the bottom of our hearts.)

Geni ya yo no naka no, utsuru yume koso makoto nare. Hogen no haru no hana, Juei no aki no momiji tote, chiri jiri ni nari ukamu, ichiyō no fune nare ya. Yanagi-ga-ura no akikaze no, oite-gawo naru ato no nami, shirasagi no mure iru matsu mireba, Genji no hata wo nabikasu, tasei ka to kimo wo kesu.

(This world is truly transient. Our splendid flourish in the spring of Hogen-period has already become the past. Today, in the autumn of Juei-period, our clan is scattered about like fallen leaves. It is probably because we had to surrender to an uneasy, small boat, just as a leaf floated on waves, even the waves heightened by autumn winds traveling over Yanagi-ga-ura Bay looked like the foe chasing us. Finding a pine tree covered by egrets on the beach far away, we mistook it for a large army of Genji with white flags, and our heart trembled.)

Koko ni Kiyotsune wa, kokoro ni komete omou you. Saru nitemo Hachiman no gosentaku arata ni, shinkon ni nokoru kotowari. Makoto shojiki no, koube ni yadori tamo kato, tada hitosuji ni omoi kiri.

(Ruminating in his deep mind, I, Kiyotsune, take the oracle of the Great Bodhisattva Hachiman as unforgettable providence. I strongly believed that the oracle stay only in the mind of honest people but not give favor to the arrogant Heike people.)

Kiyotsune : Ajiki naya, totemo kiyu beki tsuyu no mi wo. (I cannot do anything, but my life would eventually disappear like a drop of dew.)

Reciters : Naookigao ni ukikusa no, nami ni sasoware fune ni tadayoi te itsumade ka, uki me wo mizudori no. Shizumi haten to omoikiri, hito niwa iwade iwashiro no, matsu koto ari ya akatsuki no, tsuki ni usomuku keshiki nite, fune hesaki ni tachiagari.

<p>いた)に立ち上(あが)り。 (なおも未練を持って、浮き草が漂っているように、船に乗りいつまでも波間に漂って辛い目を見るよりも、いっそ入水して果てようと決意し、素知らぬ様子で機会を待ち、ちょうど暁のころ、有明月を眺める素振りて船首に立った。)</p> <p>腰より横笛(ようじょう)抜き出し、音も澄みやかに吹きならし、今様(いまよう)を謡(うた)ひ朗詠(ろうえい)し、来し方行く末をかがみて、終(つい)にはいつかあだ波の、帰らぬは古(いにしえ)、止まらぬは心づくしよ。この世とても旅ぞかし。あら思ひ残さずやと。</p> <p>(腰より横笛を抜き出して、澄みやかな音色を響かせて吹き鳴らし、今様を朗詠し、来し方行く末を鑑みた。すべてはこの、はかない波のように消えていく。昔は返ることなく、悩みは尽きない。この世もまた、流転の旅だ。思い残すことなど何一つない。)</p> <p>よそ目にはひたふる、狂乱と人を見るらん。よし人は何とも、みるめをかりの夜(よる)の空。西に傾く月を見れば、いざやわれも連れんと、南無阿弥陀仏(なむあみだぶつ)弥陀仏(みだほとけ)。迎(むか)へさせ給へと、唯一声(ひとこえ)を最後にて、舟よりかっぱと、落ち汐(じお)の、底の水屑(みくず)と沈み行く、憂き身の果てぞ悲しき。</p> <p>(よそ目には、ただひたすら狂人と見えるかも知れないが、人からどう見られようと構わない。この仮の世の夜空、月は西へ沈み行く。それを見れば、さあ自分も月とともに西方浄土へ連れ立とうと気持ちが高まる。「南無阿弥陀仏弥陀如来、私を西さいほう方浄土にお迎え下さい」と、ただ一声を最期に、船より、かっぱと身を投げて引き潮に呑み込まれた。海底に沈んで、水屑となり果てた哀れな身の、何と悲しいことか。)</p>	<p>(Rather than leaving regret and floating on a boat like reed between waves to suffer hardship evermore in this world, I decided to cast myself into the water to end my life. So, I sought an opportunity with no emotion on my face and stood on the bow around the dawn, pretending to watch the morning moon.)</p> <p>Koshi yori yojo nuki idashi, oto mo sumiyaka ni fuki narashi, imayo wo utai roeishi, koshikata yukusue kagami te, tsui niwa itsuka adanami no, kaeranu wa inishie, tomaranu wa kokoro zukushi yo. Konoyo totemo tabi zo kashi. Ara omoi nokosa zu yato.</p> <p>(Taking out a flute from my waist, I played it making clear sound that travels over the ocean, and chanted an imayo poem. Thinking of the way I came and the way I go, everything is doomed to vanish just like a fragile wave. What won't come back is the past and what won't end is the distress. This world is also just a part of the journey. I have nothing to regret in this world.)</p> <p>Yosome niwa hitafuru, kyoran to hito ya miru ran. Yoshi hito wa nani tomo, mirume wo kari no yoru no sora. Nishi ni katamuku tsuki wo mire ba, iza ya ware mo tsuren to, namuamidabutsu mida-hotoke. Mukae sase tamae to, tada hito koe wo saigo nite, fune yori kappa to, ochijio no, soko no mikuzu to shizumi yuku, ukimi no hate zo kanashiki.</p> <p>(Although others may think me insane, I do not care how others judge me. Seeing the moon setting in the west in the nocturnal sky in this temporary world, I felt an urge to go to the Pure Land in the West with the sinking moon. "Nam-amidabutsu Mida-nyorai. Please give me your mercy to welcome me to your Pure Land in the West." With this last phrase, I threw myself from the boat and sank to the bottom of the sea, being swallowed by the ebbing tide. How miserable I was, who became a pitiable, useless after being cast upon the water!)</p>
<p>4. 修羅道の苦しみと弔いの有難さ 清経は、戦いに明け暮れる修羅道の苦しみを表すも、最後は念仏の功德に救われ、成仏する。</p> <p>清経の妻：聞くに心もくれはどり。浮寝(うきね)に沈む思の海の、怨めしかりける契(ちぎり)かな。(お話を聞けば、目の前は真っ暗になり、この世に残って悲しみに沈み、流す涙は雨と注ぐ。何と恨めしい夫婦の契りでしょうか。)</p> <p>清経：謂(い)うならく、奈落もおなじ、うたかたの、哀れは誰も、異(かわ)らざりけり。(言われているように、奈落(地獄)の底も現世も同じこと、この世のはかない哀れさは誰であっても変わりはない。)</p> <p>清経：さて修羅道におちこちの。(さて修羅道に堕ちれば、あたり一面の)</p>	<p>4. Suffering in the Realm of Asura and Kiyotsune's Thankful Salvation Kiyotsune expresses his sufferings in the realm of Asura where he spends his days in battle. He is however saved by the merit of the invocation of the Buddha's name and has become a Buddha at the end.</p> <p>Kiyotsune's Wife : Kiku ni kokoro mo kureha dori. Uki-ne ni shizumu omoi no umi no, urameshi kari keru chigiri kana. (Listening to your story, my heart is covered in darkness. I remain in this world to sink in sorrow, and the rain of tears pours around my distressed self. What a reproachful matrimonial bond ours is.)</p> <p>Kiyotsune : Iu naraku, naraku mo onaji utakata no, aware wa tare mo, kawara zai keru. (As it has been said, the hell and this world are of the same nature in terms of the pitiful transience for everyone.)</p> <p>Kiyotsune : Sate shurado ni ochi kochi no, (When I fell into the realm of Asura, all around me,)</p>

<p><キリ> 地謡：さて修羅道におちこちの、たつきは敵、雨は矢先、月は清剣(せいけん)、山は鉄城(てんじょう)。雲の旗手(はたて)を衝(つ)いて、きょう慢の剣(つるぎ)を揃へ、邪見の眼(まなこ)の光。(さて修羅道に堕ちれば、あたり一面の立木はみな敵に変わり、雨は矢先となって降りかかり、大地は鋭い剣、山は鉄の城と化す。雲の旗をなびかせて楯を突き、驕慢の心で鍛えた剣を揃え、眼には邪見の光が宿る。) 愛欲貪痴痴(あいよくとんにち)、通患道場(つうげんだうじゃう)、無明も法性(ほっしょう)も、乱る敵(かたき)、打つは波、引くは潮(うしお)。これまでなりや。 (人間の持つ、愛執・欲念・貧着・瞋恚(しんに)・愚痴などの煩惱も、悟りの真如も、迷い(無明)も悟り(法性)も入り乱れて、波が打ち寄せ、潮が引くような有様で、惨状を呈する。西海・四海(九州・瀬戸内)の因果や、修羅の苦しみを受ける様子を見せて後、もはやこれまでと去る。) 真(まこと)は最後の十念(じゅうねん)乱れぬ、御法(みのり)の船に、頼みしままに疑いもなく、げにも心は清経が、げにも心は清経が、仏果を得しこそ、有難けれ。 (本当に最期に乱れない心で唱えた十度の念仏の功德を受けて仏法の船に乗り、心も清らかになった清経が、仏の救いを得た。それは、まことに有難いことであった。)</p>	<p><Kiri> Reciters : Sate shurado ni ochi kochi no, Tatsuki wa kataki, ame wa yasaki, tsuki wa seiken, yama wa tenjo. Kumo no hatate wo tsui te, kyoman no tsurugi wo soroe, jaken no manako no hikari. (When I fell into the realm of Asura, where all the trees surrounding me turned into foes, rain turned into arrows falling on me from the sky, the earth became sharp swords, and a mountain transformed into an iron castle. The soldiers trailed flags of clouds, grounding their shields, and lined their swords hardened by their arrogance with their eyes glared with evil.) Aiyoku tonnichi, tsugendjo. Mumyo mo hossho mo, midaruru kataki. Utsu wa nami, hiku wa ushio, kore made nariya. (Human's earthly desires of attachment, acquisitive mind, dissatisfaction, anger, and moaning; these foolish illusions and the truth of enlightenment engage in melee and attack each other just as waves repeatedly beat you. I showed you my suffering in the realm of the Asura, in which I reaped my karma for being involved in the naval combat in the Western Seas (in Kyushu and Setouchi). But my suffering has ended now. I shall bid farewell to you.) Makoto wa saigo no junen midare nu. Minori no fune ni, tanomishi mama ni utagai mo naku, genimo kokoro wa Kiyotsune ga, bukka wo eshi koso, arigata kere. (Since he calmly repeated the invocation of Buddha's name in his last moment ten times, he was allowed to board the boat of buddhahood to Paradise. Led by the virtue of his purified heart, Kiyotsune has attained the salvation of Buddha.)</p>
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[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.)

後 見 (こうけん)：舞台の後方に控え、能や狂言の進行を見守る人。シテと同格もしくはそれ以上の芸歴や実力を持つ人が勤める。

(**Kohken**: Attendant on actors on the stage not only to fix costumes or to prepare stage properties but also to watch over the progress of performance.)

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))

修羅物(しゅらもの)：江戸時代の正式な上演形式である「五番立」に従って、能の演目を内容別に「神・男・女・狂・鬼」の五種類に分けたときに、二番目に演じるべきとされた曲のこと。戦とともに一生を送り、死後、修羅道に堕ちたとされる武者の姿が描かれることが多い。修羅とは阿修羅の略であり、仏教の世界観では修羅道は常に戦いの続く世界とされる。「二番目物」ともいう。

(**Shuramono** : In the official performance style of the Edo era, five Noh plays were performed in one day in the sequence of “shin [deity]”, “nan [man]”, “nyo [woman]”, “kyo [madness]”, and “ki [demon]”. Shuramono corresponds to “nan” which portrays a warrior who lives off his lifetime of battle and falls into the Asura realm, a world of eternal struggle in Buddhist philosophy, after his death. Shuramono is also known as “nibanme mono [the second-group plays]”.)

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-yaa-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.

名ノリ：能、狂言で舞台に登場した人物が、自己紹介や場面設定などをする事、またはその部分の小段。「名乗り」「名宣」とも書く。

(**Nanori** (name-saying) is the part or shodan of a Noh or Kyogen play in which the performers introduce themselves and offer an explanation of the setting.)

名ノリ笛 (なのりぶえ)：一曲の冒頭、ワキの登場に際して奏する笛のこと。ワキの役柄やワキツレの有無によって真・行・草の三種類があり、ワキが舞台に出て止まる時の「寄せ笛」が異なる。脇能以外では、登場してすぐ名ノリを謡う場合のみ奏し、ワキが他の役を先立てて登場する場合には吹かない。

(**Nanori-bue** Music played on the flute at the beginning of a song or when the Waki (supporting) actor enters the stage. Three types of Nanori-bue, “shin”, “gyo” and “so”, are used depending on the role of the Waki and whether he is accompanied by a waki-tsuredo actor. Other than in waki-noh, Nanori-bue is performed only when the waki recites a short vocal of self-introduction as he comes on stage, not when he accompanies another performer.)

ク リ：能の一曲を構成する小段の名称のひとつ。導入歌の役割を持ち、本格的な能の謡は「クリ」「サシ」「クセ」と続いていく構成をとる。普通は数句からなり、調子を引き立てて流れるように謡われる。

(**Kuri** : Kuri is one name of shodans [modules] that comprise Noh chants, and it acts as the introductory vocals of a Noh performance. The authentic Noh performance consists of Kuri, Sashi and Kuse, in that order. Commonly Kuri is made up of numerous smaller segments, and sung rhythmically and frantically.)

サ シ：能の一曲を構成する小段の名称のひとつ。シテの登場や「クセ」の前にあることが多く、風景や心の内などが謡われる。複雑な節はなく、拍子に合わせずにさらさらと謡われる。

(**Sashi** : Noh chants are made up of numerous shodans [modules]. Sashi is one name for shodan. They are usually sung before the entrance of the Shite or before kuse, and contain lyrics about the scenery or inner thought of the performer. The verses are uncomplicated and sung out of rhythm.)

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「上ゲ端〔上羽〕（あげは）」と呼ぶ。この上ゲ端が2回出てくる長いものを二段グセ、上ゲ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 (module). 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 tsuredo 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.)

ワ カ：能の一曲を構成する小段の名称のひとつ。舞の直後に謡われる。五七五七七の和歌（短歌）の形をしているのが正格だが、そうでないものも多い。ワカの第一句が舞の前に謡われることもあるが、それもワカに準じて扱われている。

(**Waka** : Noh plays are made up of numerous segments, and Waka is one name for these segments. Waka are typically sung right after dance segments. They are traditionally structured in 5-7-5-7-7, like Waka (tanka), but there are exceptions. The first syllable of the Waka may also be sung before the dance, depending on the type of Waka.)

キ リ：能一曲の最後の部分をさし、「キリの謡」というように使う。また、一日の番組の最後に置かれる「切能（五番目物）」を略して「キリ」ということもある。Kiri (キリ)

(**Kiri** : The final part of Noh play, denoted as “kiri-no-utai (final vocals)”. It can also correspond to kiri-Noh (goban-me-mono), the last performance in the day's program.)