

Japanese 100b: *Kakitsubata* 杜若

INTRODUCTION:

Underlying the Noh play *Kakitsubata* is the medieval understanding of *Ise monogatari* 伊勢物語 (Tales of Ise) which assumed that the *mukashi otoko* 昔男 (the man of old) mentioned at the beginning of many episodes was in fact the poet Ariwara no Narihira. *Kakitsubata* focuses on the supposed relationship that Ariwara no Narihira had with Fujiwara Takako (or Takaiko) 藤原高子 (842-910), better known as Nijō no Kisaki 二条后 (the Empress of the Second Ward). Takako was the niece and adopted daughter of the first Fujiwara regent, Yoshifusa, and at age 24 became the junior consort (女御 *nyōgo*) of Emperor Seiwa. Headnotes and interpolated comments to *kotobagaki* 詞書 (prose introductions) in *Kokinshū* and *Ise monogatari* were the initial sources; by the late Heian period the basic "facts" of the story were understood as follows. In *dan* (段 episode) 1 Narihira goes through his coming of age ceremony (*genpuku*), wearing a courtier's cap (*kamuri* or *kaburi*) for the first time. He then sets off to go hunting on his estate in Kasuga, where he has his first erotic dalliance with a pair of beautiful sisters. By *dan* 5 he is in the midst of his affair with Takako: we are told that that at a time when Takako was not yet the consort of Seiwa and was living with her aunt (the Empress of the Fifth Ward, Fujiwara Junshi), Narihira took to visiting her through a break in the house's earthen wall. In *dan* 6 he abducted her, but her two brothers Mototsune and Kunitsune came after them, and took her back. In *dan* 4, Narihira laments his lost love with the poem "tsuki ya aranu," and in *dan* 7, Narihira decides "to travel to the Eastern provinces because living in the capital has become painful" (京にありわびて東にいきけるに *kyō in ariwabite Azuma ni ikikeru ni*).

This "self-exile" in the company of a few close friends was understood quite early on in the history of the reception of *Ise monogatari* to have been undertaken because he was in disgrace with the powerful Fujiwara family. After traveling along the beach between Ise and Owari (*dan* 7), and past Asama Mountain in Shinano province (*dan* 8), in *dan* 9 Narihira arrives at Yatsunashi 八橋 (Eight Bridges) in Mikawa 三河 (Three Rivers) Province.

It is here that the story that forms the background for the Noh play *Kakitsubata* takes place. Inspired by the beauty of the *kakitsubata* blooming in the marsh beneath the bridges, Narihira composes a poem of longing for Takako, left far behind in Kyoto. In the play, the spirit of the *kakitsubata* iris appears to a travelling priest. She does so in order to tell the story of how Narihira composed the poem (to keep his memory alive) as well as to get help from the priest with a passionate attachment that is keeping her from achieving enlightenment.

As if the interwoven stories of the *kakitsubata* and Takako were not complex enough, *Kakitsubata* adds yet another dimension to the story, an allegorical and religious dimension that has its source in secret allegorical commentaries (*kochū*) on *Ise monogatari* that were developed in the Kamakura period. *Ise monogatari*'s episodic structure left a number of

gaping holes in the romantic narrative of Narihira and Takako. Besides attaching specific names to the generic "man" and "woman" in each episode, and elaborating specific details to fill in gaps in the narrative structure, commentaries such as *Gyokuden jinpi maki* (and its variant text *Ise monogatari engi*), *Ise monogatari zuinô* and *Waka chikenshû* went a step further, turning *Ise monogatari* into a complex religious allegory by interpreting Narihira's role as poet and lover in terms of the *honji suijaku* 本地衰弱 theory of hypostasis that kami were "manifest traces" (*suijaku*) of Buddhist deities who formed their "original ground" (*honji*).

According to *honji suijaku* theory, the Buddhist deities took the form of kami to prepare the Japanese so that they would be ready when the more advanced teachings of Buddhism entered Japan. Commentaries such as *Waka chikenshû*, strongly influenced by this kind of Shinto-Buddhist syncretism, employed *honji suijaku* theory to argue that the *honji* form of Narihira was the Bodhisattva of Song and Dance (*Kabu no Bosatsu*), whose poetry has the efficacy of sutras. In his *suijaku* form he was identified as the Kami of Yin/Yang (*In'yô no Kami*, the Kami of Harmonious Union), whose goal was to help those caught in the trap of earthly passions through enlightened sex. And ultimately Narihira was understood as none other than Dainichi Nyorai, the central Buddha in Shingon, the embodiment of the Absolute Reality (*shinmyo*, also translated as True Thusness) of the universe. The widespread medieval understanding of the ninth-century poet Narihira as actually a Buddhist/Shinto deity incarnate is central to any historicized understanding of *Kakitsubata*, which interweaves the story of the secular Narihira's rise and fall, with phrases and interpretations taken from secret allegorical commentaries that reveal Narihira's sacred nature as kami-bodhisattva-buddha. This dual portrait of Narihira as both secular and sacred is then woven into the third narrative strand mentioned previously: the passionate attachment and search for enlightenment of a *kakitsubata* iris.

#### **LINES:**

**You are responsible for the grammar/meaning of the following lines:**

- p. 259 [4-6]
- p. 259 [10], 260 [1-2]
- p. 260 [6-9]
- p. 261 [4-13]
- p. 262 [10-14]
- p. 263 [8-13]
- p. 265 [2-14]
- p. 266 [1-6] (concentrate on the *kakekotoba* links).

Make sure that you read the English translation of the lines that you aren't responsible for. Think about what the answers might be to the thematic questions below. AND READ THE FOOTNOTES IN THE TRANSLATION -- THEY WILL BE VERY HELPFUL IN UNDERSTANDING WHAT IS GOING ON!

**KEY WORDS:**

形見 *katami* -- a lover's memento; literally, "visible form." In other words a substitution for the absent lover who you still desire; often becomes an displaced object of passionate obsession.

色 *iro* -- color, passion, sexual allure; in Buddhist terms, it refers to the material qualities of things (what we sense) which often ensnare us into attachment to this world.

紫 *murasaki* -- literally reddish-purple color; through allusions to poetry and *Genji monogatari* it also signifies a passionate wife/lover. See also footnote 5.

心 *kokoro* –

- 1) In Buddhist terms, refers to the mind, or consciousness. To be *kokoro nashi* is to be insentient, to have no mental consciousness.
- 2) In aesthetic terms, to have *kokoro* is to have aesthetic sensitivity; to be *kokoro nashi* is to have no aesthetic taste.
- 3) The meaning of something. X といふ心はYです= The meaning of X is Y. In poetry, used to indicate semantic meaning as compared to diction (*kotoba* 言葉).
- 4) the spirit or essence of something (eg. 旅の心、春の心)

縁 *yukari/en* -- literally, "link" or "association"; to have an "en" or "yukari" to something is to be related in some way, whether by resemblance, affinity, blood, or marriage.

- 1) In Buddhist terms:
  - a) the fact that all things are interdependent and therefore "linked"
  - b) the "link" to Buddhism (or to a specific Bodhisattva) that the individual uses to grasp enlightenment.
- 2) In literary terms:
  - a) associations based on resemblance (縁語 *engo*), used to construct linked imagery in poems, especially in 連歌 *renga*.

跡 *ato* — A key word that in Noh functions to connect ruins with history. *Ato* originally meant the mark left behind by a passing person, animal, or object (a compression in the sand, footprint, track, trail, the wake of boat). From this sense of "something left in passing" it came to mean the traces left after someone or something had "passed away" (ruins, remains). In Noh plays *ato* is strongly tied to a particular understanding of historical time: how the past and present are interconnected through traces (physical ruins, poetry, marks of passionate attachment) which incite/become

sites for the reenactment of the past. The fading of memory, both individual and collective, is given inordinate emphasis in Noh: *ato* is often used to refer to the ruins of some historical site haunted by the shite because it marks some important event in their mortal lives that they cannot forget. As a ruin, it physically embodies the law of irreversible decline, it lingers on in the present, paradoxically, as a marker of irredeemable/irretrievable loss. When the shite appears at this site, it is often in an attempt to bring some important event of the past back to life, to revitalize a memory that is becoming ever more distant both in time and emotion.

本覚真如 *hongaku shinnyô*; "Originally Enlightened Absolute Reality." *Hongaku* refers to the idea that we are all innately (originally) enlightened, but lose that enlightenment when we are born into the material world where ignorance clouds our minds. Because of this original enlightenment, we are all potential Buddhas, but we have to practice Buddhist discipline to reacquire that enlightenment in this lifetime. Narihira, however, as a Bodhisattva incarnate retains his original enlightenment even in this material world.

#### THEMATIC QUESTIONS:

1) p. 259 [4-6] How does the opening travel poem function structurally (i.e. why are the names of places like Mino and Owari punned on here?). How is this priest's journey similar to Narihira's? What issues are raised about transience and the body which come up later? How do the themes of this poem relate to the "Tsuki ya aranu" poem?

2) p. 259 [10], 260 [1-2] The priest notes here that the flower is *kokoro nashi* but never forgets the time for her color. He then personifies her with the epithet "pretty faces." How does this set up the Kakitsubata's entrance?

3) p. 260 [6-9] Why does the Kakitsubata warn the priest not to compare her to other flowers? Why is she so special? What is ironic about her accusing him of being *kokoro nashi*?

4) p. 261 [4-7] After Narihira leaves Yatsushashi, to whom do his thoughts always return? How does this compare to the "karakoromo" poem? Does this seem odd to you?

[7-10] How is a parallel constructed (through *kakekotoba* pivots) between the kakitsubata's color and Narihira's poetry?

[11-13] What is the underlying allegorical meaning of this line -- i.e. what is Yatsushashi understood to stand for?

5) p. 262 [10-14] See footnote 14 for the original poem. Note the parallel between the

woman poet (who became a kakitsubata) and Narihira as the Bodhisattva of Song and Dance (歌舞の菩薩Kabu no Bosatsu) who became human. What do each leave behind? What does the *katami* left by the house signify? What does Narihira's poetry signify?

6) p. 263 [1-13] How is the Bodhisattva Narihira's path from the Capital of Tranquil Light parallel to the "real" Narihira's path? How are both paths identified as "sexual" in lines 11-13?

7) p. 264 [1-10] You aren't responsible for this in the Japanese, but in the English, how do the natural images of rising and falling reflect Narihira's changing fortunes in life?

8) p. 264 [11-14] Why does Narihira think of his wife when he sees the Kakitsubata (and therefore write the poem)? According to the Kakitsubata what is the most important story in *Ise monogatari*?

9) p. 265 [1-9] If the names and events have been disguised in *Ise monogatari*, what is the hidden truth? I.e. what is Narihira's true nature? What does he promise to all those women who have been "linked" to him through sex? How does this new revelation about Narihira change the meaning of the "tsuki ya aranu" poem?

10) p. 265 [11-14], p. 266 [1-6] The poem that was quoted partially on p. 262 is now given in full, albeit with a change in the last line (see also footnote 14). What seems to be the main theme of the completed "ue-okishi" poem? After line 12, how is this theme contradicted? Note that *ayame* is another kind of purple iris. How is the relation between two purple flowers (*ayame* and the Kakitsubata) now described? In the final lines, what happens to the *karakoromo* and the Kakitsubata's purple color? What might this signal in relation to her enlightenment?

### **KAKITSUBATA FOOTNOTES:**

1. [p. 259, line 2] Rakuyô: the Japanese name for an ancient Chinese capital. Here it used metaphorically to mean Kyoto.
2. [p. 259, line 5] *Ukine no mi no owari*; *ukine* can mean both "sad sleep" and "floating weed"; *mi no owari* indicates both "the body's end/ one's fate" and "Mino, Owari" two provinces in what are now Gifu and Aichi prefectures.
3. [p. 259, line 5] Mikawa (Three Rivers) is in the Eastern part of Aichi prefecture.
4. [p. 260, line 7] *Hitoshio* (one dip) is a term used in dyeing; here with *komurasaki* (deep purple) it literally means "a purple one dip deeper."
5. [p. 260, lines 7-8] See the meanings of *murasaki* and *yukari* under "key words" in the introduction. *Murasaki*, the color purple as well as the plant used to make purple dye, conventionally stands for relationships (*yukari*) because of poems 867 and 868 in the *Kokinshû*: *murasaki no/ hitomoto yue ni/ Musashino no/ kusa wa minagara/ aware tozo miru* (Because of that single stalk of purple, all the other grasses on the plain of Musashi seem much more dear) and *murasaki no/ iro koki toki wa/ me mo haru ni/ no naru kusaki zo/ wakarezarikeru* (When the *murasaki*'s hue is strong and deep, one can distinguish no other plant on the vast plain). The latter poem is attributed to Narihira, and appears in *dan* 41 with a headnote to the effect that Narihira's wife's sister had torn her husband's robe, and Narihira sent the poem to accompany a replacement. In the medieval commentaries, the approximate meaning of both poems was taken to be, "When the wife's passion (the *murasaki*'s color) is strong and deep, one looks on her relatives (*yukari*) with affection as well." According to various medieval commentaries, as well as the Muromachi renga handbook, *Renga yoriai* (Renga Linking), it was from these two poems that purple (*murasaki*) came to be the color associated with relationships (*yukari*). Here, however, the usual association is being denied: because the *kakitsubata*'s purple color is so deep, it is not to be thought of as related to other ordinary flowers.
6. [p. 260, lines 11-14, p.261, lines 1-2] This story and the poem are taken from *dan* 9 of *Ise monogatari*. The poem is also in the *Kokinshû* (410), where Ariwara no Narihira is given as the author. Narihira (825-880) was a famous poet, who became a much romanticized figure because he was popularly identified as "the man of old" in most of the *Ise monogatari* episodes. In *dan* 9 he leaves the capital, presumably in disgrace after having attempted to abduct his illicit lover Fujiwara Takako (842-910), who later became the consort of Emperor Seiwa. See intro to *Kakitsubata* and bio of Narihira in poetry section.
7. [p. 261, line 5] *Kokoro no oku fukaki* means both "deep into the heart(land) of the North" and "with a deeply hidden heart." The latter hints that Narihira's travels had deeper allegorical meaning. According to *dan* 14 and 15 in *Ise monogatari*, Narihira traveled on to Michinoku after leaving Eight Bridges.



- 8.[p. 261, lines 6-7] *Toriwaki kokoro no sue kakete omohiwatarishi yatsubashi*: puns on *kakete*: meaning "to hang (one's heart on)," and, in relation to the bridge, "to span"; and *watarishi* "(to think about) over a long period of time" and "to cross (the bridge)."
9. [p. 261, lines 7-8] The last two lines of the "*karakoromo*" poem. *Omofu* has been changed to *omohi* in order to create a pivot into *omohi no iro* (the color of passionate thoughts/yearning). Note the puns on Narihira (line 8) and Ariwara (line 10); how do they help link the *kakitsubata* to Narihira?
10. [p. 261, line 10] *Ato na hedate so, kakitsubata: hedate* (to screen off, stand between, estrange) is related to *kaki* (fence) hidden in *kakitsubata*. This line should be taken as a negative imperative (Do not do X to the *ato*, these *Kakitsubata*).
- 11.[p. 261, line 11] This simile of Narihira's divided thoughts points to the interpretation given in *Reizeikeryû Ise monogatari shô* that *Yatsubashi* (Eight Bridges) stood for the eight women whom Narihira could never bring himself to abandon and *Mikawa* (Three Rivers) represents the three women Narihira truly loved.
12. [p. 261, line 12] *Narenuru* ("to become familiar, soft from wearing") combined with *kokoro* (whose similarity of sound with *koromo* is played on throughout the play) here provides a gentle reminder of the "*karakoromo*" poem.
13. [p. 262, line 8] The *gosechi* dances were performed at the imperial banquet after the autumn harvest ceremony. Although usually performed by young girls, the *Muromachi* commentary *Ise monogatari nangichû* claims that Narihira was one of the dancers: "In the past, at the time of the *gosechi* dance for an abundant harvest, Narihira performed as one of the dancers, wearing a robe printed with moss fern (*shinobuzuri no omi no koromo*). In the midst of the dance...he dropped his dancing comb. *Nijô no Kisaki* saw this, and had someone replace it [in his hair]." This anecdote is used to explain how the sheltered *Takako* came to be attracted to Narihira. *Katagiri, Ise monogatari no kenkyû (shiryôhen)*, p. 466.
14. [p. 262, lines 10-12] *Ue okishi mukashi no yado no kakitsubata*: the quotation is a variation on the first three lines of *Gosenshû* 160 by *Yoshimine no Yoshikata* (d.947), sent to *Fujiwara no Katsumi*: *Iisomeshi/ mukashi no yado no/ kakitsubata/ iro bakari koso/ katami narikere* (Our first meeting at that house of old: the fence of iris, its color alone remains as a reminder). *Reizeikeryû Ise monogatari shô* quotes *Gosenshû* 160 as part of an explanation for how the *kakitsubata* came to be used as a memento; in the commentary the first line is given as *ue okishi* (planted and left) rather than *ii someshi*. There is a reply poem in *Setsugyokushû* (a personal poetry collection by *Sanjônishi Sanekata*, 1455-1537): *mukashi no/ iro ni idezu wa/ sore to miji/ itodo hedatsuru/ yado no mukashi o* (If this purple color no longer bloomed forth, you'd not remember, and more and more estranged from the house of old you'd become). The reply poem has a headnote that says the poem was recited by a woman in a dream, and an afternote that claims the woman became a *kakitsubata*.
15. [p. 262, line 12] *Kabu no Bosatsu*: according to the *Kunaichô Waka Chikenshû*, Narihira was a *Bodhisattva* of Song and Dance, as well as an incarnation of the *Batô Kannon* (馬頭観音 Horse-headed Kannon). *Katagiri, Ise monogatari no kenkyû*

(*shiryôhen*), p. 108. Frits Vos, following Takazaki Masahide, suggests that the first designation came about through an association of Ariwara the Middle Captain (Ariwara no Chûjô) with a *gongen* (temporary manifestation of a Bodhisattva) called "Ariyû no Chûjô," who was worshipped in the Kamakura period and earlier. Narihira's association with the Horse-headed Kannon came about because one of his other positions was the "Head (i.e., director) of (the Bureau of) Horses" (*uma no kami* 馬の頭), a designation that easily became Batô 馬頭, or "Horse-headed." See Vos, Vol I, pp. 103-104.

16. [p. 262, lines 12-14] The conventional associations (*engo*) of *koto no ha* (言の葉 word-leaf, word, poetry) include *sômoku* (trees and grasses), *tsuyu no megumi* (the dew of mercy), and *bukka* (the Buddhist fruit, i.e., enlightenment).

17. [p. 263, line 1] *Masse* (degenerate age): equivalent to *mappô*, "The Period of the Decline of the Dharma." A reference to the notion that for a 1000 years after the Buddha's death, people would be able to both understand and practice his teaching (The Period of the True Law); for the next 1000 years people would be able to understand but not practice (The Period of the Imitative Law); in the final period (which according to popular belief had begun in 1052 AD), people would not be able to understand or practice. This age of the "Decline of the Dharma" (*mappô*) was to last 10,000 years, until the Myukariku (future) Buddha came.

18. [p. 263, line 11-12] *Somo somo kono monogatari wa ikanaru hito no nanigoto ni yotte omohi no tsuyu Shinobu yama*: this line is based in part on a phrase from the medieval commentary Kunaichô *Waka Chikenshû*: "somo somo mazu kono monogatari wa ikanarikeru hito no nanigoto o sen toshite kakitarikeru mono zo" (Now, to begin with, who was it that wrote this story, and why did they write it?" Katagiri, *Ise monogatari no kenkyû* (*shiryôhen*), p. 105.

19. [p. 263, line 12] *Omohi no tsuyu*: literally "the dew of passion," a standard epithet playing on the similarity of tears and dew. The entire section from "*Shinobu yama*" to "*michi*," alludes to the first 2 1/2 lines of a poem found in *dan 15* of *Ise monogatari*: *Shinobu yama/ shinobite kayô/ michi mo gana/hito no kokoro no/ oku mo mirubeku* (Would there were a way to travel unobserved, secret as Mount Shinobu's name, for then your innermost heart I should see). The name of the province Michinoku is hidden in the last three lines. Translation modified from McCullough, *Tales of Ise*, p. 80.

20. [p. 263, line 14] This is an exact quotation of the opening lines of the first *dan* of *Ise monogatari*, Teika version: *mukashi otoko uikamuri shite Nara no kyô Kasuga no sato ni shiru yoshi shite kari ni inikeri. Uikamuri* literally means, "putting on the head for the first time." It refers to the coming-of-age ceremony for boys, *genpuku*, which occurred sometime between ages 10-15. The boy's hair was cut and tied in a topknot, a court cap (*kamuri*) was placed on his head, and he changed into adult clothes for the first time. From this point he was eligible for marriage. See McCullough, *Tale of Flowering Fortunes*, pp. 372-373, note 13. Kasuga (Spring Day) village was probably at the foot of Mount Kasuga in Nara, near the present Kasuganomura (see Vos, Vol. II, p. 65).

21. [p. 264, line 1] Emperor Ninmyô reigned from 833 through 850. The next few lines



are based on Reizeikeryû *Ise monogatarishô*: "In his 16th year, the second day of the third month of the 14th year of the Showa reign, he had his coming of age ceremony at Ninmyô's palace...on the third day he was sent as an imperial envoy to the Kasuga Festival" (Katagiri, *Ise monogatari no kenkyû (shiryôhen)*, pp. 293-4). According to McCullough (*Tale of Flowering Fortunes*, p. 400, note 45, and *Tales of Ise*, pp. 223-224), the Kasuga Festival was held twice a year, on the first day of the monkey in the 2nd and 11th months. The Kasuga Shrine was a tutelary shrine of the powerful Fujiwara family, located at the foot of Mt. Mikasa. It featured an imperial messenger or envoy who was usually a Fujiwara Middle Captain. Since the festival wasn't started until around 850, it is highly unlikely that the historical Narihira actually participated as a messenger – 850 was the last year of Emperor Ninmyô's reign, and Narihira would have been about 25 years old. It seems likely that the author of the commentary chose to send Narihira to this festival because the messenger was often a Middle Captain, and because Kasuga village was mentioned in the opening *dan* of *Ise monogatari*.

22. [p. 264, lines 6-8] *Ise monogatari dan 7*, *Gosenshû* 1353, by Narihira. The lines introducing the poem are a combination of the headnotes for *dan 7* and *8* in *Ise monogatari*. In the Noh version, *sugiyuki* (passing by) is replaced by *suginishi* (left behind). This change enables *itodoshiku* ("more and more") to apply to both *suginishi* (further and further left behind), and to *koishiki ni* (more and more deeply yearning).

23. [p. 264, lines 9-11] *Ise monogatari, dan 8*; *Shin Kokinshû* 903 by Narihira. Mount Asama is a still active volcano on the border of what is now Nagano and Gumma prefectures. *Mitogamu*, a difficult word, is now generally taken to mean "be in awe of, wonder at, appreciate." Reizeikeryû *Ise monogatarishô*, however, took *mitogamu* to mean "criticize" and interpreted the poem to mean, "My wretched love that burns like the smoke rising from Asama Peak in Shinano, why should people near and far criticize me for it?" Katagiri, *Ise monogatari no kenkyû (shiryôhen)*, pp. 306-8.

24. [p. 264, line 11] *Nao harubaru no tabigoromo*: another reworking of the "karakoromo" poem.

25. [p. 265, line 1] *Hito matsu onna*: from *Ise monogatari, dan 17*. Both *Waka Chikenshû* and Reizeikeryû *Ise monogatarishô* took this episode to refer to Ki no Arisune's daughter, who was supposed to have been Narihira's wife. Katagiri, *Ise monogatari no kenkyû (shiryôhen)*, pp. 157-8, 238, 324-6. Because one of the poems in *dan 17* refers to "cherry blossoms that have waited for one who comes but rarely in the year," she was given the nickname, "the woman who waits for her love." In the *issei* section of the Noh play *Izutsu*, the shite (Ki no Arisune's daughter) identifies herself by this epithet.

26. [p. 265, line 1] *Mono no yami*: from *Ise monogatari, dan 45*. See note 28 below.

27. [p. 265, line 1] *Tamasudare*: from *Ise monogatari, dan 64*. *Tama* (jewel) leads to *hikari* (light) which in turn leads to the fireflies (*hotaru*) and the firefly poem.

28. [p. 265, lines 2-3] From *Ise monogatari, dan 45*; *Gosenshû* 252 attributed to Narihira. Variation on a poem from *Ise monogatari, dan 45*; *Gosenshû* 252, attributed to Narihira.

*Yuku hotaru/ kumo no ue made/ imubeku wa/ akikaze fuku to/ kari ni tsugekose* (flying fireflies, if you intend to go above the clouds, of autumn breezes blowing tell the wild geese). According to the *Ise monogatari* headnote, "a certain man" composed this poem after hearing that a young girl had died of unrequited love for him. The wild geese, which in Japan leave in the spring and return in the autumn, are here used as a metaphor for the young girl, who has departed in the springtime of her life. The poem indicates Narihira's wish that, like the geese, she might return again now that it is autumn.

29. [p. 265, lines 3-4] From the Kariya *Ise monogatari zuinô*, in Yoshizawa, ed., *Mikan kokubun kochûshaku taiki*, vol. 8, p. 428. According to *Ise monogatari zuinô* the poem was composed by Narihira to comfort Ki no Arisune's daughter as she lay weeping beside his deathbed. The poem in full: *shiru ya kimi/ ware ni naremuru/ yo no hito no/ kuraki ni yukamu/ tayori aritowa* (Don't you know, my love, of my pledge that those in the world who have been intimate with me will not go onto darkness?). In the *Zuinô* context, the poem assures Ki no Arisune's daughter that because she has had sexual relations with Narihira, the first human patriarch of the tantric sect of I-se, she has achieved a "link" to a bodhisattva and enlightenment. In the context of the play, the poem serves as an introduction to the idea of Narihira as both the Kami of Harmonious Love (*in'yô no kami*) and an embodiment of Dainichi Nyorai.

30. [p. 265, line 4] *Ariake no hikari amaneki tsuki* (dawn's all-enlightening moon) pivots on *tsuki* into a full quotation of Narihira's famous poem from *dan 4* in *Ise monogatari*; *Kokinshû* 747, attributed to Narihira.

31. [p. 265, lines 8-9] A poem from the Chinese poetry collection *Hyakuren shôkai*.

32. [p. 265, line 12] *Iro bakari koso mukashi narikere*: a variation on the last two lines of the poem mentioned in note 14 above.

33. [p. 265, lines 13] The Man of Old is associated with the flowering orange tree (*hanatachibana*) in *dan 60* of *Ise monogatari*; *Kokinshû* 139. *Satsuki matsu/ hanatachibana no/ ka o kageba/ mukashi no hito no/ sode no ka zo suru* (The scent of flowering orange, whose blossoms await May to bloom, reminds me of the perfumed sleeves of a love of long ago.) A similar poem is to be found in *Shin Kokinshû* (#?): *Hototogisu/ hanatachibana no/ ka o tomete/ naku wa mukashi no/ hito ya koishiki* (Hototogisu, seeking the fragrance of the flowering orange, is it for a love of long ago that you cry?). The phrase *na o tomete* (retains the name) in the Noh play probably plays on *ka o tomete* (seeking the fragrance) from this second poem.

34. [p. 265, line 14] *Niohi utsuru*: *utsuru* means "to mingle" and "to fade, to change" and is an *engo* for *nioi* (fragrance, lustrous color). These lines are an allusion to Ki no Tsurayuki's comment in the kana preface to the *Kokinshû*: "The poetry of Ariwara no Narihira tries to express too much content (*kokoro*) in too few words (*kotoba*). It resembles a faded flower with a lingering fragrance." McCollough, trans., *Kokin Wakashû*, p. 7.

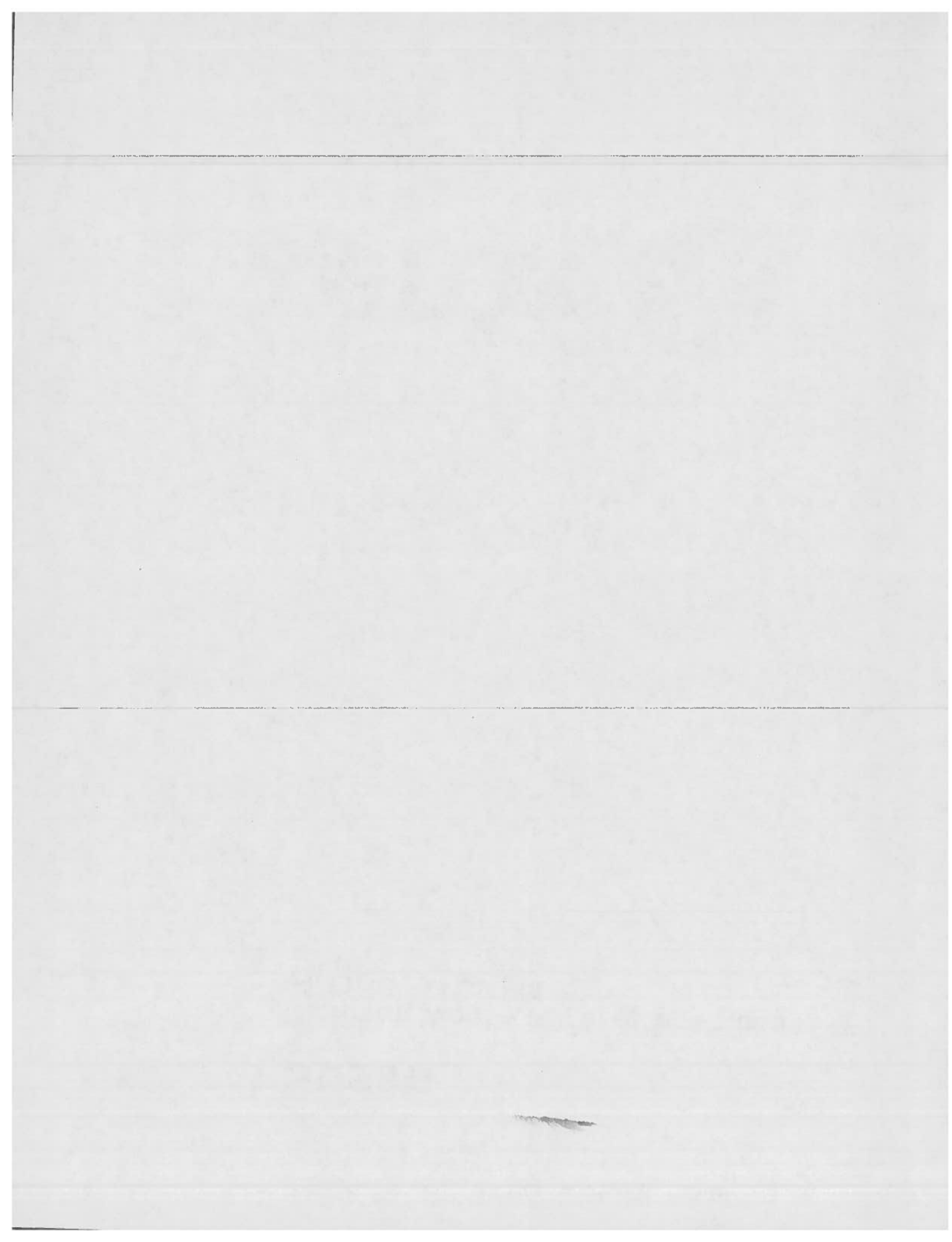
35. [p. 265, line 14] *Ayame no kazura*: the Ayame Festival (also called *Tango no Gosechi*, the modern "Boy's Day") was celebrated on the fifth day of the fifth month. In

order to ward off diseases likely to strike in the hot weather season, the aromatic leaves and roots of the ayame were used in a variety of ways, including as hair ornaments (*kazura*) for women, and stuck in the caps of men. From this custom, ayame came to have a renga association with *kazura*.

36. [p. 266, line 2] *Semi* (cicada) leads to *kara* ("shell" and "empty"); *kara* is in turn used as a pivot into *karakoromo* (the Cathay robe). The cicada's empty shell was seen as a symbol of transience.

37. [p. 266, line 4] *Asamurasaki*: this mention of pale purple brings the list of white images to an end. Purple clouds are said to transport Amida Buddha as he comes to welcome souls to his Pure Land Paradise.

38. [p. 266, lines 5-6] An allusion to a popular Buddhist psalm: "When one Buddha attains the Way and contemplates the realm of the Buddhist Law (Dharma), the grasses and trees and land will all become Buddha."



## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば 掛詞 Kakekotoba

「名ノリ」	name announcement segment (in prose)
しょこく 諸国	every country
いっけん 一見	a look
そう 僧	monk
そら 候ひ (4)	polite verbal; to be = MJ あります、おります
みやこ 都	the capital
らくやう 洛陽	a Chinese derived name for the capital
めいしょ 名所	famous places
きゆうせき 旧跡	old ruins, remains
のこ 残り (4)	to remain
つかまつ 仕り (4)	polite verbal; to serve; to do; to say
とおこく 東国	Eastern provinces
あんぎゃ 行脚	pilgrimage; trip
こころ 心ざし (4)	set your heart on; desire; see list of key words for 心
(1) p. 259 (4-6)	
あ うた 「上げ歌」	<i>ageuta</i> --- poetic meter chanted in a higher register (here describes the waki's travel)
ゆう 夕べ	evening
か まくら ▶ 仮り枕	lit. temporary pillows (see other meanings in photocopy of the <i>Iwanami Kogo Jiten</i> 岩波古語辞典 dictionary entry): ① ②
やど ▶ 宿	lodging; inn (see photocopy of dictionary for other meanings)
しゆく ▶ 宿	① posting station; inn along a main road ② constellation (星座 seiza、星宿 seishuku) related words: 宿世 sukuse, shukuse (previous existence) 宿世因縁 shukuse innen (karma) 宿命 shukumei (fate)

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば

★ 掛詞 Kakekotoba

あまた	many, often
<sup>か</sup> 変はり (4)	to change
<sup>おな</sup> 同じ (shiku adj.)	the same
▶★ 浮き (4)	to float, drift (see photocopy of dictionary)
▶★ 浮き根 <sup>ね</sup>	drifting root (see photocopy of dictionary)
▶★ 浮き寝 <sup>ね</sup> (下二)	to sleep (see photocopy of dictionary)
▶★ 憂し <sup>う</sup> (ku adj.)	to be sad (see photocopy of dictionary)
★ 身のおはり <sup>み</sup>	the fate (end) of the self / body
★ 美濃 <sup>みの</sup> 尾張 <sup>おわり</sup>	place names
<sup>みかわ</sup> 三河	place name (Three Rivers)
<sup>つ</sup> 着き (4)	to arrive
「 <sup>つ</sup> 着きセリフ」	arrival speech
<sup>いそ</sup> 急ぎ (4)	quickly; in a hurry
<sup>そら</sup> 候ひ (4)	polite verbal; to be = MJ あります、おります
程なし (ku adj)	no time at all
これなる	this X here, これにある、この
<sup>さわべ</sup> 沢辺	edge of the marsh
<sup>かきつばた</sup> 杜若	a kind of iris
<sup>いま</sup> 今	right now
<sup>さか</sup> 盛り (4)	to bloom
<sup>み</sup> 見え (下二)	can be seen (見ることができる)
<sup>たよ</sup> 立ち寄り	move closer
<sup>なが</sup> 眺め (下二)	take a good look; gaze at



(2) p. 259 (10), 260 (1-2)	Look up words in dictionary from here to <i>mondô</i> (p. 260 line 3)
「サシ」	prose narration
<small>こおいん</small> 光陰	literally, light and dark; here, days and nights
p. 260-(3)	
かほよぼな	literally, "pretty faced flower," another name for kakitsubata or any flower
やらん	Follows nouns or RT; a fixed phrase indicating speculation about hearsay (だろうか、なのかしら); used from Kamakura period onward
あら	exclamation
「問答」 mondô	spoken exchange
のうのう	phrase used to get someone's attention
おん	honorific suffix
<small>なに</small> 何しに	why; what for
<small>やす</small> 休らひ (4)	to rest
<small>たま</small> 給ひ (4)	polite verbal; ① as a verb-to grant, bestow; to go ② as a verbal suffix (お・・になる、ていらっしやる)
<small>おもしろ</small> 面白さ (noun)	fascinating; attractiveness

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば Kakekotoba

い 居 (上一)	to be (some place); to sit
さて	well then
いづく	what place
もう 申し (4)	(humble verbal) to say, ask; to call
(3) p. 260 (6-9)	
さすが	true
な お 名に負ひ (4)	to bear a name; be famous
ひとしほ	literally, "one dip" deeper, as in dyeing by hand
こむらさき	deep reddish purple (see list of key words in introduction)
なべて (adverb)	ordinary
ゆかり	to be related, have an affinity with (see list of keywords in intro)
とも	citational と plus も
なぞらへ(下二)	to compare
たま 給ひ (4)	polite verbal suffix
して	look up in Classical Japanese
とりわき	especially, (these) in particular
こころ 心な=心なし	see 心 on list of key words in introduction
りよじん 旅人	traveler
こか 古歌	old poem
よ 詠み (4)	to compose
かじん 歌人	poet
ことのは	literally, "leaves of words"; poetry
うけたまわ 承り (4)	humble verbal, to hear, receive

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば  
掛詞 Kakekotoba

たし	<i>look up in Classical Japanese</i>
伊勢物語	Ise Monogatari
Xに日はく	according to X; it is said in X (usually comes before quote)
やつはし 八橋	place name (Eight Bridges)
くもで 蜘蛛手	spider legs
わた 渡せ (下二)	to span
さわ 沢	marsh
おもしろ 面白し (ku adj.)	splendid, attractive
さみだ 咲き乱れ (下二)	bloom in profusion; in a tangle
もじ 文字	characters
く 句	line of poetry
おき (4)	to place
たび ころ 旅の心	spirit, essence of travel
からころも 唐衣	Chinese robe
★ 着 (上一)	to wear
★ 来 (kahen)	to come
★ 馴れ (下二)	① to become worn    ② to become intimate
★ 妻	wife, loved one
★ 褻	robe hem
<b>p. 261-(4)</b>	
★ 張り (4)	to stretch
★ 遙々	far distant
在原業平	Ariwara no Narihira (9 <sup>th</sup> c. poet)
は 果て	far reaches; end

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば 掛詞 Kakekotoba

くだ 下り (4)	to go away from the capital
(4) p. 261 (4-13)	
ことあたり 事新し (shiku adj.)	(here) worthwhile; interesting
かな	look up in Classical Japanese under か, かな
と 問ひごと	question; inquiry
のみ	only
なほしも	even (more); still (more); see <i>shi mo</i> in Classical Japanese
おくふかく (ku adj.)	deep into the center; the depths Note: 「おく」 also hints at Michinoku, where Narihira went after Yatsuhashi
みち 道	path
すから	continuously, MJ ずっと
すえ 末 (すゑ)	the far reaches; the depths (here the most profound part of his heart)
かけ (下二) [engo]	① to devote (thoughts) ② to hang/suspend (a bridge)
おも 思いわたり (4) [engo]	thoughts which cross/ span (time / space)
沢 (さわ)	marsh
蜘蛛手	spider-legs
いろ 色	color; passion
よ 世	this world
のこ 残し (4)	to leave behind
ぬし 主	the man; the writer
むかし 昔	the past
★ なり (4)	to become
★ なりひら 業平	name
かたみ 形見	see list of key words in introduction

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば 掛詞 Kakekotoba

★ あり (rahen)	to be, to exist
★ 在 <sup>ありはら</sup> 原	name
あと 跡	traces; remains or ruins; <i>see list of key words in introduction</i>
な…そ	<i>look up in Classical Japanese</i>
へだ 隔 <sup>へだ</sup> て (下二) [engo]	to separate from, screen off; to neglect, be estranged from
★ 垣 <sup>かき</sup> [engo]	fence
★ 杜 <sup>かきつばた</sup> 若	iris
沢 <sup>さわ</sup> 辺 (さわべ)	marsh edge
あさ 浅 <sup>あさ</sup> し (ku adj.)	to be shallow
ちぎ 契 <sup>ちぎ</sup> り (4)	to make a pledge (of love)
もの 物 <sup>もの</sup> ぞ	emphatic <i>mono</i> + emphatic <i>zo</i> indicates certainty (without doubt, must have)
とて (も)	even, even as...
かた 語 <sup>かた</sup> り (4)	to tell a story
くれ 暮 <sup>くれ</sup> (shimo 2)	as verb: to get late; to come to an end as noun: evening; lateness; end of the day
やがて (adverb)	quickly; soon
なれ (下二)	to become intimate; share feelings
いかに	= いかにも indeed; actually
なにごと	what (thing)
<b>p. 262-(5)</b>	
みぐる 見 <sup>みぐる</sup> 苦し (shiku adj.)	to be unsightly; poor and ugly
わらは	feminine I; me
いおり	hut
いちや 一 <sup>いちや</sup> 夜	one night

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば  
掛詞 Kakekotoba

あ 明かし	spend (the night)
うれ 嬉し (shiku adj.)	to be happy
まい 参り (4)	respectful or humble, visit, come, go
かむり 冠	cap
からころも 唐衣	Chinese robe
らん ご覧	honorific to look
ふしぎ 不思議	strange
いや 賤し (shiku adj.)	humble, lowly, lower class
しず ふしど 賤の臥所	dwelling place of a lower class person <i>fushido</i> literally means "sleeping place"
かかやし (ku adj.)	radiant, glowing
きぬ 衣	robe
すきびたい かむり 透額の冠	court cap
うけたまわ 承り (4)	humble; to hear
こはそも	= MJこれはいつたい; often appears with いかに、いかなる indicates strong surprise or wonder
いかなる	what, what kind
たかこ 高子のきさき	The daughter of Fujiwara Nagayoshi, became consort of Seiwa Emperor
とよ あかり ごせつ まいい 豊の明の五節の舞	The autumn harvest festival dance
かたみ 形見	memento; <i>see list of key words</i>
み そ も 身に添へ持ち (4)	keep close by (one's person), cherish
まずまず	for the time being
お 措き (4)	to leave aside
さてさて	well, well
おん <sup>み</sup> 身	self, person



(Verbs in RY)

かきつばた

杜若 Kakitsubata

★ かけことば  
掛詞 Kakekotoba

(5) p. 262 (10-14)

まこと	true, truth
せい 精	spirit, ghost
う お 植ゑ置き (4)	plant and leave (leave planted)
やど 宿	house
い 謂はれ	a reason
ごくらく 極楽	heaven
かぶ ぼさつ 歌舞の菩薩	the Bodhisattva of Song and Dance
げげん 化現	incarnation
よ お 詠み置き (4)	compose and leave behind
わか 和歌	waka poetry
みな	all
ほっしんせつぼう 法身説法	Dharma Body's explanations of Buddhist teaching
みょうもん 妙文	marvelous writings, i.e. Buddhist sutras
そうもく 草木	grasses and plants
つゆ 露	dew
めぐ 恵み	blessings
ぶつか 仏果	Buddhist fruit (enlightenment)
えん 縁	link (same kanji as ゆかり); see list of key words
とむ 弔らひ (4)	perform a ritual; to chant, intone
<b>p. 263-(6)</b>	
まっせ 末世	the last, degenerate age (see footnote 17)
きどく 奇特	miracle

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば  
掛詞 Kakekotoba

ただ 正し (shiku adj.)	exactly, precisely (here actually)
ひじょう 非情	non-sentient
か 交はし (4)	exchange
ほう 法	Dharma (Buddhist law)
こえ 声	voice, sound
ぶつじ 仏事	Buddhist ritual
なし (4)	to do, perform
むかしおとこ 昔男	the man of old
すがた 姿	form, figure
すなはち	none other than
ぼさつ	Bodhisattva
か 仮り	temporary
しゅじょう	ordinary mortal, common person
ほんじ じゃっこう 本地 寂光	"Original Ground of Tranquil Light"
みやこ	capital
い 出で(下二)	to depart, leave
あまね 普し (ku adj.)	widespread, universal
さいど 濟度	salvation
りしょう 利生	blessings
かな 奏で (下二)	to perform a ritual dance involving swinging and flipping the sleeves of one's robe
(6) p. 263 (8-13)	
「一セイ」	intro to dance segment
わか 別れ (下二)	to separate, part (from someone)

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば

★ 掛詞 Kakekotoba

★ あと	①after, afterwards    ②traces, remains
★ うら・み	① <i>ura</i> lining ② <i>mi</i> to see
★ うらみ	bitterness, regret
<small>そで</small> 袖 (そで)	sleeves
<small>かえ</small> 返し (4)	to flip, turn; to turn (back time); to make things go back to the way they were
ばや	look up in <i>Classical Japanese</i>
「イロエ」	dance segment
「クリ」	intro to narration of story ( <i>sashi</i> )
そもそも	phrase used to introduce something
<small>ものがたり</small> 物語	monogatari, tales
いかなる	what kind
なにごとによって	for what reason
<small>しのぶやま</small> ★ 信夫山	Mt. Shinobu; <small>しのぶ</small> can mean ①moss fern    ②here the kanji = faithful spouse
★ しのび (4)	cherish the memory of, recollect
★ しのび (上二)	to be secret
かよひ (4)	to visit a lover
みちしば	grassy path
はじめ	beginning
<small>おは</small> 終り	ending
「サシ」	story narration
<small>ういかむり</small> 初冠	first cap of manhood
<small>なら</small> 奈良	place name
<small>きょう</small> 京	capital

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば  
掛詞 Kakekotoba

かすが 春日	place name ("Spring Day")
さと 里	village
しり (4)	to own
よし	a reason (よしして= for that reason; because)
かり 狩	hunting
p. 264-(7)	
い 往に (nahen)	to go
にんみょうてんのう 仁明天皇	Ninmyō Tennō
ぎょう 御宇	reign
いと (adverb)	very
かしこく (ku adj.)	wise, benevolent
ちよく	order, command
うけ (下二)	to receive
おおうちやま 大内山	poetic name for the Imperial Palace
はるがすみ	spring mists
★ 立ち (4)	①to set out (for some place) ②to rise
やよい 弥生	the verdant month, the third month
はじ <small>かた</small> 初めつ方	towards the beginning (つ = particle の)
まつ 祭り	festival
ちよくし 勅使	imperial envoy
ゆる 許し (4)	to permit, allow
きみ 君	here, the emperor
めぐ 恵み	blessing; favor
ふか 深し (ku adj.)	deep, profound

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば 掛詞 Kakekotoba

ゆゑ	because (= MJゆゑ)
てんじょう 殿上	the court, palace
げんぶく 元服	ceremony to attain manhood by putting on the adult male court cap (ういかむり)
とうじ 当時	this time
れい 例	example, model
まれ 稀	rare
「クセ」	chorus takes over as <i>shite</i> dances, evoking the story through movement
★ ひとたび	① one time      ② hito = person, tabi = journey
さかえ (下二)	prosper
おとろへ (下二)	decline
ことわり	principle, moral
まこと	truth, reality
み 身	self, person
ゆくえ 行方	direction, fate
す どころ 住み所	place to live
もと 求め (下二)	to search for
あづま 東	Eastern Provinces
★ くも 雲	clouds
★ くものい	① cloud's movement, drifting      ② spider web
いせ 伊勢	place name
おわり 尾張	place name
うみずら 海面	ocean surface
なみ 波	waves
いとどし (shiku adj.)	more and more

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば Kakekotoba

<sup>す</sup> 過ぎ (上二)	to pass by
<sup>こい</sup> 恋し (shiku adj.)	longing, desire, love
うらやまし (shiku adj.)	to envy
★ かへり (4)	① to turn ② to return
ながめ (下二)	to gaze at
<sup>しなの</sup> 信濃	place name
<sup>あさま</sup> 浅間	mountain name
<sup>だけ</sup> 嶽	peak
くえ (下二)	to rise, billow
<sup>けむり</sup> 煙	smoke
<sup>いうげしき</sup> 夕景色	evening scene, view
おちこち	near and far
とがめ (下二)	here, to wonder at, talk about (usually, to criticize)
<sup>くち</sup> 口ずさみ (4)	recite, chant to oneself
なほ	still (further), ever (further)
<sup>たびごろも</sup> 旅衣	travel robe
<sup>みかは</sup> 三河	place name
<sup>つ</sup> 着き (4)	to arrive
<sup>さわべ</sup> 沢辺	marsh edge
★ <sup>にほ</sup> 匂ひ (4)	① to smell fragrant ② lustrous, lovely
むらさき	purple
ゆかり	to relate, link
<sup>つま</sup> 妻	wife
<sup>おも</sup> 思ひ (4)	to think, feel



## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば 掛詞 Kakekotoba

い 出で(下二)	to depart, leave
みやこびと	man from the capital
しかるに	However, yet
しな 品	events, episodes
おお 多し (ku adj.)	many
ながら	<i>look up in Classical Japanese</i>
そこ 底ひ	the bottom
ちぎ 契り (4)	to pledge love
<b>p. 265-(8)</b>	
かずかず	numberless
な 名	name
か 変へ (下二)	to change
ま 待ち (4)	to wait
ものや 物病み	love sick
たますだれ 玉簾	jeweled curtain
<b>(7) p. 265 (2-14), 266 (1-end)</b>	
ひかり 光	light
みだ 乱れ (下二)	to be tangled, mixed up
と 飛び (4)	to fly
ほたる 螢	fireflies
くも 雲	clouds
い 往に (nahen)	to go
あきかぜ 秋風	autumn breezes

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば  
掛詞 Kakekotoba

ふ 吹く (4)	to blow
★ かり	① (noun) geese    ② (adj. verb) temporary
あら 現はれ (下二)	to appear
しゅじょう 衆生	ordinary people
さいど 濟度	salvation
われ	myself, I
し 知り (4)	to know
いな 否	no, not
よ ひと 世の人	people of this world
くら 暗き	darkness
ゆ 行き (4)	to go
ありあけ 有明	dawn
ひかり 光	light
あまね 普く	widespread, universal
★ つき	① to arrive    ② the moon
はる 春	spring
むかし 昔	of old, past
ほんかくしんによ み 本覚真如の身	originally enlightened Absolute Reality; <i>see key words in introduction</i>
X の身を分け (下二)	to be an incarnation/incarnation of X
いんによう 陰陽	yin and yang
かみ 神	Shinto deity
い 言ひ (4)	to call
ただ	precisely, exactly
かやうに	in this way

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ かけことば

掛詞 Kakekotoba

うたが 疑ひ (4)	to doubt
かな 奏で (下二)	to perform a dance
「詠」	segment of Chinese-style Japanese poetry
かげん 花前	in front of the flowers
ちょう 蝶	butterfly
ま 舞ひ (4)	to dance
ふんがん 紛々	flakes, pieces
ゆき 雪	snow
りゅうしょう 柳上	willow
うぐいす	warbler
へんぺん 片々	bits, pieces
きん 金	gold
「序の舞」	slow-paced dance
「ワカ」	waka poem
う 植ゑ (下二)	to plant
お 置き (4)	to leave (behind)
ばかり	only, alone
「ワカ受ケ」	transition after waka poem
と 留め (下二)	retain, keep
はなたらばな 花橘	flowering orange tree
「ノリ地」	concluding chorus
にほ 匂ひ	fragrance, luster
うつり (4)	to fade
あやめ 菖蒲	another kind of iris

## (Verbs in RY)

かきつばた

## 杜若 Kakitsubata

★ <sup>かけことば</sup>掛詞 Kakekotoba

<sup>かずら</sup> 鬘	hair ornament
いづれ	which
p.266-(9)	
<sup>に</sup> 似 (上一)	to resemble, look like
★ こ	dark, deep
★ こずゑ	deep in the trees, high in the tree tops
<sup>な</sup> 鳴き (4)	to chirp
<sup>せみ</sup> 蟬	cicada
★ から	empty
★ <sup>から</sup> 殻	insect shell
★ <sup>からころも</sup> 唐衣	Chinese robe
<sup>そで</sup> 袖	sleeves
<sup>しろたへ</sup> 白妙	sparkling white
うのはな	deuzia blooms
しらしら	shimmers
<sup>あ</sup> 明け (下二)	to become light
<sup>しのめ</sup> 東雲	Eastern clouds
★ あさ	morning
★ <sup>あさむらさき</sup> 浅紫	pale purple
<sup>さと</sup> 悟り	enlightenment
ひらけ(下二)	to open, unfold
すはや	indeed
<sup>そうもくこくど</sup> 草木国土	plants, trees and the land
<sup>しっかい</sup> 悉皆	all, entirely

(Verbs in RY)

かきつばた

杜若 Kakitsubata

★ かけことば  
掛詞 Kakekotoba

<small>じょうぶつ</small> 成仏	become Buddha
<small>みのり</small> 御法	Buddhist Dharma (teaching)
<small>え</small> 得 (下二)	to acquire, get
<small>う</small> 失せ (下二)	to vanish, disappear









② noun  
(larger)

やど ①「屋外・屋前」《ヤ(屋)のト(外)の意》前庭。庭さ

き。多く、植込みなどのある所。「わが―の花橋はいたづらに  
散りか過ぐらむ見る人無し」《万三三七九》。「秋は来ぬ紅葉  
は―に降り敷きぬ道踏みわけてとふ人はなし」《古今二八七》  
②「屋戸・宿」《ヤ(屋)のト(戸)の意》①家の戸。「夕さ  
らば―開けまけてわれ待たむ夢(か)に相見に来むといふ人  
を」《万七四四》。「人の見て言咎めせぬ夢に我こよひ至らむ―  
閉(き)すなゆめ」《万三九三》②家の戸口。「あらかじめ君来  
まさむと知らませば門に―にも珠敷かましを」《万二〇三》。  
「部屋ハ」貸し奉りて、我は―にこそ臥したれ」《宇治拾  
遺二九》▽「やど借る」「やど貸す」という場合、原義は家の  
戸口に泊めるという気持である。③すみか。家屋。「わがた  
めに織女(たなば)のその―に織る白妙は織りてけむかも」《万  
三〇七》。「娘などは岡辺の―に移して住ませければ」《源氏  
明石》④《「やどり」と混同して》(旅先で)泊る場所。「君  
が行く海辺の―に霧立たばわが立ち嘆く息と知りませ」  
《万三五八〇》。「旅人の―求めけるに」《宇治拾遺八》⑤揚  
屋(やげ)。また、女郎屋。「遊女ノ―の男などとの「恋愛」  
事は末に名の立つを」《西鶴・一代男六》⑥主として妻が  
その夫を他人に対していう語。主人。「―を御同道なされ  
却出で矣ふ事まぎれなく」《西鶴・桜陰比事三》 + yado





梢の静けさに一よただ鳴らん(新撰六帖) ②夜浮  
 かれて遊び歩く人。「も揚屋出でつ(俳・見花数寄)  
 一ぞゆき(浮かれた騒ぎ)遊廓の店先をひやかして歩き廻  
 ること。「のぶだ浮琉璃(近松・天網島上)一づま  
 浮かれた妻(遊女)遊女の心を。一夜逢ふゆききの人の  
 いくたびかはる契りなるむ(続千載一)びく  
 に(浮かれ比丘尼)色を赤る歌比丘尼。尼婆の壳突編。  
 「大坂川口の」(西鶴一代女)一ひと(浮浪人)  
 (租税・課役の苦しきなどが原因で)戸籍をはなれ他郷に  
 流浪する人。「戸籍(た)を道りて、盗賊(盗)ととを断  
 (てむ)紀天智九年)。「浮浪人、宇加礼比止(た)」  
 (靈異記下四)一ゆ(浮かれた女)遊女。「二十人は  
 かり、琴ひき、歌うたひて、御衣(た)賜はれり(宇津保  
 藤原君)遊行女児、宇加礼女(た)、一云、阿會比  
 (た)」「(和名抄)  
 うかれんばう。「浮かれん坊(浮かれて遊び歩く人。うか  
 れ者。うかれ坊。待た敷けたる、見るより心も浮かれ出  
 で(評判・吉原恋の道引)  
 うき(塵)水分を多く含んだ泥の深い地。沼地。「置根遣ふ  
 一は二そつれなけれ(捨遺棄)。「人も住まぬ」のゆう  
 ゆうとする一町余ばかりあり(今昔天三)  
 うき(塵)うかすき。「俗の語に酒塵をいひて字根(と)なす」  
 (筑後風土記逸文) ↑ 氏  
 うき(浮き)「四圍(物が、空中・水中・水面にあつて、底  
 につかず、不安定な状態にいる意。「心が浮く」とは、平  
 安時代には不安な感じを伴い、室町時代以降は陽気な  
 感じを表わした」①地をはなれて空中にたまたよう。「雲の  
 一きて塵を(大隣時平)②中から表面へ出てくる  
 「瑞玉塵(た)に」きし脂(記歌謡三〇)。「涙の。か  
 め時なし(かげりも中)③模様や織目が地(から高く  
 離れて出ているように見える。「紅梅のいと文(た)一きたる  
 葡萄(た)架の御小桂(た)」「源氏玉塵)④よりどころな  
 く不安である。中途半端で落ちつかない。「たきつ瀬に根き  
 すとどめ浮草の。一きたる恋も我はするかな(古今弄  
 三)。「御心地も。一きたる様に思されて(栄花見はてぬ  
 夢)⑤不誠実である。「一きたる心わ思はなく」(方  
 二)「三)一きたる御名(評判)を聞し召したるべき」  
 (源氏夕塵)⑥不確かである。「天雲の一きたること聞  
 きしかど猶心は空なりし」(後撰二四)⑦あららと



③  
 VAND  
 (Larsen)

固定していない。「瀬一き候て(細川忠興文書寛永六  
 二)三。<日柳>④心がうきうきとはずむ。浮かれる。「何とゆ  
 らん、一かざるの間、藤原(た)とある由申して罷らざるな  
 り(言国卿記文明六・六・三)。「心の。一いたお地蔵と見え  
 た程に、はやし物で申さう(天理本狂言六義・金津地  
 蔵) ↑ 氏。一になる水。酒など液体がこぼれて流  
 れる様になる。「伊丹諸白の呑み口抜けて、量(表)は  
 一るを(浮)好色染下地」  
 うきあし(浮足)①足が地についでいないこと。また、その  
 足。「生涯だいで、実地に踏み得ず(勝國和尚再吟)  
 ②心が動揺して浮腫になること。「敵の近くを見て、皆  
 一になり(播州佐用軍記)③水泳術の一。足を浮かせ  
 て泳ぐこと。「抜き手。一たゆまなく、泳ぎ上れば(近松・  
 双生隅田川)  
 うきあゆみ(浮歩)爪先で軽くしとやかに歩くこと。「うけ  
 おゆみとも。「繰り出しの」(浮・好色通交歌占下)  
 うきうき(浮き浮き)①うわつたさま。落ちつかないさま。  
 「うちうき(我)人もあきれいたて(増鏡三)②ふわふ  
 わたさま。力の入らないさま。「身重く、力として弱りに  
 ければ(十訓抄) ↑ ③軽鬆とはすんださま。「公方様御  
 馬(へ)乗りの良きが肝要に候。乗りは一と歩(た)みたる  
 「が良(た)」「魏元日記寛永四二) ↑  
 うきうた(謡歌)歌曲の名。うかすきを奉げる時の謡歌。一  
 説、浮き歌。歌詞は古事記・琴歌譜に見える。「二は一な  
 り(記雑略) ↑ うき(謡) ↑ 氏  
 うきかはたけ。「浮川竹(葉)き川竹(川)辺の竹が水に  
 浮き沈みする意の「浮き」に「葉」を掛けた語。浮き沈み  
 定まらない遊女の身の上。「身を切り砕く思ひよりの愛  
 き節を(近松・用明天皇)  
 うきき(浮木)①水に浮かんでいる木きれ。「劫(た)つす御  
 手洗川の龜なれば法(た)の」に会はぬなりけり(拾遺三  
 三)②舟。「いくかり行きかよ秋を過ぐしつに乗りて  
 われ帰らむ(源氏松島)一の(かめ「浮木の龜(た)」「仏  
 にはるもを得ること難し。又一眼の龜の浮木の孔にあふが  
 如し」といふ法華經の言葉から「遇うことの容易でないこ  
 とのたとえ。「言龜(た)の浮木(た)」とも。「浮かすてゆ  
 に差ひぬれば劫(た)の罪こそ心やすけれ(末木抄三・四)  
 うきくさ(浮草)水面または水中に漂う草。たよりなく定め  
 ぬい状態に漂う浮草。「たよりに根さしとどめぬ」の

のあやめも覺えず「閑居女」

うきつ「浮津」天の川にあるという港。「天の河一の波音（あやめ）」

うきつち「浮土」うきひちに同じ。「水の浅みの濁る」

うきな「塵き名・浮名」もとは「塵き名」。多く恋に關してい

う。次第に「浮き名」と意識され「浮いたうき名」の意（①）

やな名「人古（び）」す里をいとひて来しかども奈良の都も

「古京トイテテ」なりけり「古今交（び）」②いやな評判。わ

るいうわき「いやしき名（わ）」評判」とりて人の国へまかり

けるに…。忘るなどいかに流る痕川一をすぐ瀬ともなら

なむ「後撰三三三」。「一のある程は流してて」明徳記

下（う）③（恋に關する）つらい評判。まだ浮いたうわき。「あ

はで一の名取川」閑吟集。「人の一や之居（う）」上濱」争

ひ「俳・大坂一日猫吟千句」

うきぬうき沼（ぬ）「泥深い地の意」泥深い沼

「君がため」の池の菱とると（う）「三三三」↑はははは

うきね「浮塵」①水に浮いたまま漂うこと。「船とめてをし

つ（う）「万葉志」②不安な思いで、身を横たえること。「敷

袴（は）」の枕ゆるくる涙にそ一をしける恋の繁きに（う）「万葉

志」③男女が仮りの契りをむすぶこと。「かりなる」のほどを

思ひはるに「源氏帯木」④寝所が一定しないこと。「宿

はあまたに交れども、同じの美濃・尾張（身）」終りト掛ケ

と「三河の国に着きにけり」論・社老」↑はははは

うきね「塵根」水中に生ずる草の泥の中の根。多くマク

サにう。「塵き音」に掛けていことが多い。「あやめ草一を

見ても痕のなから朽根を思ひこそやれ（う）「千載玉三」

うきはし「浮塵」水上に煙（び）や船を並べて纏でつなぎ、

上に板などを載せて、橋の代りにしたる。「上つ瀬に打橋

渡し渡瀬には一渡し（う）「万葉志」↑はははは

うきはらし「塵を晴らし・浮晴らし」ときいた気分を晴らす

こと。氣晴らし。塵き晴らし。「雨合（は）」の「一」に（う）「西鶴

武家義理志

うきひち「塵泥」共に泥を意味する「うき（塵）」と「ひち」と

の複合語（ど）。「五月雨に小田の早苗やいかならむ畔の

一洗ひ瀬（う）」されて（う）「山家集上

うきひと「塵き人」自分に「思いをさせる人。多くつれ

ない恋人にいう。「秋風の「一」もつらきかな恋せよとは

吹かきめども（う）「千載六三三」。「上夫ヲサス」の後世をも

うきつーうきと



④  
NEWS  
(Newman Year)



少将、一に言われて下るに、(宇津保御妻)

うまゆーる「設法」予備の弦。切れた時の用意にもつ弦。

「設法」一の名を宇佐由豆留(うまゆ)といふ(記仲哀)。

「一絶」は絶句に「紀歌謡」

うま・り(天守)「四野」(ウマ)「同根」なくなる。消え失せ

うま・り(胡散)唐音「怪しい」と。不審。「ウサンニヨモ」

「日備」。「使の奴が鬼角」な(俳句打)

うし「牛」馬と兵に代表的な家畜。農耕に使った。平安時

代には軍を引くものとして重用。繩文時代晩期以後から

日本にいた。「一」にこそ鼻繩はくれ鼻繩ラツケルゾ」(万

天公)。「車」ながらひき入れ(源氏)「復合

語として下に置かれると、アモウシ(黄牛)・イキウシ(生牛)

・オウシ(連牛)・メウシ(雌牛)のように、ウシと濁音化す

るはあがある。「一」に喰らはるるなまされる。一杯食わ

される。牛にくはる」とも。「一」れ、閻魔王(ウマ)が行先き

まで、(運)が悪い(虎明本狂言・朝比奈)。「一」に引

かれて善光寺参り(信濃の善光寺近くの不信強欲の

老婆が晒した布を隣家の牛が角に引、掛心を走ったのを

追い、知らぬうちに善光寺へ駆け込んで、信じて起したと

いふ伝説から他人に誘われて、偶然で、よい方に導かれ

るとえ。俳・世話風」。「一」散、ぶだんはのろろし

ている牛が、何かのはずみに一散に走り出す意、のろまな

人が、ある場合に急に決断してしまつたとえ。「これぞ此の

一年の暮(俳・埋草)。「一」の裏た程、金銀がすたか

くあるま。内証には一金もつてゐるげな(近松・嘘

嘘天皇)。「一」は(嘘)き馬は嘘(嘘)を、物事の逆言

まであるたとえ。「一」理は非に落ちる左欄(近松・卯月

紅葉)。「一」は牛連れ(似た者同士は一緒に連れ立つ

ものというたとえ)。「馬は馬連れ、一、僧は僧連れ」と(周

易抄)

うし(大人)①領有・支配する人の称。転じて、人の尊称。

「大背飯三熊之(源氏)」「(出雲)三熊ノ地ヲ領スル

主ノ意」(紀神代下)。「瑞齒別皇子(源氏)」、太子に

啓して曰く、「一何ぞ憂へますこと甚しき」(紀風中即位

前)②師匠または学者の尊称。「宣長、(居)」の「一」に

会ひ奉りしは(玉勝間)

うし「憂」(ウマ)「同根」。事の応対に疲れ、

不満がいつも内攻して、つくづく暗れたい気持。頼義語ッ

ラシは他人のわが身に対する仕打ちについていう語①憂

鬱だ。いやだ。「世間(ウマ)を」しとさしと思へども(万

天公)。「命長きは(ウマ)を」しとさしと思へども(万

天公)。「自分に憂い思いをさせる意から」恋愛の相手の態度

が無情だ。つれない。「女」はかにかくにけり。あり所は

ほ「一」しと思ひつなんありける(伊勢)②(動詞)の連

用形について(やむなくそうせざるを得ないのだが、自分の

感情としては)「し」らひ、しとささない。「折らて過ぎ」

き今朝の朝顔(源氏夕顔)。「帰りてくおほしやすらち

(源氏暮火)④(室町時代以後、目下の者をほめて)感

心だ。けなす。殊勝だ。かわい。「一段」い奴ぢ(狂

言記)鳥帽子折。平安女流文学では、思うまにになら

ない世の中、宿世を憂きものと思ふ例が多い。

うし「蛆」中。宿世を憂きものと思ふ例が多い。

うし「起」(ウマ)「同根」。ころろきて(コロコロ

鳴ッて)「記神代

うし「起」(ウマ)「同根」。ころろきて(コロコロ

鳴ッて)「記神代

うし「起」(ウマ)「同根」。ころろきて(コロコロ

鳴ッて)「記神代

うし「起」(ウマ)「同根」。ころろきて(コロコロ

鳴ッて)「記神代

うし「有職」僧の職名。已講(ウマ)・内供(ウマ)・阿闍梨

(ウマ)の総称。僧綱(ウマ)に次ぐ。「受戒ノ儀式」御さき

(前)に、「一僧綱」ものやんごなき候(大鏡頭信)

うし「有職」僧の職名。已講(ウマ)・内供(ウマ)・阿闍梨

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(ウマ)の総称。僧綱(ウマ)に次ぐ。「受戒ノ儀式」御さき

(前)に、「一僧綱」ものやんごなき候(大鏡頭信)

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⑤

ku adjective

⑤ ku adjective (enlarged)

うし「丑」十二支の第二。年・日・時、また方角の名などに当てる。①時刻の名。いまの午前一時から午前三時まで。「右近のつかさの宿直奏(まじり)の声聞ゆるは」になりぬるなるべし(源氏桐壺)②方角の名。北北東。「歳殺(暦ノ八将神ノ一)に在り(長徳四年具注暦)

うし「大人」①領有・支配する人の称。転じて、人の尊称。「大背飯三熊之(おほせいひ)」(出雲ノ三熊ノ地ヲ領スル主ノ意)「(紀神代下)」。瑞齒別皇子(みずはらけ)、太子に啓して曰く、「何ぞ憂へますこと甚しき」(紀履中即位前)②師匠または学者の尊称。「宣長、渠居(さだ)の」に会ひ奉りしは(玉勝間)

うし「憂し」「形ク」(ウミ)「倦」と同根。事の応対に疲れ、不満がいつも内攻して、つくづく晴れない気持。類義語ツラシは他人のわが身に対する仕打ちについていう語①憂鬱だ。いやだ。「世間(な)を」しとやましと思へども(八万八千三)。「命長きは」き事にこそありけれ(栄花鳥辺野)②「自分に憂い思いをさせる意から」恋愛の相手の態度が無情だ。つれない。「女(おんな)は」ほかにかくれにけり。あり所は聞けど、人の行き通ふべき所にもあらざりければ、「男(おとこ)なほ」しと思ひつづなんありける(伊勢四)③「動詞の連用形について」(やむなんそうせきを)得ないのだが、自分の感情としては(し)らう、(し)たくな。折らで過ぎ(き今朝の朝顔(源氏夕顔)。「帰りーくおぼしやすらぶ」(源氏篝火)④(室町時代以後、目下の者をほめて)感心だ。けなげだ。殊勝だ。かわい。一段ーい奴ぢ(狂言記・烏帽子折)▽平安女流文学では、思うままにならな世の中、宿世を憂きものと思ふ例が多い。

うじ「蛆」うじ虫。「たかれ(集マリ)」。ころもきて(コロコロ鳴ッテ)「(記神代)

うじ「倦じ」「サ変」(ウジジ)のンを表記しない形「いやけがさす。気がくじける。御衣(ごえ)どもに移り香も染みたり。ふすべられける程、あらはに人も」じ給ひぬべければ(源氏真木柱)

うしおき「牛起き」牛が起きるように急に立ち上ること。「近近と詰め寄せ、」にかっばと起き(幸若・高館)

うしおに「牛鬼」牛のような形をした鬼。地獄閻魔の片の門番である牛頭(ご)の類。「名おそろしきもの。…むげら。かたち。煎炭(か)」。枕(まくら)。「頼光件(い)の太刀を

うしーうしの



うき「蓋」さかすき。「俗の語に酒蓋をいひて字釈(し)となす」(筑後風土記逸文) 十、五

うき「浮き」「四段」《物が、空中・水中・水面にあって、底につかず、不安定な状態である意。心が浮くとは、平安時代には不安な感じを伴い、室町時代以降は陽気な感じを表わした》①地をはなれて空中にただよう。「雲の」きて漂ふを(大鏡時平)②中から表面へ出てくる。「瑞玉蓋(みづたま)に」しし脂(記歌謡100)。「涙の」かぬ時なし(かかげるふ中)③模様や織目が地(ち)から高く離れて出ているように見える。「紅梅のいと文(あ)」。きたる葡萄(ぶどう)染の御小桂(おんこぎ)「(源氏玉鬘)④よりどころなく不安である。中途半端で落ちつかない。「たぎつ瀬に根ざし」とどめ浮き草の」きたる恋も我はするかな(古今弄)

うき「御心地も」きたる様に思されて(栄花見はてぬ夢)⑤不誠実である。「きたる心わが思はなくに」(万七二)。「この」きたる御名(評判)を聞こし召したるべき(源氏夕霧)⑥不確かである。「天雲の」きたること聞きしかど猶ぞ心は空になりにし(後撰二四三)①「ふらふらと固定していない。「齒(は)」候て(細川忠興文書寛永六・四・三三)。(日葡)⑧心がうきうきとはすむ。浮かれる。「何とやらん、」かざるの間、朦朧(ぼん)とある由申して罷らざるなり(言国卿記文明六・六・三三)。「心の」いたお地蔵と見えたる程に、はやし物で申さう(天理本狂言六義・金津地蔵) 十、五 一 になる。水・酒など液体がこぼれて流れるほどになる。「伊丹諸白の呑み口抜けて、量(り)表(は)は」るを(浮・好色染下地)

うきあし「浮足」①足が地についていないこと。また、その足。「生涯ただ」で、実地に踏み得ず(勝国和尚再吟)②心が動揺して逃げ腰になること。「敵の近づくを見て、皆」になり(播州佐用軍記)③水泳術の一。足を浮かせて泳ぐこと。「抜き手」たゆみなく、泳ぎ上れば(近松・双生隅田川)

うきあゆみ「浮歩み」爪先で軽くしとやかに歩くこと。「うけあゆみ」とも。「練り出しの」(浮・好色通愛歌占下)

うきうき「浮き浮き」①うわついたさま。落ちつかないさま。「よろづ」と、我も人もあきれいたくて(増鏡二)②ふわふわわたしたさま。力の入らないさま。「身重く、力として弱りに

うきーうきね



登場人物  
 ← characters

シナ 杜若の情  
 若女 (深井・小西・唐織)  
 (菊池で初段(巻腰・老鷹)・長柄・纏腰(腰巻))  
 角鴨子・桂水衣・無刺敷半目

sections of the play

- 1 ワキの登場 諸国一見情 (ワキ) が異国行脚の途中、三河の国に到る。
- 2 ワキの歌囀 梅は花盛りの杜若に見入る。
- 3 シナ・ワキの応対 女(シナ)が呼びかけつつ現われ、「伊勢物語」に名高い杜若の名所と葦草の歌のこと、葦草の行状に深い意味のあることなどを語る。
- 4 シナ・ワキの応対 女は梅をわが家に案内する。
- 5 シナ・ワキの応対 女は葦草の涙・二条の後の睡衣を擲けて梅の前に現われ杜若の情を名乗り、葦草が歌囀の音塵として出現したことを語る。
- 6 シナの物語り 葦草の行状、「伊勢物語」に書かれた女入道と二条の后への思慕一が梅梅の神としての再生降度のわざであったことを語る。
- 7 シナの舞事 杜若の情(二条后)とも歌囀の音塵(葦草)とも渾然一体の花前の舞。
- 8 結末 葦草成仏とも女人成仏とも渾然一体の歌囀の夏の夜明け。

構成と梗概

KAKITSUBATA (The Iris)

CHARACTERS

Waki A travelling priest  
 Shite The spirit of a kakitsubata iris

SETTING:

A summer day at Eight Bridges in Mikawa. The time is uncertain.

AUTHOR:

Traditionally attributed to Zeami. Itô Masayoshi postulates Zenchiku as the most likely author.

CATEGORY:

A third category, woman play. The stick drum is used.

PERFORMANCE PRACTICES: Performed by all schools with a wide variety of variant performances.

TEXTS:

The translation is based on Itô, *Yôkyoku-shû* (1), pp. 257-266, 422-424; for comparison I used the text in Koyama Hiroshi, et al., eds., *Yôkyoku-shû*, vol. 33 of *Nihon koten bungaku senshû* (Tokyo: Shûgakukan, 1973), pp. 331-340.

SOURCES:

See monogatari and medieval commentaries on that work.

備考  
 \*二番目物 太鼓あり。  
 \*観世・定住・金春・金剛・喜多の五流にある。  
 \*底本位指定は、シナ、ワキ、同、地。



nanori music (The waki, a travelling priest, enters wearing a wide-sleeved, travelling cloak of plain weave (mizugoromo) over a small-sleeved, silk kimono (nashiji), and a priest's head covering (sumi-dashi). He carries a rosary. When he reaches the shite spot he faces forward.)

nanori (facing front)  
WAKI

I am a monk, taking a look at the various provinces. Not too long ago I was in the capital and while there I left no famous spot or historical site unseen. Now I have set my heart on a pilgrimage to the Eastern provinces.

ageta  
WAKI

lines 4-6

tsukizerifu  
WAKI

I have travelled so quickly that in no time at all I have reached Mikawa, land of "Three Rivers."  
(looks down)  
Here along the edge of the marsh I see the kakitsubata iris are just now in full bloom.  
(goes toward center front)  
I believe I'll go a bit closer to take a better look.

sashi (facing front)  
WAKI

line 10

社 若

一「洛陽」は中国の都に據えたる京都の所。  
二「夕べ」とは旅装の仮り故で、宿はそのたひごと  
に敷るけれども、つらさはいつも同じ憂を憂の身で、  
しかれどもいよいよ終りに近づき、養護・尾張を経て、  
東郷。  
三河の国に到着した。三河の国は香知果 1  
三河の国の東辺の社若は、「伊勢物語」で有名  
三河の國、八橋といふ所にいたるなり、そこを八橋とい  
いけるは、水ゆく河の蜘蛛をなれば、橋を八つ渡せ  
るに上りてなむ、八橋といひける。その涙のほとりの  
木の橋に上り居て、養護をひけり。その涙に、社若い  
と面白く咲きたり。それを見て、ある人のいはく、か  
きつばたといふ五つ文字を句の上に乗せて、旅の心を  
歌めといひければ、歌める かな衣をつなれしつ  
ましあればばるきぬる旅をしる思ふと歌めりけ  
れば、みな人、鞍轡の上に乗落してはとびにけり」  
(九段)  
四「社應不社」など、年月のほどまらず、過ぎる  
ことの傳用句。  
五「草木心なし」は、非情草木を言ひ換  
へ、花開く時節を忘れずに咲いている花の風流き、人  
にも、花開く時節を言ひ換へ、ほかに美しむ社若定  
なむ。「草木心なし」は「非情草木」を言ひ換  
えた傳用句。

【名ノリ】 7 \* 此れは諸國 目の情にて候 われこの間は都に候ひし  
て洛陽の名跡旧跡残りなく一見仕りて候 またこれより東郷行脚 2  
と心ざし候  
【上ノ歌】 7 \* タンタンの仮り枕、タンタンの仮り枕 宿はあまた 4  
に寝はれども 同じ憂を憂のみのをばり 三河の國に着きにけり 5  
三河の國に着きにけり  
【薄キセリ】 7 \* 「急ぎ候ふ間 程なう三河の國に着きて候 ま 7  
たこれなる次辺に社若の今を盛りと見えて候 立ち寄り眺めばやと 8  
思ひ候  
【カシ】 7 へげに仲光陰とどまらず春過ぎ夏も来て 草木心なしと 10

二五九

(goes to waki spot)

jobikake

(The shite calls to the waki from beyond the partially raised curtain, and then enters dressed as a local woman, wearing the young woman mask [ko-omote or wakana], a brocade robe in bright colors [kamori] worn straight [kraigashi] over an inner kimono of white satin with gold or silver patterning [surihoko].)

You there, holy man, may I ask what it is that keeps you lingering by that marsh?

SHITE

mondō (turning to face the shite)

WAKI

I am merely a man taking a look at the various provinces, and I have paused here fascinated by the splendor of these kakitsubata. Could you tell me the name of this place?

SHITE

(crossing the bridge toward the stage) Actually, this is Milkawa's famed "Eight Bridges," a place well known for its kakitsubata. (falls)

likes 6-9

(shite moves forward)

WAKI

Ah, yes - it seems to me the kakitsubata of Eight Bridges in Milkawa were sung of in an old poem. Can you tell me whose words they were?

SHITE

(reaches shite spot, turns to face waki) According to the Tales of Ise, this place has come to be called Eight Bridges because here the stream, spreading spider's legs, is spanned eight-fold. Noticing that in this marsh, kakitsubata were blooming in magnificent disarray, someone suggested, "Let's compose poems on the topic 'The Spirit of Travel,' beginning each line with a syllable from the word kakitsubata." "Rare robe of Cathay - its hem from long wearing worn once by my wife when we were close how far, far from her I've wandered."

2

1 一本は仮名書き。「貞草集」かほよはなとも云ふ。一は甲せども時を忘れぬ花の色 結吉花とも申すやらん あら美し

2 の杜若や 結吉花とも申すやらん あら美し

3 問答 「のうのおん僧」に「色もひとしほとむらさきの」なてての花のゆかりとも思ひなぞらへ給はずして とりわき眺め給へかしあらし

4 ぞ 「これは諸國一見の者に候ふが 杜若の面白さに眺め居て候 さてことをはいづくくと申し候ふぞ」これこそ三河の

5 の國八橋とて 杜若の名所に候へ ぎすがにこの杜若は 名に負し

6 「心なと心ない旅人ですわ。「心な(心無し)は、無風流死、の意とともに、杜若に特別の由緒のあることをはめかして言う。」

7 蜘蛛の手のように川筋が八方に広がっている

8 心なの旅人やな 「けにけに三河の國八橋の杜若は 古歌に

9 も歌まれけるとなり いづれの歌人の言の葉中らん承りたくこそ候

10 「伊勢物語に曰はく ことを八橋と言ひけるは 水行く川

11 蜘蛛手なれば橋を八つ渡せるなり その沢に杜若のいと面白く

12 咲き乱れたるを ある人かきつばたと言ふ五文字を句の上に置き

13 旅の心を詠めと言ひければ へ唐衣きつづ馴れにしましあれ

14 名所名を尋ねる遣すがらに立寄つた國々所々

1m 9

Thus Ariwara no Narihira  
composed a poem about these kakitsubata.

kakui (waki turns to face shite)  
WAKI

Ah, how interesting!  
You mean Narihira travelled  
down east even as far  
as these remote provinces?

SHITE (facing the waki)

lines 11-13

ageuta (slowly circles the stage)  
CHORUS

lines 10-13

mondō (facing the waki)  
SHITE

I have something I would like to ask of you.

WAKI

(turns to face shite)  
What might that be?

社 若

は多いけれど。「伊勢物語」の陸奥の名所を尋ねた話を  
をよまへ、「奥」は「陸奥」の意とともに、「心の奥」  
は物語に表わされた奥平の行状が奥深い意味を持つこと  
を言う。三三頁注一〇参照。  
二「わけても最後の数段まで忘れず、すつと思いを  
かけていた八橋のこの仕度」。「思ひ」わたる」は  
「橋」の縁語。「伊勢物語」九段をよまるとともに「  
仕君」は二条の後のこと、また「八橋」「三河」は  
「仕君」の序とする。ともに奥平にゆかりの女性を暗  
示する。陸奥参照。  
三「はるはる来る」と歌に深い奥の奥の色を形見  
の花(仕君)に擬して。  
四「形見の花は今どこにあるので、ここ在原の奥平  
の旧跡を遠く昔のことと疎遠に思わないうで下さい」  
「隔てぞ」は、奥平にゆかりの女性の顔を分け隔て  
してはならぬ、の意も隠れる。「形見の花」は二条の  
后の御見としての仕君。陸奥参照。  
五「二条の御見として仕君。陸奥参照」  
六「二条の御見として仕君。陸奥参照」  
七「二条の御見として仕君。陸奥参照」  
八「二条の御見として仕君。陸奥参照」  
九「二条の御見として仕君。陸奥参照」  
十「二条の御見として仕君。陸奥参照」  
十一「二条の御見として仕君。陸奥参照」  
十二「二条の御見として仕君。陸奥参照」  
十三「二条の御見として仕君。陸奥参照」  
十四「二条の御見として仕君。陸奥参照」  
十五「二条の御見として仕君。陸奥参照」  
十六「二条の御見として仕君。陸奥参照」  
十七「二条の御見として仕君。陸奥参照」  
十八「二条の御見として仕君。陸奥参照」  
十九「二条の御見として仕君。陸奥参照」  
二十「二条の御見として仕君。陸奥参照」

は「はるはる来る旅をしと思ふ  
これ在原の奥平の  
この仕君」  
を詠みし歌なり  
「掛合」(ワケ向)「あら面白やさてはこの  
東の果ての国々までも業  
平は下り給ひけるか」(ワケ向)「事新しき問ひごとかな  
この八橋の  
このみか なほしも心の奥深き  
へ名所名所の道すがら  
へ国々所は多けれども  
とりわき心の末か  
へ思ひわた  
へはるはる来る旅を  
へ三河の沢の仕君  
へ思ひの心を世に残して  
へ主は昔になりひらな  
れども  
へ形見の花は  
へいまここに  
「上歌」(地)「ありはらの  
跡を隔てそかきつばた  
跡を隔てそ社  
若 沢辺の水の浅からず  
契りし人も八橋の  
蜘蛛手に物ぞ思はる  
今とても旅人に  
昔を語る今日の暮  
やがて馴れぬる心か  
な やがて馴れぬる心かな  
【問答】(ワケ向)「いかに申すべきことの候  
なかにごとにて候ふ  
1 2 3 4 5 6 7 8 9 10 11 12 13 14

SHITE

WAKI

Although it's very humble, I invite you to pass the night in my hut.  
With pleasure. I'll follow presently.  
(waki goes to the waki spot and kneels)

ashtat music (there follows a change of costume on stage, accompanied by the drummers who play repetitive ground patterns in plicant rhythm, as the flute plays decorative tones. The shite goes to the koken spot and kneels facing the back panel. The stage attendants remove the brocade robe and replace it with a three-quarter length dancing cloak of gauze weave (chikara). A court cap [jui-kamuri] is placed on the shite's head, and an ornate sword is hung by his side. The shite takes a fan and stands at the shite spot.)

mondō  
SHITE

(spreading her right and left sleeves wide)  
Pray look at this court cap and Chinese robe!

WAKI

(still kneeling)  
How strange! From out the doorway of that rough dwelling you come, wearing a robe of radiant color and a young man's court cap, saying, "look at these!"  
What can this mean?

SHITE

This is none other than the robe of Cathay written of in the poem: the rare robe of Empress Takako. As for the court cap, Narihira wore it at the autumn gosechi dance for an abundant harvest. These mementos, the cap and robe, I keep close beside me and cherish.

WAKI

Leaving aside the cap and robe for the moment, tell me what manner of being you really are.

SHITE

lines 10-14

一 玉朝時代の女子の正装。袷の上に袷と対して着用する唐風の衣裳。  
二 袖際の半月形の穴に纏で透かしを入れた冠。  
三 一条の屑のこ。藤原良直の娘、清和天皇の后。  
四 新嘗祭の翌日宮中で行われた儀式。玉節の舞が舞されたが、養平を舞人とするのは、「昔、豊の明の節の時、養平は五節の舞ひ人にて、しのぶ摺り会の時、豊平は五節の舞ひ人にて、しのぶ摺りしけるを后御覧して、つけせ給ひけるなり」(伊勢物語雜業注 五節中特といふ事)などの説による。  
五 冠や唐衣のこととはきておき。  
六 下句「色ばかりして形見なりけれ」(解題参照)をへと歌んだのも、女が形見の杜若になつて舞れをした歌なのです。(解題参照)  
七 養平は養生院のため取りにこの世に現れた歌舞の菩薩だから。(この人は極楽彼岸の歌舞の菩薩、思願童子と申す菩薩也) (養徳部本「和歌知解集」)。  
八 その歌はすべて仏の説法にありかたない文句であるから。「風音、水音、我等音曲、鳥鳴声」是曰「法界妙法」(「禪阿止觀」などに著つて考え方。  
九 草木までも、その恵みによつて成仏できることを歌で用向するのだ。「露の恵み」は、草木(こはは)法(法)が潤むに潤わうよとな仏法の恵み「法華経(法華)は諸仏典に見える慣用句。こは葉二「所為公事」は諸仏典に見える慣用句。こは葉二 本世(五九頁注一六参照)における奇跡。  
三 葉草(草)が潤むに潤わうよとな仏法の恵み「法華経(法華)は諸仏典に見える慣用句。こは葉二 本世(五九頁注一六参照)における奇跡。

- 1 そ 「見苦しう候へども わらははか庵にて一夜をおん明かし
- 2 候へ 「あら嬉しややがて参り候ふべし  
7 本は略歴に應座
- 3 「物アライ」シは昔唐で初冠と歌刺をつける  
常儀に立ちキ
- 4 「問答」シ「のうこの冠唐衣と覽候へ  
7 本「不思議やな賤  
透額の冠を着し  
色も輝く衣を着
- 5 し承る こそそもいかなる事にて候ふぞ  
シ「これこそこの歌に
- 6 7 歌まれたる唐衣、高子の后の御衣にて候へ、またこの冠は養平の
- 8 豊の明の五節の舞の冠なれば 形見の冠唐衣 身に添へ持ちて候ふ
- 9 たり 7 本「冠唐衣はまづまづ措きぬ さてさておん身はいかな
- 10 る人ぞ 5 「まことばわれは杜若の情なり 植多置きし昔の宿
- 11 の杜若と 歌みしも女の杜若に なりし謂はれの言葉なり また業
- 12 平は極楽の 歌舞の菩薩の化現なれば 歌み置く和歌の言の葉まで
- 13 も みな法身説法の 妙文なれば 草木までも露の恵みの へ仏果の
- 14 縁を申らふなり



kakaei (turning to face the shite)

WAKI

To find such a miracle in this degenerate world! It appears that I have been exchanging words of holy law with an insentient being.

SHITE

Performing a Buddhist rite the dancing form of Narihira, the Man of Old

WAKI

is indeed the Bodhisattva of Song and Dance

SHITE (turning to waki)

temporarily made mortal, Narihira

WAKI

left Buddha's Capital of Tranquil Light

SHITE

to bring salvation and

WAKI

blessings to all

SHITE

along the path

shidai (facing front)

CHORUS

far, far the wandering in way-worn Cathay robe far, far the wandering in way-worn Cathay robe I wear now, that I might dance.

issei (standing at shite spot)

lines 8-9

the dance (a circling of the stage to instrumental music. The shite ends the dance in front of the drums.)

kuri

SHITE

lines 11-13

sashi

SHITE

(facing front)

Once, the Man of Old, having taken on the cap of manhood in the old capital of Nara, went hunting on his estate near the village of "Spring Day."

社 若

平の歌舞が即ち公衆である、意。二「昔男」は春の頃名。一〇五頁注一八参照。二「公」の住所である寂光浄土を出て、衆生済度のために往はると人の世に來たのだ、解題参照。「道に來ぬる」は、京より三河(來たことに重ねて言ふ。二「その唐衣を捨て舞を舞おう」。二「唐衣の歌をよま、思入人を都に候して別れて來たことが哀しく思われるゆゑ唐衣の袖を」都に返さばや(京(袖りたい)といふことを舞の袖を「返さばや」(舞を舞おう)に言いかけた。二「そもそもこの物語は、誰がどういふわけで、はかない恋の忍び跡を通うのが距離られているが、それは必ずしも年代順でなく、順序不同に書かれているのだ。「和歌知識」に「そもそもまづこの物語は、いかなりける人のなにかを證として書きたりけるものぞ(曾根朝木)とあるに著しく。古曲(金葉林院の「ク」に「そもそもこの物語はいかなる人の何とによりて思ひの塵を染めけるぞと言ひけんことも難かり」とある。二「櫻」と「蓮」(道の老生は櫻語「信長山」は陸奥の歌妓で「忍ぶ」の序。「通本道」を「蓮」に言いかける。二「この物語は、始めにあるべき事は終りに言ひなし」終りにあるべき事は始めに書きなしたどして「(鳥原文庫本「和歌知識」)など。三「伊勢物語」初巻冒頭の文。

1 舞(舞合) 舞へ向き これは末世の奇特かな 正しき非情の式大に 言葉 2 を交はず法の 声 舞へ公尊をなすや業平の 昔男の舞の姿 3 へこれぞすなはち歌舞の菩薩の へ返りに衆生となりひら 1の へ本地寂光の都を出て へ普く済度 へ利 5 生の へ道に 6 「次第」 へはるはるきぬる唐衣 はるはるきぬる唐衣 着つや 舞を棄つらん だ。「和歌知識」に「そもそもまづこの物語は、いかなりける人のなにかを證として書きたりけるものぞ(曾根朝木)とあるに著しく。古曲(金葉林院の「ク」に「そもそもこの物語はいかなる人の何とによりて思ひの塵を染めけるぞと言ひけんことも難かり」とある。二「櫻」と「蓮」(道の老生は櫻語「信長山」は陸奥の歌妓で「忍ぶ」の序。「通本道」を「蓮」に言いかける。二「この物語は、始めにあるべき事は終りに言ひなし」終りにあるべき事は始めに書きなしたどして「(鳥原文庫本「和歌知識」)など。三「伊勢物語」初巻冒頭の文。



CHORUS

If must have been during the reign of Nimmyō, whose most auspicious order he received as the Spring mistis rose round the palace at the beginning of the third month he rose in imperial favor; sent as an envoy to the Spring Day festival he was permitted the elegant court cap by the deep generosity of the Emperor

SHITE

CHORUS

he had his coming of age ceremony at court, a rare occurrence indeed; perhaps that's why it is (figure-eight fan to express emotion) called "the coming of age cap."

kuse (dances during this segment)

CHORUS

However, in this life a man's path may at one time prosper at another time, decline -- (stamps) this principle held true for Naruhira's fate. (moving towards center stage) In search of a place to live, eastward he drifted like the clouds to Ise and Owari, where he watched the waves (sweeping point to look at sea) rise on the sea. (makes a big circle around the stage) "My love for one left further and further behind deepens my envy for these waves that homeward turn." (reaches spot in front of drums) Reciting thus to himself, he travelled on till Shinano's Asama Peak he reached. (goes forward to look off into the distance) In the evening glow he saw the billowing smoke;

SHITE (raising opened fan)

"From Asama Peak in Shinano, the smoke spirals upward."

CHORUS

People near and far can they see it without awe? (stamps) he recited.

一以下四行、「伊勢物語」初段についての中世の解説(解説参照)に巻づく。「十六の年、和和十四年三月一日(春)に天明天皇の内裏にたて冠服する也。三日(春)日の祭の物にたつ也」(芥原流伊勢物語抄)。二栄位隆の道理は真実である、の意。「真なりける身は」(「まめ理」(兼宗)のこと。事件の賢えとするが中世の理解。解説参照)。三「勢雄」丸段による。東下りを二条の后との恋愛事件の賢えとするが中世の理解。解説参照。四「伊勢」尾張のあはひの海つらをゆくに(「勢雄」(「タセ」)地)しかれども世の中のひとたびはは衰ふる理りの真なりける身の行方住み所求むと東の方に行くと雲のいせや尾張の海面に立つ波を見ていとどしく過ぎぬこととはあるまい。私の戀ゆる思いが冒啓められた。よらには、八段の歌。華やかな音。八二〇貞住三参照。九以下、九段をよめる。二五九貞住三参照。一〇「三河」はその女性達の比喩。二「三河」は多くの女性性が、物中に、名前や身分を奏えて體態化されて贈られていること。二深くと突つた多くの女性性が、物中に、名前や身分を奏えて體態化されて贈られていること。三「和歌」の娘(一七段の女)をます。并直参照。二島相の娘、円子(四五段の女)をます。異説あり。

1 仁明天皇の御宇かともいとも思き勅を受け  
地へ立つや弥生の初めつ方春日の祭りの勅使とし  
て透額(とけがら)の冠を許さる  
シへ君の恵みの深きゆゑ 地へ殿上にて  
の元服のこと 当時その例禪なるゆゑに 初冠とは申すとかや  
「タセ」地)しかれども世の中のひとたびはは  
衰ふる理りの真なりける身の行方住み所求むと東の方に行  
くと雲のいせや尾張の海面に立つ波を見ていとどしく過ぎ  
ぬこととはあるまい。私の戀ゆる思いが冒啓められた。  
よらには、八段の歌。華やかな音。八二〇貞住三参照。  
九以下、九段をよめる。二五九貞住三参照。  
一〇「三河」はその女性達の比喩。  
二「三河」は多くの女性性が、物中に、名前や身分を奏えて體態化されて贈られていること。  
三「和歌」の娘(一七段の女)をます。并直参照。  
二島相の娘、円子(四五段の女)をます。異説あり。  
11 ぬと口ずさみ なるははるばるの旅衣 三河の国に積ましかば  
目而しては花の沢辺に匂ふ杜若 花紫のゆかりなれば寒し  
12 その名にある八橋の 沢辺に匂ふ杜若 花紫のゆかりなれば寒し  
13 あるやと 思ひぞ出づる都人 しかるにこの物船 その品多き  
14 とながら とりわきこの八橋や 三河の水の底ひなく 契りし人

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一 朝貞最終の「春の聲」は端午の卯会に、春潮を頭に飾って巫氣を振り、男は冠、女は髪にさす。あやめトラス…かつらにかくる(「連珠(韻藻)」。花桶以下、春潮・杜若・柳・卯の花など夏の景物を通ずる。

「白妙」卯の花「雪」しらしら」と白のイメジを連ねる。「卯花トラス」雪(「連珠(韻藻)」。縁で「開けて」といふ。

「草木国土、悉皆成仏」は非情の成仏をいふ慣用句で、踏書に「中隠」の文句として引かれる(実は同書中に不見)。「法華經」藥食物品において、一地(廣如大地)より藥草も藥草も生ずるが、一雨(妙法)の雨)によつて皆藥草となるという比喻を以て非情の草木の成仏を説く。ちなみに天台本尊論の立場であつては、草木成仏説が實現され、「草木非情といへども、非情ながら有情の徳を施す。非情を改めて有情と云ふにはあらず。故に、成仏と云へば、人々、非情を慈しむて有情と成ると思ふ。全くしからず。ただ非情ながら、しかも有情なり」(三十四圓教書)と説く。

lines 1-16

- 1 りや似たり 杜若花春潮 春・木・花・見・け・る・は・つ・ひ・て・明・く  
こずみに鳴くは
- 2 柳のからころもの 柳・ゆき・有・草・で・左・袖・を・振・り・広・げ・て・見・ゆ
- 3 「フリ地」 柳を返して舞を回り 柳白妙の卯の花の雪の夜もしらしらと明くる  
春中て柳を高く擗
- 4 東雲の あざむらさきの 杜若の花も悟りの 心ひらけてすは
- 5 や今こそ 草木国土 すはや今こそ 草木国土 悉皆成仏の 御法

ゆを得てこそ 常盤で並(向き) 豊正面を向き袖を返して留學 失せにけれ



杜かき

若つばた

ワ

キ

旅僧

杜若の精 (女婆)

### 第一場 ワキの登場 (序の段)

〔一〕 ワキ 「これは諸国一見の僧にて候。われこの

間は都に候ひて、洛陽の名所旧跡、残りなく一見仕

りて候。また、これより東国行脚と志し候。ワキ(道行)

① 〔タタの仮枕、タタの仮枕、宿はあまたに変われど

も、同じ寝き寝の美濃尾張、三河の国に着きにけり。

三河の国に着きにけり。〕 ワキ 「急ぎ候間、ほどなう

三河の国に着きて候。また、これなる沢辺に杜若の

今を盛りと見えて候。立ち寄り、眺めばやと思ひ候。

第二場 シテの登場・問答・初回(破の一段)

〔三〕マキ(カシ)「げにや、イカサハ光陰とどまらず、春過ぎ

夏も来て、クサキ草木心なしとは申せども、時を忘れぬ花

の色、カズミ顔佳花とも申すやらん。あら、美しの杜若や

な。〔シテ(厚敷)〕ナウナウ「なうなう、御僧。何しにその沢には休

らひ給ひ候ぞ。マキ「これは諸国一見の者にて候

が、杜若の面白さに眺め居て候。さて、ここをばい

づくと申し候ぞ。シテ「これこそ三河の国八橋とて杜

若の名所にて候く。〔さすがにこの杜若は、名に負ふ

花の名所なれば、ヒトシ色も一入濃紫の、なぐ

ての花のゆかりとも思ひなぞらく給はずして、とり

わき眺め給へかし。あら、ココロ心なの旅人やな。

〔三〕 フキ「げにげに三河の国八橋の杜若は、古歌に

も詠まれけるとなり。いづれの歌人の言の葉やら

ん、承りたくこそ候へ。シテ「伊勢物語に曰く、こゝ

を八橋といひけるは、水行く河の蜘蛛手なれば、橋

を八つ渡せるなり。その次に杜若のいと面白く咲き

乱れたるを、或人がきつばたといふ五文字を句の上

に置きて、旅の心を詠めといひければ、『唐衣きつ

つなれにし妻しあれば、「遙遙来ぬる旅をしぞ思ふ。

これ在原の業平の、この杜若を詠みし歌なり。

〔四〕ワキ「あら、面白や。さては、この東のはて

の国国までも業平は下り給ひけるか。シテ「<sup>④</sup>事新しき

問ひ事かな。この八橋のここのみか、なほしも心の

奥深き、(カカル)『名所名所の道すがら、ワキ『国国と

ころは多けれども、とりわき心の末かけて、シテ『思

ひ渡りし八橋の、ワキ『三河の沢の杜若、シテ『遙遙来

ぬる旅をしぞ、ワキ『思ひの色を世に残して、シテ『主

は昔に業平なれども、ワキ『かたみの花は、シテ『今こ

こに、(地)上(敷)『在原の跡な隔てそ杜若、跡な隔てそ

杜若、沢辺の水の浅からず契りし人も、八橋の蜘蛛

手に物ぞ思はる。今とても、旅人に昔を語る今日

の暮、やがて馴れぬる心かな、やがて馴れぬる心か

がし

第三場 問答・(物着)、問答・地次第、イロへ (破の二段)

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〔五〕 シテ「ハかに、申すべき事の候。ワキ」何事にて候ぞ。シテ「見苦しう候へども、わらはが庵にて一夜を御明かし候へ。ワキ「あら、嬉しや。やがて参り候べし。(物着)、シテ「なうなう、この冠唐衣御覧候へ。ワキ「不思議やな。賤しき賤の臥処より、色もかかやく衣を着、透額すゑごの冠を着し、これ見よと承る。こはそも如何なる事にて候ぞ。シテ「これこそこの歌に詠まれたる唐衣、高子の後の御衣にて候へ。また、この冠は業平なりひらの、豊とよの明あかりの五節ごせちの舞の冠なれば、かたみの冠唐衣、身に添へ持ちて候なり。ワキ「冠唐衣はまづまづ置きぬ。さてさて、御身は如何なる人ぞ。

ハ六シテ「真はわれは杜若の精なり。植ゑ置きし

昔の宿の杜若と詠みしも、女の杜若になりし謂れの

言葉なり。また、業平は極楽の歌舞の菩薩の化現な

れば、詠み置く和歌の言の葉までも、皆法身説法の

妙文なれば、草木までも露の恵みの、(カカル)『公果

の縁を申ふなり。』ワキ「これは末世の奇特かな。正し

き非情の草木に、言葉をかはず法の声。シテ『公事を

なすや、業平の昔男の舞の姿。ワキ「これぞすなは

ち歌舞の菩薩の、シテ『仮に衆生と業平の、ワキ『本地

寂光の都を出でて、シテ『普く済度、ワキ『利生の、

シテ『道に、(地(次舞)『遙遙来ぬる唐衣、遙遙来ぬる唐

衣、着つつや舞をかなうらん。』シテ『別れ来し跡の恨

みの唐衣、(地)『袖を都に返さばや。(イロヒ)



第四場 クリ・サジ・クセ・序の舞(破の三段)

〔七〕 シテ(タリ)『そもそもこの物語は、いかなる人の

何事によつて、地『思ひの露の信夫山、忍びて通ふ

道芝の、始めもなく、終りもなし。』シテ(サシ)『昔男

初冠して、奈良の京、春日の里に知るよして狩に

往にけり。地『仁明天皇の御宇かどよ。いとも畏き

勅を受けて、大内山の春霞たつや弥生の初めつ方、

春日の祭の勅使として、透額たきびたひの冠を許さる。シテ『君

の恵みの深き故、殿上てんじやうにての元服げんぷくの事、当時その例

稀まれなる故に、初冠はつかんとは申すとかや。

【八】地(ち)『然れども、世の中の一度は栄え、一

度は衰ふる理ことわりの真なりける身の行方、住みどころ

求むとて、東の方かたに行く雲の、伊勢や尾張の海面に

立つ波を見て、いとしく過ぎにし方の恋しきに、

うらやましくも帰る波かなとうちながめ行けば、信

濃なる浅間の嶽たけなれや、ゆるる煙の夕景色。

【九】ソナ『さてこそ、信濃なる浅間の嶽たけに立つ煙、

地『遠近人の見やは咎めぬとロザさみ、なほ遙遙の

旅衣、三河の国に着きしかば、ここぞ名にある八橋

の、沢辺さへに匂ふ杜若、花紫のゆかりなれば、妻し

あるやと思ひぞ出づる都人、然るに、この物語、そ

の品多き事ながら、とりわきこの八橋や、三河の水

の底ひなく、契りし人の数に、名をかへ、品を

かへて、人待つ女、物病み、玉簾の光も乱れて、飛

ぶ螢の雲の上まで往ぬべくは、秋風吹くと仮に現

れ、衆生済度のわれぞとは、知るや否や。世の人

の、シテ『暗きに行かぬ有明の、地』光普き月やあら

ぬ、春や昔の春ならぬ、わが身一つはもとの身にし

て、本覚真如の身をわけ、陰陽の神といはれしも、

唯業平の事ぞかし。かやうに申す物語、疑はせ給ふ

な旅人、遙遙来ぬる唐衣、着つつや舞をかなづら

ん。シテ『花前に蝶舞ふ紛たる雪、地』柳上に鶯

飛ぶ片たる金。(序の舞)

第五場 キ リ (急の段)

〔10〕 シテ『植ゑ置きし昔の宿の杜若、たど かきつばた地『色ばかり

こそ昔なりけれ。色ばかりこそ昔なりけれ。色ばかり

りこそ、シテ『昔男の名をとめて、むかしをとこ はなたちばな花橘の匂ひう

くる菖蒲の鬢の、あやめ かづら地『色はいづれ似たりや似たり、

杜若花菖蒲、はなあやめ こぞあ梢に鳴くは、シテ『蟬の唐衣の、せみ からころも地『袖

自妙の卵の花の雪の、しちた う夜も白白と明くる東雲の、よ しろしろ浅

紫の杜若の花も、むらさき の悟りの心開けて、さとすはや今こそ

草木国士、くさくそくにさしすはや今こそ草木国士、しんかひんがう悉皆成仏の御法、みか

を得てこそ失せにけれ。』

澤邊の水の浅からず



蟬の厨ころもの



眞ノ太刀

小書ある時、シテ物著にて之を佩く。他に并筒、船辨慶等に用ふ。

初冠卷纒

老懸

日蔭糸

本曲のシテ物著にて、常は卷纒の初冠に老懸を左右にすれども小書ある時は、これに心葉と稱し梅花をかざし、なほ日蔭ノ糸と稱ふる朱色の飾紐を結び下ぐ。むかし神事式典ありし時の風を模すなり。



間狂言	ワ キ 族 僧	シ テ 杜若ノ精	役 別	杜 若	能	戀之舞	彩色之傳	太鼓 有リ	
					小	素囃子	伊勢之傳		
無 シ					裝束 東附 其他	面一若女又ハ深井、小面 入夏帯 襟一白・赤又ハ白二 摺箔 紅入唐織 蠶屬 物著ニ初冠卷纒・老懸 緒箔紅入腰巻 胴箔紅入腰帯 長絹			
作物 無 シ	水衣 緞子腰帯 墨繪扇 數珠 角帽子 襟一淺黃 著附一無地腕斗目								



雲の上の雲々に



雲の上の雲々に



三河の水乃底びなく。ちぎりし  
 人々の数々に。名をかへ品をかへて。  
 人待つ女物病玉簾の。光も乱れて  
 飛ぶ螢乃。雲の上まで徑ぬべくハ。  
 秋風吹くと。假に現れ衆生濟度の  
 我ぞとハ知るや否や世の人乃  
 暗きに行かぬ有明の。光普き

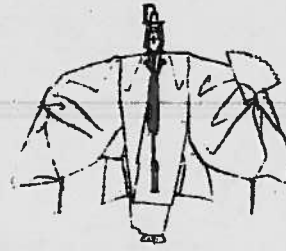
シテ上精別立テスラリクニ

地ウチサリノ

光香も月やあらぬ



身と分け陰陽の  
神と言はれり



わづかに申す物語



月やあらぬ春や昔の春ならぬ  
 我が身一つハもとの身にして  
 本覚真如の身を分け陰陽の  
 神と言はれりもたゞ業平乃  
 事ぞかし。かやうに申す物語  
 疑はせ給ふな旅人遙が来ぬる  
 唐衣著つゝや舞を奏づらん

蝶の唐こよもの



願くも東雲の



すはや今こそ



何れ似たりや似たり。杜若花菖蒲

梢に鳴くハ 鶯の唐ころもの

地 上 引立サリ 袖白妙乃卯の花乃雲の夜も白々と

明くる東雲の浅紫乃杜若の花も

悟りの心開けてすはや今こそ

草木國土すはや今こそ草木國土

悉皆成佛の御法を得てこそ