

関西「文化の道」事業

ものがたり

街道II

こころの道行^{みちゆき}二十番



Kansai "Bunka-no-Michi" Project
Road of Dramas II – 20 Sentimental Journeys

いざ、世の人々の胸を焦がした 愛と涙と高揚の舞台へ。

出会いにときめき、数奇な運命に翻弄され、奇跡を信じ、かなわぬ思いに涙する男と女。

忠誠心、親子の情、愛と嫉妬、そして情熱。

現在、私たちが映画やドラマのストーリーに夢中になるのと同じように

いにしえの人たちは、能や人形浄瑠璃、歌舞伎、日本舞踊などが描き出す世界に心酔し、

主人公たちの生きざまに共感の涙を流しました。

数百年の時を経ても演じ続けられ、人々に愛され続けている各作品には、

一つひとつに必ず関連する場所があり、地名やたずまいに往時の様子を伝えています。

その場所を訪ね、かつて繰り広げられたものがたりに思いを馳せながら

時の彼方へ心を遊ばせるひとときを、どうぞ一緒に。





Here we go—to a stage filled with love, tears and exaltation that captured the world.

Men and women who have a romantic encounter, live like puppets of fate, believe in miracles and cry for the impossible love. Loyalty, parental affection, love and jealousy, and passion—.

Just as we get into a story of a movie or drama now, people long ago were intoxicated with the world created by Noh, Joruri puppet theatre, Kabuki and Nihon-buyo (Classical Japanese dance), and shed tears in sympathy with the way protagonists lived.

Still performed and loved by people after hundreds of years, each one of these works (stories) has an associated place, name or landscape that tells us what it was like in olden days.

Go visit such places and take a moment to set your heart free from time, while thinking about a story that unfolded at a time in the past.



「曾我忠臣蔵錦絵并番附集」より(部分)／
国立国会図書館蔵

“Soga Chushingura Nishikie Narabini Banzukeshu”
(part of copy) / National Diet Library

「能楽図繪」吉野天人 耕漁画／
国立国会図書館蔵

Yoshino Tennin in “Nogaku Zue”
Painted by Tsukioka Kogyo / National Diet Library

「婦人風俗尽 おどり振」月耕画／
国立国会図書館蔵

“Fujin Fuzoku-tsukushi Odori-furi”
Painted by Ogata Gekko / National Diet Library

関西・古典楽劇の歴史

ひとまとめ

History of
Kansai classic musical drama
at a glance

能、人形浄瑠璃、歌舞伎、日本舞踊——。
これら古典楽劇のそれぞれの潮流は
どのようにして生まれ、発展してきたのでしょうか。
日本文化を彩ってきた舞台芸術の歴史を
時系列にまとめて見てみましょう。

Noh, Joruri puppet theatre, Kabuki and Nihon-buyo (Classical Japanese dance)——
How was each of these classic musical dramas born and how have they been developed?
Let's take a chronological look at the history of performing arts that have added luster to the Japanese culture.

凡例 Legend

-  能 Noh
-  文楽 (人形浄瑠璃) Bunraku (Joruri puppet theatre)
-  歌舞伎 Kabuki
-  日本舞踊 Nihon-buyo (Classical Japanese dance)



(A-1)

初期の能 Noh in the early days

鎌倉時代中期頃、猿楽・田楽の専門家
集団が生まれ、それぞれが「能」と呼ば
れる演劇を演じるようになる。

Professional Sarugaku and Dengaku groups were formed around the middle of the Kamakura period, and each came to perform theatrical plays called "Noh."

能の完成

大和猿楽の観阿弥の息子・世阿弥が大和猿楽の能を洗練させ、「夢幻能」という劇形式を完成。また、『風姿花伝』、『花鏡』をはじめ多くの伝書を著す。

Completion of Noh

Zeami, the son of Kan'ami who practiced Yamato-Sarugaku, refined the Noh of theatre called "Mugen Noh." He also wrote many treatises, such as "Fushi Kaden" and "Kakyo."



(C)



奈良時代
Nara Period
(710 -)

平安時代
Heian Period
(794 -)

鎌倉時代
Kamakura Period
(1185 -)

室町時代
Muromachi Period
(1336 -)

安土桃
Azuchi-Mori
(1568 -)

猿楽・田楽の発展

散楽は民間の諸芸能と結びつき、物まねや滑稽な寸劇の要素を持った「猿楽」や、音楽と踊りからなる「田楽」として発展していく。

Development of Sarugaku and Dengaku

Sangaku, a form of Chinese entertainment, was integrated with various kinds of folk performing arts, and developed as "Sarugaku," which contains elements of mimicry and comedy, and "Dengaku," which is comprised of music and dance.

平曲の登場

『平家物語』を琵琶法師が弾き語りする「平曲」が13世紀頃に登場。義太夫節をはじめ後世の語り物の元祖となる。

Emergence of Heikyoku

Heikyoku, chanting and playing of "The Heike Monogatari" by a blind Biwa lute player, appeared in around the 13th century. This became the original of Gidayu-bushi (ballad drama) and other narratives in future ages.



(A-2)

浄瑠璃の誕生

15世紀後半、琵琶法師が「平曲」の余興として始めた「浄瑠璃の物語」が人気を博し、以後「浄瑠璃」が語り物の代名詞となる。

Birth of Joruri

"Jorurhime no Monogatari," which Biwa lute player began to play as a side-show of Heikyoku, gained popularity, and has been synonymous with narration ever since.



(G)

説教節の成立

仏教の講話が、平曲などの影響を受けて音楽が鎌倉時代後期に成立。後の語り物に大きな影響。

Creation of Sekkyobushi (sermon-based narrative) Sekkyobushi, which is based on the lectures of Buddhism under the influence of Heikyoku and others, was late Kamakura period. It had a major impact on narration.

散楽の伝来

奈良時代に曲芸や奇術、踊りなど、西域に起源を持つ芸能が「散楽」として日本へ伝来。これが能の源流となる。

Introduction of Sangaku

In the Nara period, acrobatics, magic, dancing and other performing arts originating in the Western Regions were brought to Japan as "Sangaku." This was the headstream of Noh.



(B)

踊り念仏が全国へ

13世紀時宗の開祖・一遍が踊り念仏を各地に伝える。これが歌舞伎など日本の諸芸能の源流となる。

Odori-nenbutsu spreads across the country

Ippen, who founded the Jishu sect of Buddhism in the 13th century, propagated Odori-nenbutsu (dance with invocation) to various parts of the country. This was the headstream of Kabuki and other Japanese performing arts.

(A) 「職人及歌合」模本(部分) (1)猿楽・田楽 (2)琵琶法師 / 狩野晴川・藤川画 / 国立国会図書館蔵 (B) 「信西古楽図」模本(部分) 藤原良幹作 / 国立国会図書館蔵 (C) 「風姿花伝」(右)と「花鏡」(左) 世阿弥著 / 寶山寺蔵・奈良女子大学学術情報センター画像提供 (D) 阿弥孫傳 / 正法寺蔵

(A) "Shokunin-zukushi Uta-awase" (part of copy) (1) Sarugaku, Dengaku (2) Biwa lute player, Kano Seisen, Kano Shosen / Tokyo National Museum (B) "Shinzei Kogakuzo" (part of copy) Fujiwara Teikan / National Diet Library (C) "Fushi Kaden" (right) and "Kakyo" (left) Zeami / Hozan-ji Temple / Courtesy of Nara Women's University Academic Information Center (D) Statue of Zeami / Shobo-ji Temple

(E) 成珠から伝わった三藏「江戸与那」 / 沖縄県立博物館蔵 (F) 「人八」 (G) 「十二段さし」長野屋勘吉ほか刊 / 国立国会図書館蔵 (H) 京都 (E) "Edoyuna" sanshin brought from Ryukyu / Okinawa Prefectural Museum (F) "Jinudana Saushi" Naganoya Kankichi / National Diet Library



(D)



(E)

三味線の伝来

初期の三味線が琉球経由で伝来。浄瑠璃にも広く使われるようになる。

Arrival of the Shamisen

The initial form of the Shamisen was brought via Ryukyu and came to be used often for Joruri, too.

人形浄瑠璃の誕生

12世紀頃に登場した傀儡師(かいらいし)の流れを汲む西宮の人形操り集団「えびすかき」が浄瑠璃と結びつき、人形浄瑠璃が誕生する。

Birth of Joruri puppet theatre

"Ebisukaki," a group of puppeteers from Nishinomiya who descended from earlier performers who appeared in the 12th century, merged with Joruri, and thus Joruri puppet theatre was born.



(F)

能の広がり

17世紀以降、江戸幕府は能を「式楽(しきがく)」として、儀式の場などで上演される公式の音楽に定める。一方、民衆の間では『高砂』などの「謡(うたい)」が、教養や稽古事として人気を博す。

Dissemination of Noh

In the 17th century, the Edo shogunate designated Noh as "Shikigaku (ritual theatre)," an official music performed at rituals and other occasions. Meanwhile, among common people, "Utai (recitation)" exemplified by "Takasago" became popular as education and accomplishment.

歌舞伎の発展

歌舞伎界で、江戸に市川團十郎(初代)、京・大坂に坂田藤十郎(初代)が登場し、大人気に。近松門左衛門による「国姓爺合戦」「女殺油地獄」などの浄瑠璃の演目が歌舞伎として上演される。

Development of Kabuki

In the Kabuki world, Ichikawa Danjuro (I) appeared in Edo and Sakata Tojuro (I) appeared in Kyoto and Osaka, respectively, and gained a lot of admirers. Chikamatsu Monzaemon's "Kokusenya Kassen," "Onna Koroshi Abura no Jigoku" and other programs of Joruri were performed as Kabuki.



(I)

日本舞踊の流派が誕生

元禄年間に日本舞踊の最初の流派が生まれ、その後、数多くの流派が誕生していく。

A school of Nihon-buyo

(Classical Japanese dance) established.

Since the first school of classical Japanese dance was established in the Genroku period, many schools have been born.

舞台装置の進化

18世紀中頃、歌舞伎の舞台に屋根がつけられて全蓋式に。「花道」「せり上げ」「廻り舞台」などの舞台装置が使われ始め、歌舞伎が三次元性豊かな演劇へと進化した。

Evolution of stage equipment

Around the middle of the 18th century, a roof was added to the Kabuki stage, making it enclosed theatre. The "hanamichi (elevated passageway)," "lift," "revolving stage" and other stage equipment began being used, causing Kabuki to evolve into a distinctively three-dimensional theatrical play.

桃山時代
Momoyama Period
(1573 -)

江戸時代
Edo Period
(1603 -)

明治時代～
Meiji Period
(1868 -)

「かぶき踊り」始まる

1603年頃、出雲の阿国という女性が京都で「かぶき踊り」を演じて人気を博す。これが歌舞伎の始まりになったといわれている。

Kabuki odori (dancing) begins

Around 1603, a woman by the name of Izumo-no-Okuni performed "Kabuki odori" and became popular in Kyoto. This is said to be the beginning of Kabuki.



(H)

人形浄瑠璃が各地へ巡業

18世紀前半、淡路人形芝居の一座が複数、西日本を中心に巡業を開始。各地に人形浄瑠璃文化を伝える。

Joruri puppet theatre goes on tour around the country

A multiple number of Awaji puppet show groups started touring mainly in western Japan in the 18th century. They introduced the culture of Joruri puppet theatre to many parts of the country.

竹本義太夫と近松門左衛門の活躍

17世紀後半、竹本義太夫の語りが「義太夫節」として流行し、近松門左衛門の優れた戯曲を得て一躍人気を独占。人形浄瑠璃が全盛期へ。

Success of Takemoto Gidayu

and Chikamatsu Monzaemon

in the latter half of the 17th century, Takemoto Gidayu's narrating became a fad referred to as "Gidayu-bushi." Combined with Chikamatsu Monzaemon's excellent dramas, they monopolized popularity. Joruri puppet theatre was at its zenith.



(J)

地域に根付く人形浄瑠璃

19世紀中頃、阿波(現・徳島県)をはじめ各地で、農村舞台が建設され始める。村人たちが神社に人形浄瑠璃を奉納。

Joruri puppet theatre rooted in the community

Joruri puppet theatre rooted in the community in the mid-19th century, the first Noson Butai (rural community stage) emerged in Awa (where Tokushima prefecture is now) and many other places. Village people dedicated Joruri puppet theatre to shrines in their community.

植村文楽軒と文楽座

いくつもの人形浄瑠璃座が盛衰を繰り返す中、19世紀初めに植村文楽軒が大坂で始めた文楽座が中心的存在に。これを契機に「文楽」が人形浄瑠璃の代名詞となる。

Uemura Bunrakuken and the Bunraku-za

Amid the repeated rise and fall of many Joruri puppet theatre groups, the Bunraku-za, which was founded by Uemura Bunrakuken in Osaka at the beginning of the 19th century, came to play a central role. After that, "Bunraku" became a byword for Joruri puppet theatre.

化した説教節
影響を与えた。
(ion)
am morphing into
created in the
in future ages.

繪巻詞書(部分) 藤輪陣源三郎画 / 国立国会図書館蔵
四糸大橋東詰に建つ出雲阿国像

sum (F) "Jinrin Kinno-zu" (part) Makeshi Genzaburo / National
(H) Statue of Izumo-no-Okuni at Shijo Ohashi Higashizume Kyoto

(I) 『謡曲番四季談』(部分) 千草梅画 / 国立国会図書館蔵 (J) 『玉葉前橋』神泉庵の段より玉葉前と傳雲皇子 / 淡路人形彫

(H) "Utai Hyakuban Shiki no Nagame" (part) Chigusa Yoshihime / National Diet Library (J) Tamamonomae and Usugumori no Oji in the Act of Shinsen-en, "Tamamonomae Asahinotameto" / Awaji Doll Joruri Pavilion

滋賀県 SHIGA

1 『恋女房染分手綱』
甲賀市 水口宿
09P
"Koinyobo Somewake Tazuna"
Minakuchi-juku, Koga City

2 『三井寺』
大津市 園城寺
11P
"Mii-dera Temple"
Onio-ji Temple, Otsu City

3 『蟬丸』
大津市 逢坂山
13P
"Semimaru"
Mt. Osaka, Otsu City

京都府 KYOTO

4 『大原御幸(小原御幸)』
京都市 大原
15P
"Ohara Goko"
Ohara, Kyoto City

5 『双蝶々曲輪日記』
八幡市 八幡
17P
"Futatsu Chocho Kuruwa Nikki"
Yawata, Yawata City

6 『大江山酒呑童子』
福知山市・宮津市・与謝野町 大江山
19P
"Oeyama Shutendoji"
Mt. Oe in Fukuchiyama City,
Miyazu City, Yosano-cho
Mt. Oe in Kyoto City,
Kameoka City

大阪府 OSAKA

7 『敵討天下茶屋聚』
大阪市 天下茶屋
21P
"Katakuchi Tengajaya-mura"
Tengachaya, Osaka City

8 『艶容女舞衣』
大阪市 上汐
23P
"Hadesugata Onna Maiginu"
Ueshio, Osaka City

9 『江口』
大阪市 江口
25P
"Eguchi"
Eguchi, Osaka City

10 『仮名手本忠臣蔵』
堺市
27P
"Kanadehon Chushingura"
Sakai City

兵庫県 HYOGO

11 『船弁慶』
尼崎市 大物
29P
"Funabenkei"
Daimotsu, Amagasaki City

12 『求塚』
神戸市 生田川
31P
"Motomezuka"
Ikuta River, Kobe City

13 『大経師普賢』
丹波市 柏原
33P
"Daikyoji Mukashigoyomi"
Kaibara, Tamba City

奈良県 NARA

14 『良弁杉由来』
奈良市 東大寺 二月堂
35P
"Roben-sugi no Yurai"
Nigatsu-do Hall, Todai-ji Temple,
Nara City

15 『玉鬘』
桜井市 長谷寺
37P
"Tamakazura"
Hase-dera Temple, Sakurai City

16 『龍田』
斑鳩町 龍田神社
39P
"Tatsuta"
Tatsuta-jinja Shrine, Ikaruga-cho

和歌山県 WAKAYAMA

17 『小栗判官車街道』
田辺市 湯の峰温泉
41P
"Oguri Hangan Kuruma Kaido"
Yunomine Onsen (hot spring),
Tanabe City

18 『巻絹』
田辺市 熊野本宮
43P
"Makiginu"
Kumano Hongu (Grand Shrine),
Tanabe City

鳥取県 TOTTORI

19 『因幡の白兔』
鳥取市 白兔神社
45P
"Inaba no Shirousagi"
Hakuto-jinja Shrine,
Tottori City

徳島県 TOKUSHIMA

20 『モラエス恋遍路』
徳島市 伊賀町
47P
"Moraeas Koi-henro"
Iga-cho, Tokushima City

MAP & INDEX

ものがたり街道Ⅱ ころのの

"Road of Dramas II" - 20 Sentiment



Facebookページのご案内
Our Facebook page

この冊子は「ものがたり街道」のFacebookページと連動しています。ぜひアクセスして、訪れた場所に「いいね」したり記事シェアしたりして足跡を残そう!



This booklet works in conjunction with our Facebook page "Road of Dramas". Access and leave your footprints by clicking "Like" on the places you visited or sharing articles!

◆ 各駅・停留所からの所要時間はあくまで目安です。天候や交通状況により変動する場合があります。



古典楽劇の舞台を 周遊しよう

Let's tour the stages of classic musical drama

掲載している各作品の背景として描かれている場所は、
いにしえの人たちが往来した頃と同じように、現在も時を刻んでいます。
そこに息づくドラマティックなストーリーに思いを馳せながら、
関西各地に点在する「作品の舞台」をぶらりと旅してみませんか？

Time still goes by in the places depicted as the background of each work contained in this booklet, just as it did when people used to come and go in days of old. Why not take a stroll of "the stages of works" and tales scattered across the Kansai area, with your thoughts turned to the dramatic stories that still are alive in such places?

前号『ものがたり街道 ~三十三所巡礼~』で
掲載している作品とその舞台

Works contained in our previous issue
"Pilgrimage to 33 Places on the Road of Dramas"
and their locations



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Scan to see Digital Book.

www.bunkanomichi.com

- ①「源平布引滝」堅田・粟東市手原 “Genpei Nunobiki-no-Taki” Katata, Ritto City Tehara
- ②「源氏供養」石山寺 “Genji Kuyo” Ishiyama-dera Temple
- ③「竹生島」竹生島 “Chikubu-shima” Chikubu-shima Island
- ④「祇園祭礼信仰記」金閣寺 “Gion Sairei Sinkoki” Kinkakuji Temple
- ⑤「仮名手本忠臣蔵」祇園・山科 “Kanadehon Chushingura” Gion, Yamashina
- ⑥「桂川連理綱」洛中～柳馬場押小路 “Katsuragawa Renri-no-Shigarami” Rakuchu – Yanaginobanba Oshikoji
- ⑦「生写朝顔話」宇治川 “Shoutsushi Asagao Banashi” Uji River
- ⑧「由良湊千軒長者」由良 “Yura no Minato Sengen Choja” Yura
- ⑨「冥途の飛脚」新町・淡路町 “Meido no Hikyaku” Shin-machi, Awaji-machi
- ⑩「心中天網島」曾根崎新地・天満 “Shinju Ten-no-Amijima” Sonezaki Shinchi, Tenma
- ⑪「摂州合邦辻」万代池・合邦辻間魔堂 “Sesshu Gappo-ga-tsuji” Bandai-ike Pond, Gappo-ga-tsuji Enmado
- ⑫「住吉詣」住吉大社 “Sumiyoshi Moude” Sumiyoshi Taisha Shrine
- ⑬「新版歌祭文」野崎親吉 “Shinpan Utazaimon” Nozaki Kannon
- ⑭「菅原伝授手習鑑」通明寺天満宮 “Sugawara Denju Tenarai Kagami” Domyoji Tenmangu Shrine
- ⑮「夏祭浪花鑑」堺市旧市街 “Natsu-matsuri Naniwa-kagami” Old town of Sakai
- ⑯「産屋道満大内鑑」信太の森 “Ashiya Doman Ouchikagami” Shinoda-no-Mori forest
- ⑰「絵本太功記」尼崎寺町 “Ehon Taikoki” Amagasaki Tera-machi
- ⑱「関八州驍馬」多田神社 “Kan-Hasshu TsunagiUma” Tada Jinja Shrine
- ⑲「釣女」西宮神社 “Tsuru Onna” Nishinomiya Jinja Shrine
- ⑳「一谷嫩軍記」須磨浦・生田の森 “Ichinotani Futabagunki” Sumaura, Ikuta-no-Mori Forest
- ㉑「松風」松風村雨堂 “Matsukaze” Matsukaze-Murasame-do
- ㉒「高砂」高砂神社 “Takasago” Takasago Jinja Shrine
- ㉓「播州皿屋敷」姫路城 “Banshu-Sarayashiki” Himeji Castle
- ㉔「淡路」大和天御魂神社 “Awaji” Yamato-okunitama Jinja Shrine
- ㉕「妹背山婦女庭訓」興福寺・猿沢池・春日大社 “Imose-yama Onna Teikin” Kohfukuji Temple, Sarusawa-ike Pond, Kasuga Taisha Shrine
- ㉖「当麻」當麻寺 “Taema” Taima-dera Temple
- ㉗「壺坂靈驗記」壺坂寺 “Tsubosaka Reigenki” Tsubosaka-dera Temple
- ㉘「義経千本桜」吉野山・下市 “Yoshitsune Senbon Zakura” Mt. Yoshino, Shimoichi
- ㉙「三輪」三輪(大神神社) “Miwa” Miwa (Omiwa Jinja Shrine)
- ㉚「道成寺」道成寺 “Dojoji” Dojoji Temple
- ㉛「高野物狂」高野山 “Koya Monogurui” Koyasan
- ㉜「堀川波の鼓」鳥取城下 “Horikawa Nami-no-Tsuzumi” Tottori castle town
- ㉝「傾城阿波の鳴門」阿波十郎兵衛屋敷 “Keisei Awa-no-Naruto” Awa Jurobe Yashiki (residence)

道事情などによって変動する場合があります。
Depending on the weather, traffic and other conditions.

「大経師普賢」広島画／国立国会図書館蔵
"Daikyōji Mukashi-Goyomi" Painted by Utagawa Hirotsada / National Diet Library





『恋女房染分手綱』

Koinyobo Somewake Tazuna



あらすじ - Plot

双六を介して出会う母と子 再び、涙なみだの別れが訪れる

関東へ輿入れする姫のお供として、水口宿まで来た乳母・重しげの井。姫が江戸下りを拒むので困っていたところ、一行の幼き馬子すごろく(馬を引く役目の者)・三吉が道中双六を持ち出して、姫と遊び始めました。旅の様子もわかる双六に姫は大喜び、すんなりと東国へ下ることになりました。そのほうびを渡しにやってくる重の井は、三吉が昔別れたわが子であることを知ります。乳母の勤めと母の情愛の間で、板挟みとなる重の井。泣く泣く親子の名乗りを拒み、三吉は馬子唄を謡いながら去って行くのでした。

Encounter of a mother and her child.
A day of teary farewell will come to them again.

Shigenoi, a wet nurse, accompanies a princess who is travelling to the Kanto region for a wedding and gets to Minakuchi-juku Station. When she was troubled by the princess who was reluctant to go to Edo, Sankichi, a very young pack-horse driver of the party took out a sugoroku (Japanese board game) to play with the princess. This game entertained her as it describes how the journey goes, so, without objection, she accepted to go east. Shigenoi comes to give him a reward and learns that Sankichi is her own son with whom she was parted a long time ago. Torn between the obligation as a wet nurse and maternal affection, she refused to reveal that she's his mother with an aching heart, while Sankichi leaves chanting a song of a pack-horse driver.

文楽『恋女房染分手綱』重の井子別れの段より 重の井と三吉 / 青木信二撮影

Shigenoi and Sankichi from the Act "Shigenoi Kowakare" of the Bunraku play "Koinyobo Somewake Tazuna" / Photo by Aoki Shinji

▶舞台となった場所
滋賀県
甲賀市 水口宿

▶Location of this piece
Minakuchi-juku,
Koga City, Shiga





Trivia

双六 Sugoroku

この話に登場する道中双六は、さいころを振り、出た目の分だけ自分の駒をマス目に従って進める、日本独自のボードゲームです。江戸時代の元禄年間には浮世絵の名手による双六も登場し、庶民の間で広く楽しまれた記録が多く残っています。双六と同様に相撲、花火、おかげ参りなど、当時に流行していたものが題材に取り上げられる例は、古典芸能に数多く見られます。

Dochu sugoroku, which appears in this story, is a unique Japanese board game in which players role a dice and move their piece as many squares as the number on the dice. Some documents say that, during the Genroku years of the Edo period, people enjoyed playing sugoroku made by ukiyoe masters. As in the case of sugoroku, fads in those days, such as sumo, fireworks, okage-mairi (pilgrimage to the Ise-jingu Shrine), were often taken up as a theme of traditional performing arts.



「東海道五十三次道中双六」立川斎国郷画／
国立国会図書館蔵

“Tokaido Gojusanstugi Dochu Sugoroku”
painted by Ryusenai Kunisato/National Diet
Library

道しるべ milestone

みな くちじゆく

水口宿 Minakuchi-juku

東海道の宿場町、そして水口城の城下町として「街道一人留め場」と称されるほどの賑わいを見せました。勅使や大名などが宿泊した「本陣」は残っていませんが、その予備的な役割を果たした「脇本陣」は建物が一部現存しています。脇本陣跡付近では、昔ながらの街道風景も眺めることができます。

- 近江鉄道「水口石橋」駅から徒歩20分（水口宿東見附）

Minakuchi-juku was once such a busy post station of the Tokaido Road and Castle town that it was called “the road’s most crowded place with travelers”. Though the honjin where imperial messengers, daimyos and others stayed no longer exists, some of the waki honjin, which served as spare accommodations, remain today. In the area around the waki honjin, visitors can enjoy the streetscape of long ago.

- 20-minute walk from Ohmi Railway “Minakuchi Ishibashi” Station (Minakuchi-juku Higashi-mitsuke)



水口宿の東端にある東見附跡／滋賀県提供
Higashi-mitsuke (approach) remains at the east
end of Minakuchi-juku / Photo by Shiga
Prefecture Government

ACCESS MAP





『三井寺』

Mii-dera



あらすじ - Plot

離ればなれの母子の縁は 仏の御心のまま、鐘と月に導かれて

行方不明の息子を捜す女が、清水寺にやってきました。女が観音様へ必死に祈りを捧げていると、「近江の三井寺へ急ぎなさい」という霊夢を見ます。向かった先は、僧らが中秋の名月を待つ、女人禁制の三井寺。現れた女は、制止を振り切り強引に鐘をつき始めます。何かにとりつかれた女は、鐘の来歴を語り、古い詩を詠み、さらには鐘と月を題として仏法を説きます。その様子を見た若い僧・千満は師僧から女の出身地を聞き、声をかけました。千満こそ、女が捜していた息子だったのです。涙の対面を果たした母と息子は故郷に帰り、共に豊かに暮らしたそうです。

The fate of a mother and her son separated from each other is guided by a bell and the moon, in the manner of Buddha's will.

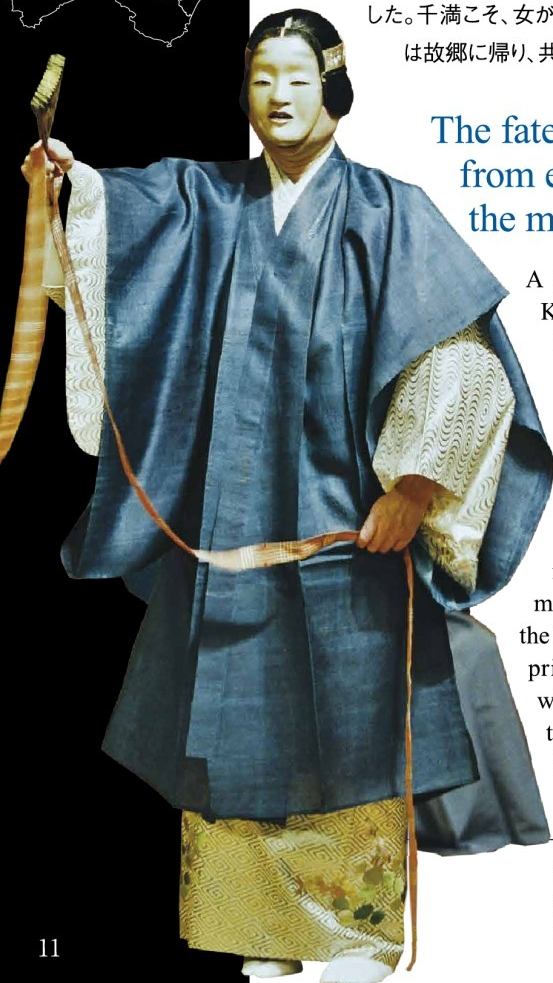
A woman looking for her missing son comes to Kiyomizu-dera Temple. After desperately praying to the Kannon (Goddess of Compassion), she receives a sign from the Goddess to rush to Mii-dera Temple in Omi in a revelatory dream. At Mii-dera Temple, the priests are waiting for the harvest moon and women are forbidden to enter. The woman shakes off their attempt to stop her and forcibly starts ringing the bell. The woman, possessed by something, then recounts the history of the bell, reads old poems and, moreover, tells the teachings of Buddha on the theme of the bell and the moon. Looking at what she's doing, a young priest by the name of Senmitsu asked his priestly mentor where she is from, and had a word with her. Senmitsu was the very son that she had been looking for. The mother had an emotional encounter with her son, and they went back to their hometown and lived in affluence together.

能「三井寺」より [シテ] 千満丸の母 (河村晴道) / 渡辺真也撮影

Kawamura Harumichi playing Semitsumarū's mother [shite] in the Noh drama "Mii-dera" / Photo by Watanabe Shinya

▶舞台となった場所
滋賀県
大津市 園城寺

▶Location of this piece
Onjo-ji Temple,
Otsu City,
Shiga





中秋の名月 Harvest moon

日本では古来、太陽暦ではなく、月をもとにした太陰太陽暦が使われ、月の周期の約半分にあたる15日＝満月と認識されていました。特に8月15日＝秋(7,8,9月)の真ん中で、この日の夕方に出る月は中秋の名月と呼ばれます。俗名「十五夜」。この日にお月見をする風習は中国から9世紀ごろに伝来し、収穫祭的な意味合いもありました。十五夜にお団子などを飾る慣習はその名残です。

In ancient times, Japan used the moon-based lunisolar calendar, not the solar calendar, in which the moon of the 15th night is recognized as the full moon. Particularly, the moon rising in the evening of August 15, which is in the middle of autumn (July, August and September) is called the “Harvest Moon”. It’s also commonly called “Jugoya (15th night)”. Moon viewing on this night was introduced from China around the 9th century, and is tied to harvest festivals. The tradition of displaying rice dumplings and other foods is a remnant of this custom.



仲秋の名月
Harvest moon



おんじょうじ
園城寺

Onjo-ji Temple



7世紀に草創された天台寺門宗の総本山です。通称を「三井寺」と呼びます。広い境内には国宝・金堂をはじめとして国宝、重要文化財がずらりと顔を並べます。文化財収蔵庫では狩野光信による障壁画や襖絵を鑑賞することができます。

- 京阪「三井寺」駅から徒歩10分

Built in the 7th century, this is the head temple of the Tendai sect of Buddhism. It is commonly known as “Mii-dera” Temple.

On its vast grounds are found several national treasures and important cultural properties, including the Kondo (main hall). At the repository of cultural properties, you can view pictures on paper sliding doors and screens painted by Kano Mitsunobu.

- 10-minute walk from Keihan “Mii-dera” Station

ACCESS MAP





『^{せみ}蝉丸^{まる}』

Semimaru



あらすじ - Plot

不遇の身となった高貴な姉弟が お互いの境遇を思いやる

盲目で生まれた、醍醐天皇の第四皇子・^{せみまる}蝉丸。臣下の藤原清貫^{きよつら}に「蝉丸を捨てよ」という勅命がくだり、蝉丸は逢坂山まで連れて行かれます。清貫は蝉丸の髪を^{みの}剃って、蓑、笠、杖を渡し、その場を離れます。琵琶を胸に抱いて涙ながらに伏してしまう蝉丸。一方、第三皇女の逆髪は、^{さかがみ}逆さまに立つ髪を持ち、不遇のうちに放浪していました。逢坂山に着いた逆髪は琵琶の音を聞き、弟がいることに気がきます。二人は手を取り、涙ながらに語り合い、お互いを思いやりながら別れるのでした。

An unfortunate girl and her younger brother consider the circumstances of each other.

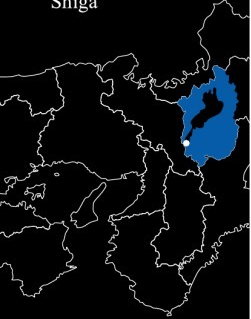
Semimaru was born blind as the fourth prince of the Emperor Daigo. By royal command, the retainer Fujiwara-no-Kiyotsura took Semimaru to Mt. Osaka to abandon him. Kiyotsura had Semimaru's head shaved, gave him a straw coat, a straw hat and a cane, and left him there. Holding a biwa (Japanese lute) against his chest, Semimaru throws himself down in tears. Meanwhile, Sakagami, the third princess whose hair stands on end, is unhappily wandering about. Sakagami reaches Mt. Osaka, hears the sound of a biwa and learns that she has a younger brother. Holding hands, the two talk in tears before parting with each other's love.

能「蝉丸」より [シテ] 逆髪 (味方 玄)、
[シテ] 蝉丸 (片山九郎右衛門) / 渡辺真也撮影

Mikata Shizuka playing Sakagami [Shite] and
Katayama Kurouemon playing Semimaru [Shite] in the
Noh drama "Semimaru" / Photo by Watanabe Shinya

▶舞台となった場所
滋賀県
大津市 逢坂山

▶Location of this piece
Mt. Osaka, Otsu City,
Shiga

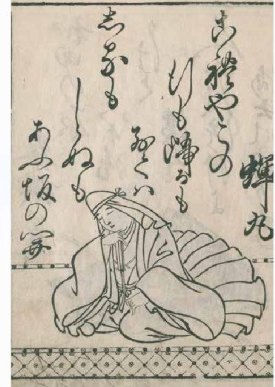




蝉丸 Semimaru

百人一首にその名を残す歌人・蝉丸。歌のおかげで有名ですが、実に謎の多い人物です。宇多天皇の皇子説、光孝天皇の皇子説、盲目で琵琶の名手であることから仁明天皇の第四宮人康親王と同一人物という説…と、さまざまな説があります。大津市内には蝉丸を祀る3つの神社が存在し、今も地域の尊敬と信仰を集めています。百人一首に触れる機会があれば、ぜひこの謎の「坊主」を探してみてください。

The poet Semimaru's name is recorded in the "Hyakunin-Isshu" (Anthology of One Hundred Poems by One Hundred Poets). Although known for his poetry, he was very mysterious. There are various views about his origin: prince of Emperor Uda, prince of Emperor Koko, and a theory says Semimaru and Emperor Ninmyo's fourth Imperial Prince Saneyasu are the same person because both of them are characterized as blind biwa masters. In the city of Otsu, there are three shrines that venerate Semimaru, which are still respected and worshiped by local people. If you have an opportunity to play the card game "Hyakunin-Isshu", you should look for this mysterious "bald man."



「小倉百人一首」より蝉丸／菱川師宣画／国立国会図書館蔵

Semimaru from the "Ogura Hyakunin-Isshu" painted by Hishikawa Moronobu/National Diet Library

道 するべ milestone

おう しか やま
逢坂山
Mt. Osaka



滋賀県と京都府の境に近いこの山は、7世紀の壬申の乱に登場するなど、古くから要衝として位置付けられていました。現在は大津市によって逢坂の関記念公園として整備され、百人一首で逢坂の関を詠んだ蝉丸、清少納言、三条右大臣の和歌3首を刻んだ歌碑も設置されています。

- 京阪「大谷」駅から徒歩5分(逢坂の関記念公園)

Located on the border between Shiga and Kyoto Prefectures, this mountain has long been considered a strategic position, having appeared in recounts of the Jinshin War of the 7th century. It has now been developed as Osaka-no-Seki Memorial Park and there is a monument engraved with poems composed by Semimaru, Sei Shonagon and Sanjo Udaijin in praise of Osaka-no-Seki, which are included in "Hyakunin-Isshu".

- 5-minute walk from Keihan "Otani" Station (Osaka-no-seki Memorial Park)



逢坂の関記念公園
Osaka-no-Seki Memorial Park

ACCESS MAP





▶舞台となった場所
京都府
京都市 大原

▶Location of this piece
Ohara, Kyoto City,
Kyoto



『大原御幸(小原御幸)』

Ohara Goko



あらすじ - Plot

平家の娘に生まれた女院が語る 哀しくドラマティックな物語

源平の戦いののち、平清盛の娘である建礼門院は出家して大原の寂光院に住み、一門の人々を弔う日々を送っていました。ある日、夫・高倉天皇の父である後白河法皇が、彼女を訪ね、久々の対面を果たします。「建礼門院が六道(「地獄」「餓鬼」「畜生」「修羅」「人間」「天上」の六つの仏教上の世界)を見た」と巷で言われているがどうしたことなのか、と問いかける法皇。建礼門院は、その数奇な身の上と、平家一門の最期、そして息子である幼き安徳天皇の入水の様子を、涙ながらに語り続けます。

The empress born as a member of the Heike clan talks about a sad, dramatic story.

After the Genpei War, Kenrei Mon'in, the daughter of Taira-no-Kiyomori, became a nun and lived in Ohara's Jakko-in Temple consoling the souls of her clan. One day, ex-Emperor Go-Shirakawa, the father of Emperor Takakura, her husband, visited her after a long time. Go-Shirakawa questioned her about people saying Kenrei Mon'in had seen the six worlds (six worlds in Buddhism through which souls transmigrate: "Hell," "Hungry Ghost," "Beast," "Carnage," "Human" and "Heaven"). Kenrei Mon'in kept talking tearfully about her checkered life, the last days of the Taira clan, and how the little Emperor Antoku, her son, drowned himself.



能「大原御幸」より [シテ]建礼門院(味方 玄) / 渡辺真也撮影
Mikata Shizuka playing Kenrei Mon'in [Shite] in the Noh
drama "Ohara Goko" / Photo by Watanabe Shinya



Trivia

源平の戦い

Genpei War

平安時代末期、京都を追われた平氏は源氏との戦いに連敗を重ね、ついに壇ノ浦の戦いで一族滅亡の憂き目にあいます。この戦いで海に飛び込んだ建礼門院は、源氏の兵士に助けられた…という逸話をもとに、この大原御幸が作られました。実子である天皇を海上で亡くしたつらさが、現代の私たちの胸にも悲しみとして伝わってきます。

At the end of the Heian period, the Taira clan was driven from Kyoto, lost consecutive wars to the Minamoto clan, and finally went through the hardship of the whole family being destroyed in the Battle of Dan-no-ura. In this battle, Kenrei Mon'in jumped into the sea and was rescued by a soldier of the Minamoto clan. "Ohara Goko" is a true-life story based on this episode. Her grief of having lost her own child, the Emperor, at sea is a tragedy to people living in today's modern world.



『源家武功記』南拙笑楚満人画／国立国会図書館蔵
"Minamotoke Bukoki" painted by Nanshō
Somahito / National Diet Library

道しるべ milestone

大原 Ohara



静かな山里に位置する大原は、京都市内からバスで約1時間ほど離れた自然豊かな観光スポット。素晴らしい庭園を備えた寺院を訪ねれば、心が癒されることでしょう。寂光院と三千院を結ぶ参道には多くのお土産屋さんが軒を連ね、ランチやスイーツを楽しめる店も数多く並びます。

- 京都バス「大原」停から徒歩15分(寂光院)

Located in a quiet mountain village, Ohara is a popular tourist destination with lush natural surroundings one hour away by bus from Kyoto City. A visit to the temples with their superb gardens will soothe your soul. Along the approach connecting Jakko-in Temple and Sanzen-in Temple, a number of souvenir shops, as well as restaurants/cafes where you can enjoy lunch and sweets, are nestled up against one another.

- 15-minute walk from Kyoto Bus "Ohara" Stop (Jakko-in Temple)



建礼門院ゆかりの寺、寂光院
Jakko-in Temple, a temple associated with
Kenrei Mon'in

ACCESS MAP





ふたつ ちょう ちょう くる わ にっ き

『双蝶々曲輪日記』

Futatsu Chocho Kuruwa Nikki



あらすじ - Plot

息子と母と、義理の息子 それぞれの思いが交錯する人情捕物帖

心ならずも人を殺してしまった関取・濡髪は、八幡の里で母との再会を喜びますが、再婚した母の義理の息子・十次兵衛は今では警察官になったばかり。彼は夜間の担当で、濡髪を追う立場でした。母と義理の嫁は必死に濡髪を隠し、それに気づいた十次兵衛は母を思っで逃がそうとします。しかし濡髪は自首を決意し引窓(天窗)の縄で母に縛られますが、なんと縄を切ってしまう十次兵衛。すると窓が開いて月の光が差し込み、「夜が明けたので自分の役目は終わり」と濡髪を逃がします。そして明けたその日は、奇しくも捕まえた生き物を逃がす「放生会」の日でした。

A human-interest detective story with the interplay of thoughts of a mother, her son and her son-in-law

Nuregami, a sumo wrestler, unwillingly committed a murder. He is pleased to see his mother again in the village of Yawata, but Jujibei, a son-in-law of his mother, who had remarried, has just become what we call policeman today and is pursuing Nuregami on the night shift. Nuregami's mother and Jujibei's wife make frantic efforts to harbor Nuregami, but Jujibei figures things out. Nonetheless, for his mother's sake, he decides to let him go. For all that, Nuregami makes up his mind to surrender himself to the police, and gets tied up by his mother with the rope of a skylight. However, Jujibei cuts the rope, which causes the window to open and the moonlight to shine through it. In that moment, Jujibei lets Nuregami go saying, "Dawn broke and my job is done." And, that day was, oddly enough, "Hojo", the day of releasing captive creatures.

歌舞伎「双蝶々曲輪日記」引窓の段より 濡髪長五郎(5代目中村富十郎)と母お幸(2代目中村吉之丞) / 青木信二撮影

Nuregami Chogoro played by Nakamura Tomijuro V and his mother Oko played by Nakamura Kichinojo II from the Act 'Hikimado' in the Kabuki play "Futatsu Chocho Kuruwa Nikki" / Photo by Aoki Shinji

▶舞台となった場所
京都府
八幡市 八幡

▶Location of this piece
Yawata, Yawata City,
Kyoto





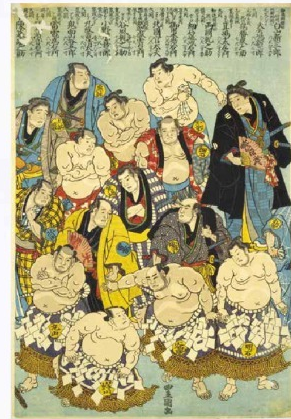
Trivia

江戸時代の相撲

Sumo in the Edo period

この物語のタイトルにある「^{ふたつ}双蝶々」とは、双＝ふたり、蝶々＝関取のちょんまげ、つまりふたりの力士が主人公であることを表しています。江戸時代に入ると力自慢の者の中から相撲を職業とする人たちが現れ、定期的に興行が行われるようになりました。そして谷風、小野川、雷電の3大強豪力士が登場。歌舞伎と並んで一般庶民の娯楽として、相撲の人気は急速に高まっていったのです。

“Futatsu Chocho” in the title of this piece means Futatsu (two) Chocho (sumo wrestler’s topknot). In other words, the main characters of the story are two sumo wrestlers. Entering the Edo period, some of those who boasted their strength became professional sumo wrestlers, and performances began to be held periodically. Eventually appeared the three most powerful sumo wrestlers: Tanikaze, Onogawa and Raiden. Like Kabuki, sumo rapidly gained popularity as entertainment amongst the people.



『日本大相撲関取』二代目豊国画／国立国会図書館蔵

“Nihon Ozumo Sekitori” painted by Utagawa Toyokuni II / National Diet Library



石清水八幡宮

Iwashimizu-Hachimangu Shrine

「やわたのはちまんさん」として親しまれ、日本三大八幡宮のひとつに数えられる神社です。国家鎮護、厄除開運、必勝・弓矢の神として、長年篤い信仰を受けてきました。この物語に登場する、生き物を慈しむ「放生会」は毎年9月15日、石清水祭の一環として現在でも行われています。

- 男山ケーブル「男山山上」駅から徒歩5分

This is one of the three great Hachimangu shrines in Japan, commonly known as “Yawata-no-Hachiman-san” by local residents. The shrine has been worshiped for years as a god who brings peace and good luck and expels evils, as well as a god of victory and a god of the bow and arrow, which were believed to have spiritual power. “Hojoe,” a ceremony to love creatures mentioned in this story, is still held on September 15 every year as part of Iwashimizu Festival.

- 5-minute walk from Otokoyama Cable “Otokoyama Sanjo” Station



ACCESS MAP





『大江山酒呑童子』

Oeyama Shutendoji



あらすじ - Plot

今も昔もおとぎ話の王道

勧善懲悪を地でいく元祖「鬼退治」

京の都に鬼が出没し、多くの金銀財宝を奪い、娘たちをさらっていく事件が続発。天皇は剛勇で名を馳せる源頼光に、鬼退治を命じました。頼光は配下と討伐の計画を練り、山伏に変装して大江山（その所在地には諸説あり）へ潜入します。そこに「鉄の御所」という館を構えて大勢の部下を従えていたのが、酒呑童子という鬼のボスでした。山中でさらわれていた姫たちに出会った頼光一行は、鬼の館に客人として入り込むことに成功。神から授けられた酒を飲ませ、鬼たちが酔ったところをめたく退治しました。

A standard fairy tale all through the ages Original “Ogre extermination”, a real moral story

In the capital of Kyoto, ogres frequently appear to steal a lot of treasures and kidnap young girls. The Emperor orders Minamoto-no-Yorimitsu, who is reputed for his adamant courage, to exterminate the ogres. Yorimitsu lays out a suppression plan together with his subordinates, and sneaks into Mt. Oe (There are various theories for its location) under the guise of a traveling monk. There, Shutendoji, the boss of the ogres, lives in a mansion called the “Iron Palace” surrounded by a number of subordinates. Yorimitsu and his party encounter kidnapped princesses, and successfully enter the ogre’s palace as guests. They make the ogres drink sacred sake, and the story comes to a happy ending as they wipe out the drunk ogres.

歌舞伎「大江山酒呑童子」より 源頼光(右=3代目中村扇雀)、酒呑童子(左=18代目中村勘三郎) / 松竹撮影

Minamoto-no-Yorimitsu played by Nakamura Senjaku III (right) and Shutendoji played by Nakamura Kanzaburo XVIII (left) in the Kabuki play “Oeyama Shutendoji” / Photo by Shochiku

▶舞台となった場所

京都府

福知山市・宮津市・
与謝野町 大江山
京都市・亀岡市 大枝山

▶Location of this piece

Mt. Oe in Fukuchiyama City,
Miyazu City, Yosano-cho
Mt. Oe in Kyoto City,
Kameoka City
Kyoto





大江山

Mt. Oe

丹後半島の付け根に位置する連山で、「酒呑童子」をはじめ3つの鬼伝説が残ることで知られる場所。その中腹にある「日本の鬼の交流博物館」では、大江山をはじめ各地の鬼にまつわる文化をさまざまな角度から紹介しています。

- 福知山市バス「大江山の家」停から徒歩3分（日本の鬼の交流博物館）

A range of mountains situated at the foot of the Tango Peninsula known for three ogre legends, including “Shutendoji.” Located on the mountainside, the “Japanese Oni Exchange Museum” introduces the ogre-related cultures of Mt. Oe and other areas from various viewpoints.

- 3-minute walk from Fukuchiyama Municipal Bus “Oeyama-no-ie” Stop (Japanese Oni Exchange Museum)



大江山にある日本の鬼の交流博物館
Japanese Oni Exchange Museum located on Mt. Oe

ACCESS MAP



大枝山

Mt. Oe

京都市と亀岡市の境にある大枝山もまた、源頼光が酒呑童子を退治したという伝説の場所の一つ。中腹には、源頼光が鬼の首を祀ったとされる首塚大明神があり、首から上の病に御利益があるとして信仰されています。

- 京阪京都交通バス「老の坂峠」停から徒歩15分（首塚大明神）

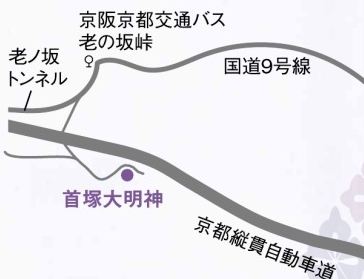
Mt. Oe, which is on the border of Kyoto City and Kameoka City, is also one of the places that tells the legend of Minamoto-no-Yorimitsu exterminating Shutendoji. On the mountainside is found Kubizuka-daimyojin Shrine, which is said to have the head of the ogre enshrined by Minamoto-no-Yorimitsu. The shrine is worshiped as it is believed to offer blessings for curing diseases above the head.

- 15-minute walk from Keihan Kyoto Kotsu Bus “Oi-no-Saka Toge” Stop (Kubizuka-daimyojin Shrine)



大枝山にある首塚大明神
Kubizuka-daimyojin Shrine located on Mt. Oe

ACCESS MAP





『敵討天下茶屋聚』

Katakiuchi Tengajaya-mura



▶舞台となった場所
大阪府
大阪市 天下茶屋

▶Location of this piece
Tengachaya, Osaka City,
Osaka



あらすじ - Plot

迫力満点のヤマ場がたっぷり 昔の実話を元にした仇討ち巨編

剣術師範・早瀬玄蕃^{げんぼ}は、弟子の東間三郎右衛門の騙し打ちにあい、命を落とします。そして早瀬家の家宝である「紀貫之の色紙」もなくなってしまいました。玄蕃の息子、伊織・源次郎の兄弟は親の敵である東間を倒し、色紙を見つけて家を再興させるため、敵討ち(仇討ち)の旅に出ます。兄弟の許嫁^{いいなづけ}の行方不明、かつての配下・安達元右衛門の悪態、色紙入手の苦難、そして伊織の非業の死などを経て、天下茶屋の地で源次郎は東間と対決。大きな犠牲を伴いながらも、見事に敵討ちを成し遂げます。

Plenty of spectacular highlights A great revenge drama based on an old true story

Hayase Genba, a master swordsman, was killed by foul play by Toma Saburoemon, one of his disciples. A “Fancy paper strip with Kino Tsurayuki’s poem on it,” a treasure of the Hayase family, was also lost. Genba’s sons, Iori and his brother Genjiro, set out on a journey of revenge to overthrow Toma, find the lost paper and restore the Hayase family. After the disappearance of the fiancées of the brothers, the curse of ex-subordinate Adachi Motoemon, the difficulty of taking back the paper, the violent death of Iori and many other struggles, Genjiro has a showdown with Toma in Tengajaya-mura. Though entailing great sacrifice, he admirably avenged his father.



歌舞伎「敵討天下茶屋聚」より 安達元右衛門(3代目市川猿之助) / 青木信二撮影
Adachi Motoemon played by Ichikawa Ennosuke III in the Kabuki play
“Katakiuchi Tengajaya-mura” / Photo by Aoki Shinji



Trivia

仇討ち

Revenge

親族や主君が殺害されたら、敵を取る。仇討ちは江戸時代には法制化された立派な行いとされ、市井の人々から広く称賛されました。それらは瓦版から始まって、歌舞伎、文楽へと物語化され、本作品や『仮名手本忠臣蔵』（P27参照）に代表される「弱きを助け強きをくじく」熱いストーリーに、民衆は大熱狂。評判が評判を呼び、さまざまな舞台へと人々が押し寄せることとなりました。

If a family member or lord gets killed, the bereaved family or retainer avenge the killing. In the Edo period, revenge was considered a legitimate, admirable deed, and garnered praise from people. Starting from kawaraban (tile block print newspaper), revenge became a theme for Kabuki and Bunraku. Inspiring stories of “fighting for the oppressed against the oppressor,” exemplified by this piece and “Kanadehon Chushingura” (See P27), made people wildly excited. Spread by word of mouth, people crowded to see these performances.



『天下茶屋仇討 五』国芳画／早稲田大学演劇博物館蔵

“Tengajaya Aduachi V” painted by Utagawa Kuniyoshi / Waseda University Theatre Museum



天下茶屋跡

The site of Tengachaya



約400年前、太閤秀吉が住吉大社参拝や堺への往来の際に立ち寄って茶の湯を楽しんだ「天下茶屋」の跡地の一角。かつては5千万坪に及ぶ広大な屋敷に茶室や御殿が残っていましたが、第2次大戦時に焼失し、現在は楠の大樹と土蔵、石像だけが往時の様子を伝えています。

● 阪堺線「天神ノ森」停または南海「岸里玉出」駅から徒歩2分

This is part of the site of “Tengajaya,” where Taiko (retired regent) Hideyoshi dropped by to enjoy the tea ceremony, on his way back and forth to Sumiyoshi Taisha Shrine and Sakai about 400 years ago. Back then, inside its vast compound of 50 million tsubo (approx. 165 km²), there were the teahouse and a palatial residence, but they burned down in World War II. Now, only a big camphor tree, a storehouse and stone statues are reminiscent of those olden days.

- 2-minute walk from Hankai Line “Tenjin-no-Mori” Stop or Nankai “Kishinosato Tamade” Station



ACCESS MAP





はで すがた おんな まい ぎぬ
『艶容女舞衣』

Hadesugata Onna Maiginu



あらすじ - Plot

義太夫節の歴史に残る「クドキ」の名作
娘の切ない思いは、悲劇と共に届かない

大坂上塩町の酒屋「茜屋」半兵衛の息子・半七は、お園という妻がありながら、女舞芸人の三勝さんかつと深い仲になって子までもうけ、家に帰らない状態。そんな中、半七は三勝をめぐる争いで恋敵を殺してしまい、半兵衛が半七の代わりに縄目につけられます。この一件で妻お園は実家に連れ帰られるも、なお半七を慕い続け、再び嫁になるべく茜屋へ。苦しい心情を吐露するお園(ここが「クドキ」を代表する名シーンの一つ)。ほどなく半兵衛のもとで育てられていた捨て子が半七の子と分かり、その懐からは詫びと「来世はお園と添い遂げる」旨を綴った半七の書き置きが見つかります。その様子を戸口から伺っていた半七と三勝は涙ながらに手を合わせ、連れ立って死出の旅へと向かうのでした。

A masterpiece of “Kudoki (lamentation)” worthy of its place in Gidayu-bushi (ballad drama).
Tragically, a young wife’s painful feelings did not reach her husband.

Hanshichi, the son of Hanbei who is the owner of a liquor shop called “Akaneya,” in Ueshio-machi, Osaka had a deep relationship with Sankatsu, a female dancer, and even had a child with her. He failed to return home, despite that he has a wife by the name of Osono. In the meantime, Hanshichi killed a romantic rival in a fight over Sankatsu and Hanbei was taken by the police instead of his son. Following this incident, Osono is forced to return to her parents’ house, but remains attached to Hanshichi. She goes back to Akaneya to remarry Hanshichi. Osono reveals her heartache (This is one of the highlights of typical “kudoki”). In a little while, an abandoned child raised by Hanbei turns out to be Hanshichi’s child. In the child’s pocket, they find Hanshichi’s note that says: “Sorry, Osono. I will live with you happily until parted by death, if I have a chance to be reborn in the next life.” Having seen it behind the door, Hanshichi and Sankatsu put their hands together to apologize to her, and took off on their last journey to the other world.

文案「艶容女舞衣」酒屋の段より お園／青木信二撮影

Osono from the Act 'Liquor Shop' in the Bunraku play “Hadesugata Onna Maiginu” / Photo by Aoki Shinji

▶舞台となった場所
大阪府
大阪市 上汐

▶Location of this piece
Ueshio, Osaka City,
Osaka





Trivia

文楽の「クドキ」

“Kudoki (lamentation)” in Bunraku

女主人公が苦しい胸のうちを打ち明けたり、ひとりで泣いたり、自分の悩みを語ったりするような場面で、劇中の見せどころとして用いられるドラマティックな舞台表現が「クドキ」。主人公の人形以外のすべての動きが止まり、義太夫の語りも絶頂に…。観客の目が主人公だけに集中するように演出された、まさにクライマックスシーンです。迫力満点の雰囲気、文楽の魅力を目と耳、そして全身で、ぜひ体感してみてください。

“Kudoki” is a dramatic stage trick used as a highlight in scenes where the female protagonist recounts her troubles before audiences, whispers to herself or talks about her worries. Everything stops moving except the doll playing the main role, and the narrative of the Gidayu reaches a crescendo. It’s a real climax scene, that is staged so that the eyes of audiences will be focused on the protagonist. We strongly recommend experiencing the compelling atmosphere and charm of bunraku with your eyes, ears and entire body.



お園の「クドキ」のワンシーン／国立文楽劇場蔵
A high light of Osono’s “Kudoki” / National Bunraku Theatre



上汐公園

Ueshio Park



物語に登場する「上塩町」という地名は、現在は上汐町と表記が変わっています。この地域は生國魂神社や高津宮が近く、江戸時代には門前町として多くの商家や問屋が立ち並んでいました。往時の名を残す場所の一つ、上汐公園では、小さなお地蔵さんが時代と街の移り変わりを見つめています。

- 近鉄「大阪上本町」駅
大阪市営地下鉄「谷町九丁目」駅から各徒歩5分

“Ueshio-machi,” the name of the place appearing in this story, is written now with different Chinese characters (its pronunciation remains the same). Since this area is close to Ikukunitama-jinja Shrine and Kouzu-gu Shrine, in the Edo period, many retailers and wholesalers lined up in a row in this temple town. In Ueshio Park, which is one of the places where the name of the past remains, a statue of adorable child is watching the changing times and landscape.

- 5-minute walk from Kintetsu “Osaka Uehonmachi” Station / Osaka Municipal Subway “Tanimachi 9-chome” Station



ACCESS MAP





『江口』

Eguchi



あらすじ - Plot

この世は仮の宿、心を留めてはならない 西行に仏の道を説いた遊女の真の姿とは

旅の僧の一行が、摂津の国へ赴き、いにしへの遊女であり歌人でもあった江口の君の旧跡を訪れました。すると、どこからともなく現れた女が、江口の君と西行との故事の真意について語り始めます。一夜の宿を断られたことを「宿を惜しむ君」と詠んだ西行に対し、江口の君は「世を厭う身ならば仮の宿（この世）への執着をお捨てなさい」と説いたのであり、宿を惜しんだのではないと。そして、自分こそが江口の君の霊だと告げて消え失せます。夜、僧らが霊を弔っていると、川船に乗った江口の君が侍女とともに現れ、月光の下で華麗に舞います。彼女はやがて普賢菩薩の姿に変じ、西の空へ消えてゆくのでした。

This world is a preparation for the next.

You must not be attached to it.

What are the true colors of a prostitute who told
Saigyō the teachings of Buddha?

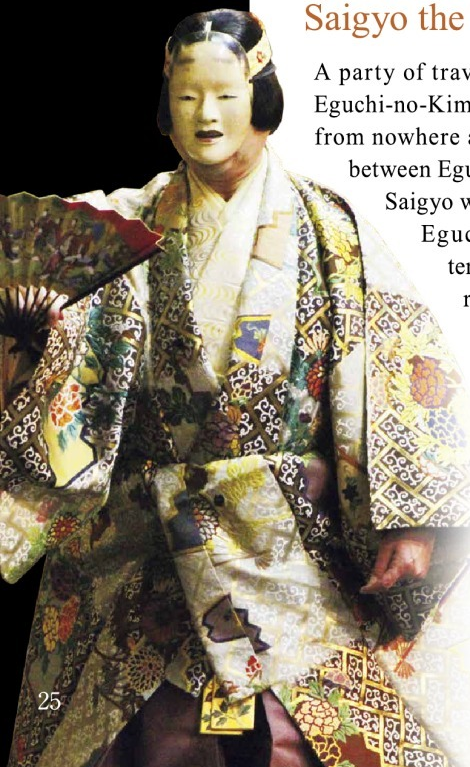
A party of traveling priests went to Settsu and visited the historic spot of Eguchi-no-Kimi, a prostitute and a poet of long ago. Then, a woman appeared from nowhere and started talking about the true intent of the ancient event between Eguchi-no-Kimi and Saigyō. Once denied from staying overnight,

Saigyō wrote “you are reluctant to give me a night’s shelter” in a poem.

Eguchi-no-Kimi lectured Saigyō to “Discard attachment to a temporary lodging (this world) if you are a hermit,” and she was not reluctant to accommodate him. She revealed her identity as the ghost of Eguchi-no-Kimi, and disappeared. That night, when the priests were praying for the dead, Eguchi-no-Kimi, accompanied by her waiting maid, appeared on a riverboat and danced gracefully under the moonlight. A little later, Eguchi-no-Kimi transformed into Fugen Bosatsu (Samantabhadra) and disappeared in the western sky.

能「江口」[後シテ]江口の君の霊(河村晴道)／渡辺真也撮影

Ghost of Eguchi-no-Kimi [Atoshite] played by Kawamura Harumichi in the Noh drama “Eguchi” / Photo by Watanabe Shinya





時雨西行 Shigure Saigyo

能の演目「江口」はのちの江戸時代に長唄の謡曲として舞踊化されました。作者は「もとの黙阿弥」のことわざで有名な河竹黙阿弥。大きく異なる点は能では旅の僧が登場し、西行と江口の君のやりとりを過去のごりとして例えること、謡曲では実際に西行自身が登場し、江口の君とやりとりを繰り広げることです。同じ題材の2つの古典芸能を見比べてみてはいかがでしょうか。

“Eguchi,” a Noh play, was made into a dance program for the Noh-song of Nagauta in the Edo period. It was written by Kawatake Mokuami, who is known for the proverb “Moto-no-mokuami (= The wheel comes full circle)”. The big difference is, in Noh, a travelling priest describes the conversation between Saigyo and Eguchi-no-Kimi as a past event, while during the Noh-Song (Yokyoku), Saigyo himself appears on stage and reproduces the conversation between Saigyo and Eguchi-no-Kimi. Why not take to compare the two types of traditional performing arts of the same theme?



日本舞踊『時雨西行』花柳芳次郎／毎日新聞社

Hanayagi Yoshijiro in the Nihon-buyo (classical Japanese dance) “Shigure Saigyo” / Mainichi Shimbun



江口の里

Eguchi no Sato (Village of Eguchi)



江口の里の繁栄をもたらした神崎川
Kanzaki river that brought prosperity to the village of Eguchi

この作品の舞台である江口は、淀川から神崎川へと分流するあたりに位置し、かつて京の都と山陽(今の瀬戸内海)、南海(今の四国近海)、西海(今の九州近海)の三海を結ぶ川道筋で淀川から京へ引きのぼる船や人が行きかう要衝の地でした。往来する貴族たちをもてなす遊興の邑が近郊に幾つか点在し、江口の君のように教養高い名妓も多数存在したといえます。現在、里の姿は様変わりましたが、淀川を行きかう船や水辺の様子などに往時を偲ぶことができます。

- 大阪市バス「江口橋」から徒歩すぐ(江口橋)
大阪市営地下鉄「井高野」駅から徒歩6分(同)

Eguchi, the setting of this work, is located along the Yodo River where it divides into the Kanzaki River and connects Kyoto with the three seas of Sanyo (now Seto Inland Sea), Nankai (now Shikoku coastal waters) and Saikai (now Kyushu coastal waters). It once flourished as an important layover point for people and vessels following the Yodo River to Kyoto. Places of pleasure were scattered in the suburbs of Eguchi to entertain noble men coming and going, and it is said that there were many highly educated and reputed prostitutes like Eguchi-no-Kimi. Though the townscape now has changed greatly since those days, vessels traveling up and down the Yodo River and the waterfront area hint at what it looked like in the past.

- A short walking distance from Osaka City Bus “Eguchi-bashi” Stop / 6-minute walk from Osaka Municipal Subway “Itakano” Station (Eguchi-bashi)

ACCESS MAP





『か な で ほん ちゆう しん ぐら 仮名手本忠臣蔵』

Kanadehon Chushingura



あらすじ - Plot

いかなる状況でも決して揺るがない 堺の商人の信頼性に感じ入る

えんや塩谷家による討入りの準備が進み、武器の調達は、堺商人・あまかわや天河屋(天川屋)義平に任されていました。その義平のもとに前原伊助ら捕り手が押し入り捜索しますが、一向に口を割りません。息子が刀を突きつけられても、義平は武器が入った長持(用具箱)の上に座り、動こうともしませんでした。そこへ長持の中から現れたのが、おおぼし ゆらのすけ大星由良助。由良助は、義平を試すために部下を役人に変装させ、天河屋に向かわせたのです。義平の忠義に由良助は深く謝り、その義心を讃えて「天」と「河」を討ち入りの際の合言葉にすることを約束するのです。

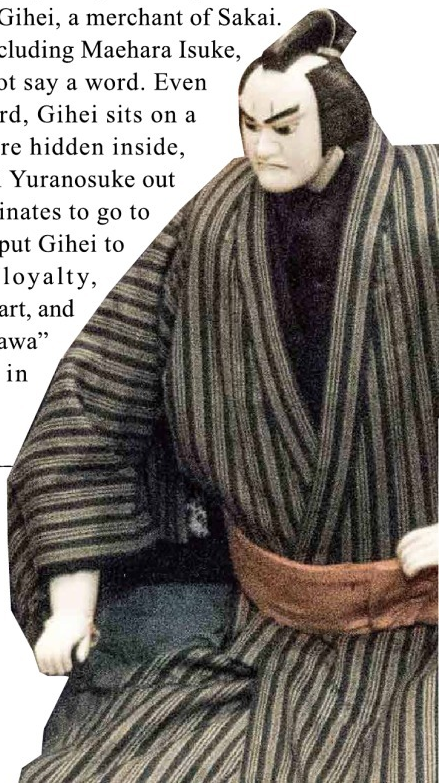
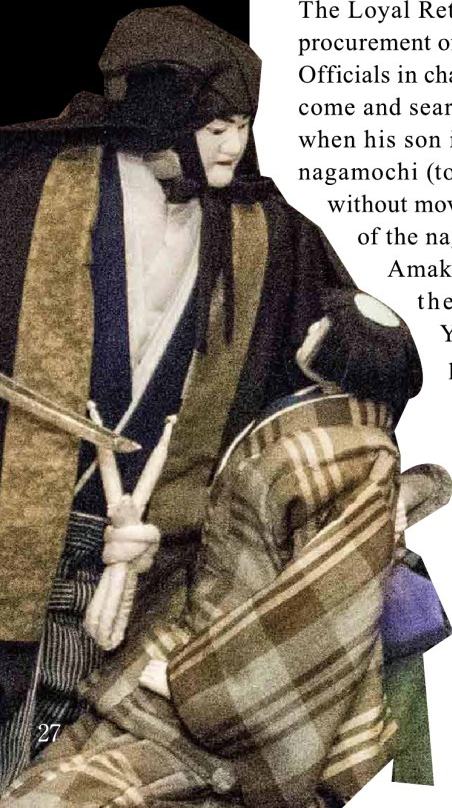
Impressive Sakai merchant's trustworthiness, which is unwavering under any circumstances

The Loyal Retainers of the Enya family are preparing a revenge and the procurement of weapons is left to Amakawaya Gihei, a merchant of Sakai. Officials in charge of imprisoning offenders, including Maehara Isuke, come and search Gihei's house, but he does not say a word. Even when his son is threatened with a drawn sword, Gihei sits on a nagamochi (tool box), where the weapons were hidden inside, without moving at all. There appears Oboshi Yuranosuke of the nagamochi. He ordered his subordinates to go to Amakawaya disguised as officials, to put Gihei to the test. Recognizing Gihei's loyalty, Yuranosuke apologizes from his heart, and promises to make "Ama" and "Kawa" the password for the revenge in honor of his chivalrous spirit.

文楽『仮名手本忠臣蔵』天河屋の段より 天河屋義平(右)と、義平の息子・若松に刀を突きつける前原伊助(左) / 青木信二撮影
Amakawaya Gihei (right) and Maehara Isuke (left) who threatens Wakamatsu, Gihei's son with a drawn sword from the Act "Amakawaya" in the Bunraku play "Kanadehon Chushingura" / Photo by Aoki Shinji

▶舞台となった場所
大阪府
堺市

▶Location of this piece
Sakai City,
Osaka





仮名手本忠臣蔵 Kanadehon Chushingura

浅野家の元家臣たち47人が主君の敵・吉良上野介を討った赤穂事件は、天下を大いに驚かせました。庶民からも賞賛されたこの出来事に、演劇界は即座に反応し、事件をもとにして、さまざまな作品が生まれます。事件から47年後、大坂・竹本座で初演されたのが全11段のこの作品です。仇討ちまでの人々の苦悩や人間模様の細かい描写で人気を博したこの作品は、多くの芸能へ影響を残しました。



『仮名手本忠臣蔵 十段目』芳滝画／早稲田大学演劇博物館

“Kanadehon Chushingura Act 10” painted by Utagawa Yoshitaki / Waseda University Theatre Museum

Society was surprised by the Ako Incident in which 47 Loyal Retainers of the Asano family killed Kira Kozukenosuke (Ako Vendetta), their lord’s enemy. The theatrical world promptly responded to this event, which won the praise of the commoner, and produced numerous works. 47 years after the incident, this piece, comprising 11 Acts, was performed for the first time at Takemoto-za theatre in Osaka. Having gained popularity with its fine description of agony and human relationships until revenge is exacted, this piece has influenced many genres of performing arts.



堺刃物ミュージアム

(堺伝統産業会館内)

Sakai HAMONO Museum

(inside the Sakai City Traditional Crafts Museum)



堺伝統産業会館2階にある刃物のミュージアム。古来、優れた「鍛冶」と「刃付」の技術を守り伝え、今も全国で多くの料理人に使われ続ける「堺刃物・堺打刃物」について、映像や資料・展示などを通して深く知ることができます。1階では匠の技を目の当たりにできる実演イベントも実施。

- 阪堺線「妙国寺前」停から徒歩3分

A knife museum on the second floor of the Sakai City Traditional Crafts Museum. You can obtain deep knowledge about “Sakai forged knives,” which are made using excellent “smithery” and “sharpening” technologies passed down from the ancient times and continue to be used till today by a lot of chefs across the nation, through videos, documents and exhibits. At demonstration events held on the first floor, you will witness master craftsmanship.

- 3-minute walk from Hankai Line “Myokokuji-mae” Stop

ACCESS MAP





『船弁慶』

Funabenkei



あらすじ - Plot

主君を洋上で襲う怨霊の猛攻を はねのける弁慶の気迫

平氏との戦いで活躍した源義経は、兄・頼朝の疑惑から追われる立場となります。弁慶たちと共に西国へ逃れようと、摂津・大物の浦へ到着。ここで女性である静御前は、弁慶の進言もあり都に戻ることになりました。静との別れを惜しむ義経でしたが、弁慶は強引に船出を命じます。突然、暴風が巻き起こり、波の上に平家一門の亡霊が出現しました。中でもひとときわ平知盛の怨念は強く、薙刀を大きく振りかざします。しかし弁慶の必死の祈りによって、明け方ようやく怨霊は静まり消えたのでした。

Benkei's vigor brushing off the fierce assault of a vengeful ghost on his lord on the sea

Minamoto-no-Yoshitsune, who distinguished himself in the war against the Taira clan, was pursued by his elder brother Yoritomo who mistrusts him. Yoshitsune arrived at Daimotsu-no-ura, Settsu, on the run to the west together with Benkei and others. Being a woman, Shizuka Gozen decided to return to Kyoto from here following Benkei's advice. Yoshitsune was reluctant to part from her, but Benkei forcibly orderd his vessel to depart. At that moment, a storm broke out and ghosts of the Taira clan appear on the waves. Taira-no-Tomonori's grudge was exceptionally strong among the ghosts, and he held up his naginata (halberd) over his head. However, Benkei's soulful prayer at last propitiated the vengeful ghost and made it disappear at dawn.

能「船弁慶 重き前後之替」より [シテ] 平知盛亡霊 (片山九郎右衛門) / 渡辺真也撮影

Ghost of Taira-no-Tomonori played by Katayama Kurouemon [Shite] in the Noh drama "Funabenkei Omoki Zengo no Kae" / Photo by Watanabe Shinya





六甲おろし

Rokko Oroshi
(Wind of Mt. Rokko)

暴風に大いに悩まされることになった義経と弁慶。実はこの嵐は『船弁慶』の劇中にも『義経千本桜』の劇中にも、「武庫山嵐」として名前が登場します。この武庫山嵐は、現在の「六甲おろし」と同様六甲山から吹きおろす風と考えられており、六甲おろしは大物からほど近い甲子園球場に本拠地を持つプロ野球球団・阪神タイガースの応援歌のタイトルとして、全国的に有名です。



六甲山から強く吹きおろす「六甲おろし」
“Rokko Oroshi,” a blustery wind blowing from Mt. Rokko

Yoshitsune and Benkei were troubled by a storm. Actually, this storm appears in another drama entitled “Yoshitsune Senbonzakura,” as well as in “Funabenkei,” in the name of “Mukoyama Oroshi”. This Mukoyama Oroshi is considered to be the same wind that blows down from Mt. Rokko referred to as “Rokko Oroshi” today. Rokko Oroshi is well known throughout the country as the title of the fight song of the Hanshin Tigers, a professional baseball team based in Koshien Baseball Stadium, which is close to Daimotsu.

道しるべ milestone

大物主神社

Omononushi-jinja Shrine

f Check!



平安時代から陸路海路の要衝であった大物。下っては尼崎城の城下町としても発展しました。源義経の大物浦からの船出をモチーフにした能の曲目『船弁慶』。この神社は平清盛も安芸厳島神社の祭神を合祀して安寧を祈った場所でもありました。

- 阪神「大物」駅から徒歩2分

Daimotsu has been a strategic point for land and sea routes since the Heian period. More recently, it developed as a castle town of the Amagasaki Castle. “Funabenkei” is a Noh work using Minamoto-no-Yoshitsune’s departure on a vessel from the Daimotsu Bay as its theme. At this shrine, the deity worshipped at Itsukushima-jinja Shrine in Aki province (now Hiroshima prefecture) was enshrined by Taira-no-Kiyomori to pray for peace.

- 2-minute walk from Hanshin “Daimotsu” Station



ACCESS MAP





『^{もとめ}求^{づか}塚』

Motomezuka



あらすじ - Plot

二人の男の板挟みになった少女 その美しさゆえに襲う地獄の苦患

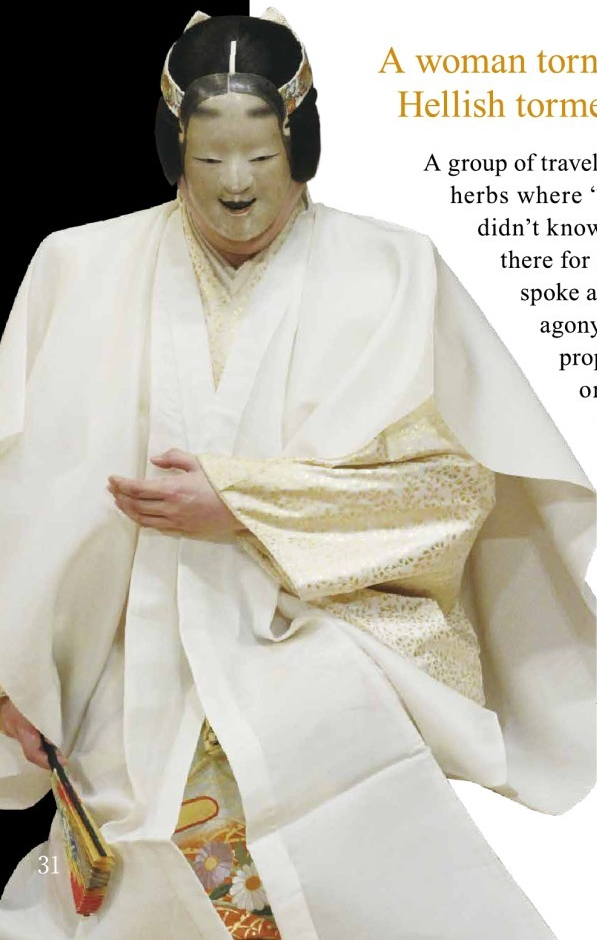
旅の僧の一行が、若菜摘みに来ていた若い女たちに、古い墳墓「求塚」のありかを尋ねました。彼女らは「知らない」と言って帰りますが、なぜかそのうち1人が残り、一行を求塚へと案内します。そして、昔、この地で2人の男からの求婚を選びかねて苦悩し、生田川に身を投げた少女の逸話を語り始めました。2人の男は差し違えて少女の後を追ったといい、それさえ自らの科であると救いを求めながら塚へ消える女。その女こそ、他ならぬ少女の霊だったのです。僧らの弔いに少女の霊は喜ぶも、たちまち地獄の苦患が襲いかかり、その姿は闇へ消えていくのでした。

A woman torn between two men. Hellish torment stemming from her beauty

A group of traveling priests asked some young women picking young herbs where “Motomezuka,” an old tomb, was. They said they didn’t know and went home. One of them, however, remained there for some reason, and guided them to Motomezuka and spoke about a girl who threw herself into the Ikuta River in agony of not being able to choose between two men who proposed to her. The woman said that the two men died on each other’s swords after the girl’s death. The woman then disappeared into a tomb seeking salvation because she was to be blamed for the men’s death. This woman was the spirit of none other than the girl. The spirit of the girl was appeased by the prayers of the priest, but it was only for a short while. She was caught in hellish torment and disappeared into the darkness.

能「求塚」より [シテ] 里の女(味方 玄) / 渡辺真也撮影

A village woman [Shite] played by Mikata Shizuka in the Noh drama “Motomezuka” / Photo by Watanabe Shinya





処女塚古墳
Otomezuka Kofun



東求女塚古墳
Higashi Motomezuka Kofun



西求女塚古墳
Nishi Motomezuka Kofun

処女塚古墳 Otomezuka Kofun (Tumulus)

前方後方墳という珍しい形の古墳です。全長は70mの大きさと、1985年に遺跡公園として整備されました。若い三人の死をあわれんだ親族がこの話のモデルとなった菟名日処女の墓を建て、それがこの地であるという言い伝えがあります。

- 阪神「石屋川」駅から徒歩5分

Otomezuka Kofun is a tumulus of unusual rectangular shape. With a length of 70 meters, it was developed in 1985 as a historic park. Legend has it that a family felt pity for the three who died young and built a tomb for Unai Otome, the model of this story, here.

- 5-minute walk from Hanshin “Ishiyagawa” Station

ACCESS MAP



f Check!



東求女塚古墳 Higashi Motomezuka Kofun

上記の処女塚古墳をはさむように、東と西それぞれ2kmの地点に2つの求女塚がつくられたといわれています。この前方後円墳は、伝説に登場する血沼丈夫の墓と伝えられています。現在は公園となり、古墳の由来を示す石碑が残っています。

- 阪神「住吉」駅から徒歩4分

It is said that two Motomezuka were built 2 km east and west, respectively, of the above-mentioned Otomezuka Kofun, as if sandwiching the tomb. This large key-shape tomb is reportedly the grave of Chinuno Masurao, who appears in this legend. It has now been turned into a park with a stone monument, which explains the origin of this tumulus.

- 4-minute walk from Hanshin “Sumiyoshi” Station

ACCESS MAP



f Check!



西求女塚古墳 Nishi Motomezuka Kofun

処女塚古墳の西側に位置する前方後方墳で、小竹田男の墓であるという伝説が残っています。1992年から行われた調査では、三角縁神獸鏡、剣、刀などが大量に出土し、国の重要文化財に指定されました。こちらも公園として整備されています。

- 阪神「西灘」駅から徒歩4分

According to legend, this large key-shape tomb located west of the Otomezuka Kofun is the grave of Sasada Onoko. In a survey started in 1992, triangular rimmed ancient mirrors with the relief of a sacred animal, swords and other objects were unearthed in large amounts and designated Important Cultural Properties of Japan. This tumulus, too, has been developed into a park.

- 4-minute walk from Hanshin “Nishinada” Station

ACCESS MAP



f Check!





だい きょう じ むかし ごよみ
『大経師昔暦』

Daikyoji Mukashigoyomi



あらすじ - Plot

おさんと茂兵衛の道ならぬ仲は
とんでもないクライマックスへ

京の大経師・以春^{いしゅん}は、おさんという美しい女房がありながら、かねてより下女のおたまに心を寄せていました。夫の非行^{とが}を咎めるために、ある晩、おさんはおたまと寝床を代えて寝ることに…。ところがそこへやってきたのは夫ではなく、おたまと恋仲の手代・茂兵衛だったのです。暗闇の中でのこととはいえ、2人は不義の契りを交わしてしまいます。2人は丹波国・柏原^{かいばら}へと駆け落ちしますが捕まり、不義密通の罪で処刑されることになりました。2人の運命はどうになってしまうのでしょうか…。

The illicit relationship of Osan and Mohei has an unexpected climax.

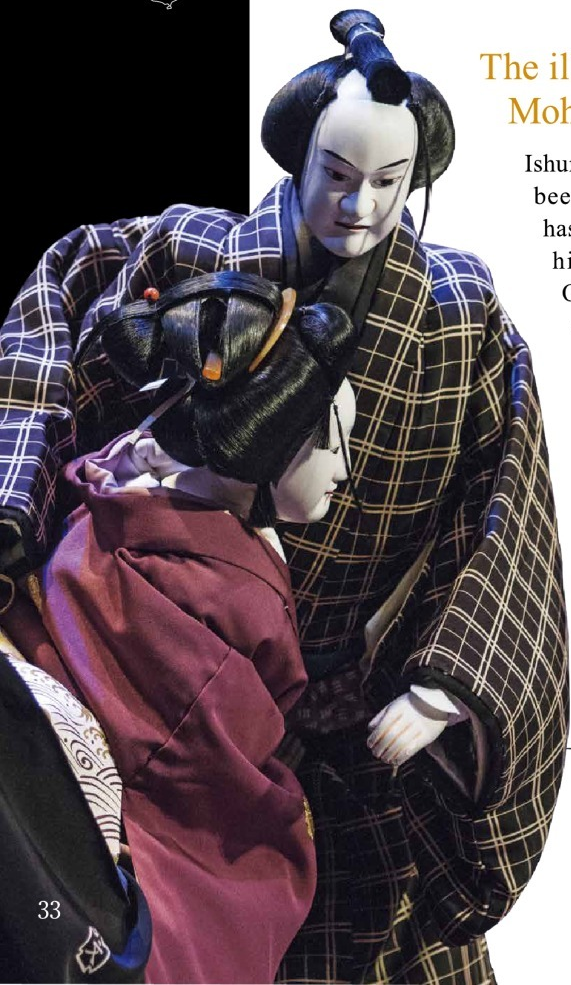
Ishun, a master craftsman of paper screens in Kyoto, had been in love with Otama, his maidservant, though he has a beautiful wife, Osan. One night, aiming to accuse him of misconduct, Osan exchanged her bed with Otama's. However, the man who came to Osan's bed was not her husband, but Mohei, Ishun's sales clerk who was in love with Otama. Because it happened in the dark, Osan and Mohei ended up having an affair. The two run away to Kaibara, Tamba, but got caught and were sentenced to death for adultery. What would happen to them?

文案「大経師昔暦」より おさんと茂兵衛 / 青木信二撮影

Osan and Mohei in the Bunraku play "Daikyoji Mukashigoyomi" / Photo by Aoki Shinji

▶舞台となった場所
兵庫県
丹波市 柏原

▶Location of this piece
Kaibara, Tamba city,
Hyogo



まめ Trivia
ちしき

大経師と暦

Daikyoji and calendar

書や絵を囲む幅ふくや屏風、ふすまなどを表装する職人は「経師」と呼ばれていました。その中でも大経師はその職人のリーダー。朝廷への出入りが許され、カレンダーである暦こよみを製造・販売することができました。大経師であったおさんの夫・以春にも相当な財力があったことが容易に想像され、物語でも金に物を言わせる悪人調で描かれています。



『職人尽絵詞』第2軸(部分) 鋏形蕙斎(北尾政美)画 / 杏花園(蜀山人)詞書 / 国立国会図書館所蔵

“Shokunin-zukushi Ekotoba” Second scroll (part) painted by Kuwagata Keisai and Kitao Masayoshi / captions by Kyokaen and Shokusanjin / National Diet Library

Craftsmen who mount hanging scrolls and folding screens of calligraphic works and pictures, sliding doors, etc. were called kyoji. A daikyoji was the leader of such craftsmen, who was authorized to enter the Imperial Court, and to manufacture and sell calendars. It’s easily imaginable that Ishun, a daikyoji and Osan’s husband, had considerable financial power. He is depicted as a villainous character who exercises the power of money in this story.

道 するべ

milestone

おさんの森

Osan-no-mori (Forest)

f Check!



茂兵衛の生まれ故郷である丹波に向かう駆け落ちの道中、この森で身を伏せて隠れていたところ、おさんが咳をしたために追手に見つかり、捕らえられてしまった森です。この話は実話をもとにしているといわれ、恋の成就を願って若者の参拝者も多く見られます。

- JR「柏原」駅から徒歩25分

While fleeing to Tamba, Mohei’s hometown, Osan and Mohei hid in this forest, but they were found and caught by pursuers because Osan coughed. As this piece is said to be based on a true story, many young people visit here to pray for the fulfillment of their love.

- 25-minute walk from JR “Kaibara” Station



ACCESS MAP





『良弁杉由来』

Roben-sugi no Yurai



あらすじ - Plot

鷲わしによって切られた母子の縁を 一本の杉の木が結び直す

東大寺の若き大僧正・良弁は、子供の頃に鷲にさらわれて、二月堂の前の杉の木にひっかかっていたところを、先代の大僧正に助けられました。懸命に勉強して大僧正になったのですが、両親が誰かわからず、孝行がしたくてもできない状況でした。春日大社に参詣し、拾われた杉の木に立ち寄って「親に会えますように」と祈る毎日です。ある日のこと、良弁は杉の木に「昔、鷲にさらわれた子供を捜している」と書かれた貼り紙を見つめます。その貼り紙の主こそ、他ならぬ良弁の母。30年もの時を経て、母と息子は劇的な再会を果たしたのです。

A cedar tree forms again the mother-child relationship,
which was once cut by an eagle.

Roben, the young daisajo (priest of the highest position) of Todai-ji Temple, was taken by an eagle and stuck on a branch of a cedar tree in front of Nigatsu-do Hall, only to be rescued by a former daisajo. He studied very hard and became a daisajo. He always wanted to do something nice for his parents, but couldn't because he did not know who his parents were. So, he visited Kasuga-taisha Shrine every day and made a wish to "meet his parents" to the cedar tree from which he was rescued. One day, he found a notice on the cedar tree that said, "I'm looking for a child taken by an eagle a long time ago." The one who posted this notice was none other than Roben's mother. After 30 long years, they had a dramatic reunion.

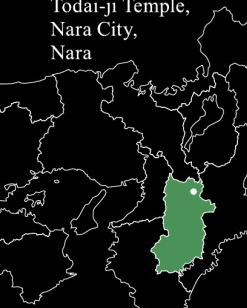
文楽「良弁杉由来」より 良弁と、その母・渚の方／青木信二撮影

Roben and his mother Nagisa-no-Kata in the Bunraku play
"Roben-sugi no Yurai" / Photo by Aoki Shinji



▶舞台となった場所
奈良県
奈良市 東大寺 二月堂

▶Location of this piece
Nigatsu-do Hall,
Todai-ji Temple,
Nara City,
Nara





修二会

Shunie
(Sacred water-drawing ceremony)

国宝東大寺二月堂において毎年旧暦2月に法会が行われることから、2月に修する法会という意味を込めて「修二会」と呼ばれるようになりました。現在は毎年3月1日から2週間にわたって行われ、多くの参拝者がその厳肅さと、ダイナミックな大松明の炎の美しさに魅せられます。



修二会を彩るダイナミックな大松明
Dynamic torches lighting up the Shunie

The name “Shunie” was adopted from the “Buddhist religious service” that takes place every year in February of the old lunisolar calendar at Nigatsu-do Hall of Todai-ji Temple, which is a National Treasure. Shunie is held over a two-week period from March 1 each year. This ceremony attracts and fascinates tens of thousands of visitors with its solemnity and the beautiful flames of dynamic torches.

道しるべ milestone

東大寺

Todai-ji Temple



ACCESS MAP



盧舎那仏＝大仏で有名な東大寺は、聖武天皇によって建てられた華嚴宗の大本山です。大仏の開眼は752年。以来、長きにわたって奈良の代表的寺院として隆盛を誇ってきました。大仏以外にも法華堂や戒壇堂など見どころがたくさんあり、時間を十分用意しての参拝をお勧めします。

● 奈良市内循環バス「大仏殿春日大社前」停から徒歩5分

Todai-ji Temple, known for its Vairocana Buddha (Great Buddha), is the main temple of the Kegon sect built by Emperor Shomu. In 752, a ceremony was held to consecrate the Great Buddha. Since then, the temple has long thrived as a representative temple of Nara. Besides the Great Buddha, there are Hokke-do, Kaidan-do and many other must-see spots. We recommend you to provide enough time for visiting this temple.

● 5-minute walk from Nara City Circular Bus “Daibutsuden Kasugataisha-mae” Stop



たま かずら
『玉鬘』

Tamakazura



あらすじ - Plot

信仰心と恋する想いの板挟み 源氏物語を彩る女の贖罪ストーリー

旅の僧が長谷寺にやってきました。そして小舟に乗って川をさかのぼってくる、ひとりの女性と出会います。2人は長谷寺に参詣し、女は僧を「二本の杉ふたもと」へと案内します。その木が玉鬘内侍ゆかりの木であると教えた女は、玉鬘の波瀾万丈の運命を僧に語って聞かせます。そして自分は玉鬘の幽霊なのだたまかずらのないしと正体を明かし、姿を消してしまいました。その晩、僧の夢の中に玉鬘の霊が人間の姿で現れ、信心と恋心の間で揺れ動くさまを告げるのです。

A story of redemption of a woman caught in dilemma between piety and romance

A traveling priest comes to Hase-dera Temple and meets a woman coming up a river on a small boat. The two visit Hase-dera Temple and the woman takes the priest to a cedar tree called “Futamoto-no-sugi (cedar tree split into two).” The woman says this tree is associated with Tamakazura-no-Naishi, and tells Tamakazura’s sad fate to the priest. She then discloses that she’s the ghost of Tamakazura, and disappears. In his dreams that night, the priest sees the spirit of Tamakazura in the form of a human, who tells him that she’s wavering between faith and love.



能「玉鬘」より [後シテ] 玉鬘内侍の霊 (青木道喜) / 渡辺真也撮影
Spirit of Tamakazura-no-Naishi [Nochishite] played by Aoki Michiyoshi in the Noh drama “Tamakazura” / Photo by Watanabe Shinya



西国三十三所巡礼

Pilgrimage to the thirty-three holy places in the Kansai region

西国三十三ヵ所巡礼は長谷寺の徳道上人が開いた巡礼路です。総距離約1000キロメートル、和歌山から岐阜まで近畿を包むようにルートが伸びています。この巡礼は、徳道上人が閻魔大王からお告げを受けて三十三の法印を授かり、中山寺の「石の櫃」に収めたのが起源とされています。2018年は草創1300年の記念すべき年に当たります。

The pilgrimage to the thirty-three holy places in the Kansai region travels along pilgrimage routes that were developed by Tokudo Shonin, a Buddhist priest, of Hase-dera Temple. Approximately 1,000 kilometers in total, the routes stretch from Wakayama to Gifu, encompassing the Kinki region. This pilgrimage is said to have originated in an episode of Tokudo Shonin: In his dreams, he is told by Enma, or the King of Hell, to safeguard 33 seals (hoin) in a “stone ark” at Nakayama-dera Temple. 2018 marks the 1300th anniversary since the inauguration of the pilgrimage.



巡礼の必携アイテム御朱印帖 Goshuin-cho (book for collecting temple seals), a must-have item for pilgrimages

道しるべ milestone

長谷寺

Hase-dera Temple



古くから「花の御寺」と呼ばれる寺で、桜や紅葉が見事、牡丹の名所としても有名です。また『枕草子』『源氏物語』『更級日記』など数多くの古典文学にも登場します。今回の玉鬘は『源氏物語』でも登場し、ストーリーに出てくる「二本の杉」は現在も境内に残っています。

- 近鉄「長谷寺」駅から徒歩15分

Hase-dera Temple, also called the “Flower Temple”, has been famous for its beautiful cherry blossoms, autumn leaves and peonies since ancient times. This temple also appears in “Makura-no-Soshi”, “The Tale of Genji,” “Sarashina Nikki” and many other classical literary works. Tamakazura in this work also appears in “The Tale of Genji” and the “Futamoto-no sugi” still remains on the grounds of this temple.

- 15-minute walk from Kintetsu “Hasedera” Station

ACCESS MAP





『龍田』

Tatsuta



あらすじ - Plot

冬の情景が広がる龍田に 紅葉への神の賛美が昇華する

旅の僧が龍田明神へ参詣するために急ぐ途中、龍田川に到着します。するとひとりの巫女が現れ、紅葉と薄氷の古歌を例にして、僧がその道を進むのを止めました。巫女は別の道から、龍田明神へと案内します。そして霜の季節に紅葉があるのを不審に思う僧に、この紅葉が神木であり、自分は龍田姫の神霊であると名乗って姿を消します。その夜、僧が社前で通夜をしていると、龍田姫の神霊が現れて、明神の縁起を語り、周囲の風景をほめたのち、神楽を奏でながら空へと上っていきました。

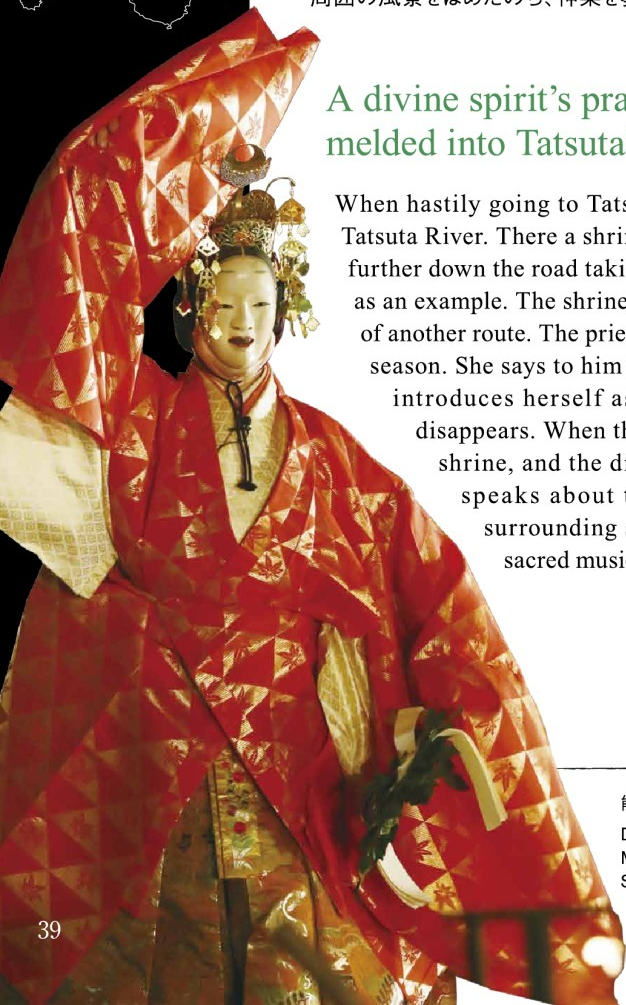
A divine spirit's praise for the autumn leaves is melded into Tatsuta's winter scenery

When hastily going to Tatsuta Myojin, a travelling priest comes to the Tatsuta River. There a shrine maiden appears and tells him not to go any further down the road taking an old poem of autumn foliage and thin ice as an example. The shrine maiden guides him to Tatsuta Myojin by way of another route. The priest gets suspicious of autumn leaves in the frost season. She says to him that these autumn leaves are of a sacred tree, introduces herself as the divine spirit of Princess Tatsuta and disappears. When the priest stays awake that night in front of the shrine, and the divine spirit of Princess Tatsuta appears. She speaks about the origin of Tatsuta Myojin, praises the surrounding scenery, and then ascends to the sky playing sacred music.

能「龍田」より [後シテ] 龍田姫の神の霊(青木道喜) / 渡辺真也撮影
Divine spirit of Princess Tatsuta [Nochishite] played by Aoki Michiyoshi in the Noh drama "Tatsuta" / Photo by Watanabe Shinya

▶舞台となった場所
奈良県
斑鳩町 龍田神社

▶Location of this piece
Tatsuta-jinja Shrine,
Ikaruga-cho,
Nara





Trivia

龍田の里 Tatsuta no Sato

古来、紅葉の名所として知られている龍田は、在原業平をはじめとして数多くの歌人に愛され、多くの和歌に詠まれています。実は鶏の揚げ物「竜田揚げ」は粉の白色をベースとして赤褐色に揚がるので、紅葉の流れる龍田川に見立てて命名されたと言われています。

Tatsuta, a famous spot for viewing autumn foliage since long before, has been loved by Ariwara-no-Narihira and many other poets, and included in a lot of waka, or Japanese classic short poems. As a matter of fact, “Tatsuta-age,” or marinated fried chicken, is said to have acquired its name because its white color when coated with flour turns a reddish brown when cooked, which reminds people of the autumn leaves floating on the Tatsuta River.



『錦百人一首あつま織』より在原業平／勝川春章画／国立国会図書館蔵

Ariwara-no-Narihira in “Nishiki Hyakunin-Isshu Azumaori” painted by Katsukawa Shunsho / National Diet Library

道しるべ milestone

龍田神社

Tatsuta-jinja Shrine

f Check!



太子が法隆寺を建立するための土地を探していた時、斑鳩の地を適地として示したとされる龍田明神を祀る古社。境内には能楽金剛流の発祥地であることを示す碑が残されています。

- 奈良交通バス「竜田神社」停から徒歩すぐ

This old shrine worships Tatsuta Myojin, who is said to have told Shotoku Taishi that Ikaruga was suitable when he was looking for land to build Horyu-ji Temple. On its grounds, there is a monument indicating that this is the birthplace of the Kongo sect of Noh theatre.

- A short walking distance from Nara Kotsu Bus “Tatsuta Jinja” Stop



ACCESS MAP





『小栗判官車街道』

Oguri Hangan Kuruma Kaido



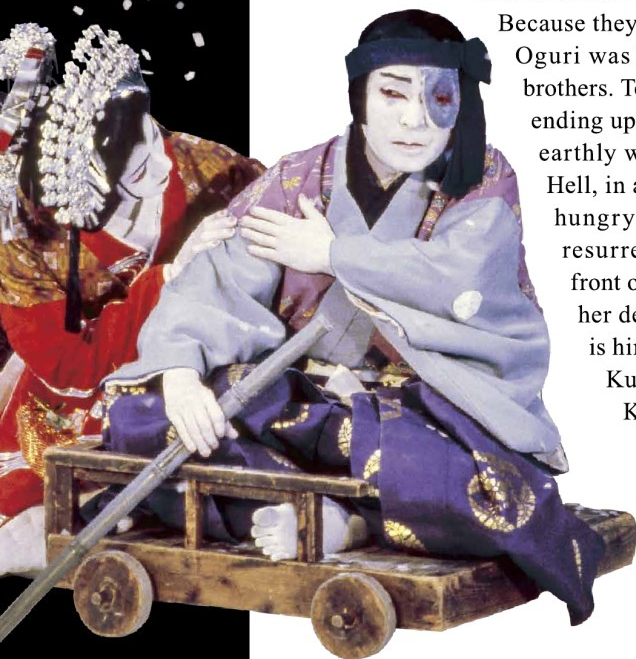
あらすじ - Plot

異形の者に乗せた車を引く姫が 辿り着いた地で出会う復活の奇跡

戦に敗れて東国へ流された小栗は、豪族の娘・照手^{てるて}姫と恋に落ちました。武士の掟にない結婚をした小栗は姫の親兄弟に毒殺され、姫は転々と売られて美濃で下女働きをします。小栗は閻魔大王の計らいで地上に戻りますが、醜い異形の姿になり、餓鬼阿弥として車に乗せられ、よみがえりの地・熊野へ。途中、美濃で姫の働く門前に放置され、姫は夫の追善の意を込めて、餓鬼阿弥を夫とは知らずに大津、さらには熊野へ車を引っ張っていくのです。餓鬼阿弥は21日間熊野の湯につかり、もとの小栗に復活するのですが…。

A miraculous resurrection encountered by a princess pulling a cart with an uncanny-looking person on it

Oguri, who was defeated in war and exiled to the East, falls in love with Princess Terute, daughter of a local ruling family. Because they married by breaking the law of the samurai, Oguri was killed with poison by Terute's parents and brothers. Terute was sold and transferred to many places, ending up a maidservant in Mino. Oguri returns to the earthly world at the discretion of Enma, the King of Hell, in an ugly appearance though, put on a cart as a hungry demon and taken to Kumano, the land of resurrection. On the way, in Mino, he was left in front of a house Terute is working for. In memory of her dead husband, not knowing the hungry demon is him, Terute pulls the cart to Otsu, and further to Kumano. The hungry demon soaked himself in Kumano's hot spring for 21 days, and returns to his original self, but...



歌舞伎『当世流小栗判官』より小栗判官(3代目市川猿之助)、照手姫(市川笑也) / 青木信二撮影

Oguri Hangan played by Ichikawa Ennosuke III and Princess Terute played by Ichikawa Emiya in the Kabuki play "Toryu Oguri Hangan" / Photo by Aoki Shinji

▶舞台となった場所
和歌山県
田辺市 湯の峰温泉

▶Location of this piece
Yunomine Onsen
(hot spring),
Tanabe City,
Wakayama





小栗判官 Oguri Hangan

小栗判官とは、常陸国（現在の茨城県）にあった小栗城の城主・小栗満重や、その子・助重をモデルに創作されたといわれる伝説上の人物。妻・照手姫の一家に殺された小栗が閻魔大王の計らいで蘇り、姫と再会し、一家に復讐するという波瀾万丈のストーリーが人気を呼び、説経節や浄瑠璃、歌舞伎などさまざまな形でアレンジされてきました。小栗が通ったとされる熊野街道の一部は「小栗街道」とも呼ばれています。



『てるて姫』『小栗兼氏』『下男道助』豊国画／早稲田大学演劇博物館蔵

“Princess Terute,” “Oguri Kaneuji” and “Genan Michisuke” painted by Utagawa Toyokuni / Waseda University Theatre Museum

Oguri Hangan is a legendary person said to have been modeled on Oguri Michishige, the castellan of Oguri Castle in Hitachi (currently Ibaraki prefecture) and his son Sukeshige. Oguri, who was killed by the family of his wife Princess Terute, is resurrected by the King of Hell, sees the princess again, and exacts revenge on her family. After gaining popularity, this checkered story was arranged into various styles, such as sekkyobushi (sermon ballads), Joruri (ballad dramas) and Kabuki. Part of Kumano-kaido Road, on which Oguri supposedly passed, is also called the “Oguri-kaido”.



湯の峰温泉

Yunomine Onsen (Hot Spring)



湯の峰温泉は4世紀ごろに発見され、開湯1800年、日本最古の湯であると伝えられています。熊野本宮大社へ参詣する前に身を清める「湯垢離」の湯として知られ、泉質は極めて肌に滑らか。小栗が復活した湯として天然温泉の岩風呂「つば湯」（世界遺産）が残されており、周辺には小栗判官伝説の史跡がいくつも残っています。

- 奈良交通・熊野交通・龍神バス「湯の峰温泉」停から徒歩すぐ

Discovered in about the 4th century, Yunomine Onsen is considered the oldest hot spring in Japan with a history of 1,800 years. Known as “yugori (purifying hot water)” that is used to cleanse the body before visiting Kumano Hongu Taisha Shrine, the spring water is very smooth to the skin. Visitors can still enjoy “Tsuboyu,” a hot spring bath made in the rocks (World Heritage), which helped Oguri’s revival. There remain many historical sites associated with Oguri Hangan in the vicinity.

- A short walk from Nara Kotsu/Kumano Kotsu/Ryujin Bus “Yunomine Onsen” Stop



ACCESS MAP



まき ぎぬ
『巻絹』

Makiginu



あらすじ - Plot

神に奉る絹の輸送に失敗した男は
和歌の才で命拾いできるか

熊野権現せんびきに千疋の絹を奉納しなさいという帝の命令で、全国から絹が熊野へ運ばれることになりました。都から絹を運ぶ男は、途中、音無天神に寄り道して祈りを捧げていたために、期限に遅れてしまいます。帝の臣下はそれを咎めて、懲罰として男に縄を掛けました。そこへ熊野本宮の巫女が現れ、男が音無天神に捧げた和歌によって神が苦しみひびいを免れたので、釈放せよと言います。この巫女には、どうやら神が憑依している模様…。

Can a man who failed to transport silk,
which was to be dedicated to the god,
have a narrow escape because of his talent
for writing waka poems?

By order of the Emperor, one thousand rolls of silk were to be transported to Kumano from all over the country for dedication to Kumano Gongen. A man carrying silk from the capital dropped by Otonashi-Tenjin Shrine to pray, and missed the deadline.

The Emperor blamed him for it, and arrested him as punishment. There, a shrine maiden of Kumano Hongu Taisha (Grand Shrine) appears and says to release him, because a waka poem that the man offered to Otonashi-Tenjin Shrine freed the god from suffering. This shrine maiden seems to be possessed by the god...



能『巻絹』より [シテ]巫女(河村和重) / 渡辺真也撮影

Shrine maiden [Shite] played by Kawamura Kazushige in the Noh drama "Makiginu" / Photo by Watanabe Shinya



熊野信仰 Belief in Kumano

古くから霊地とされた熊野は、奈良から平安時代にかけて
仏教・密教・修験道の聖地となりました。熊野本宮大社、熊野
速玉大社、熊野那智大社の熊野三山を中心とする信仰は、
平安時代の白河上皇の熊野行幸でその名が世に知らしめら
れます。熊野への参詣は貴族から武士、庶民へと広まり、中世
には蟻の行列に例えられるほどの賑わいを見せました。現在
でも多数の人が訪れ、敬虔な熊野詣でが続けられています。

Kumano has been recognized as a sacred site since the dawn of time. From the Nara to Heian period, it became a holy land for Buddhism, esoteric Buddhism and Shugendo (asceticism). Belief in the Kumano Sanzan (three shrines)—Kumano Hongu Taisha, Kumano Hayatama Taisha and Kumano Nachi Taisha—was made known to all by a visit to Kumano by retired Emperor Shirakawa in the Heian era. Pilgrimage to Kumano spread from the aristocracy and samurai to ordinary people. In the middle ages, it was crowded with people that the pilgrimage was likened to a row of ants. Many people visit Kumano to pray devoutly even today.



熊野三山への参詣道、熊野古道は世界遺産にも登録されています。

The Kumano Kodo, the pilgrimage routes to Kumano Sanzan, have been registered as a World Heritage site.

道しるべ milestone

熊野本宮大社

Kumano Hongu Taisha
(Grand Shrine)

熊野三山の一つで、全国に3000以上ある熊野神社の総本宮です。158段の石段を上って、おごそかな境内へ。証誠殿、中御前、西御前、東御前、満山社の順に、それぞれ二礼二拍手一礼で参拝します。明治22年の大洪水で現社地へ移るまで社地であった「大齋原」には日本一の高さ(33.9m)を誇る大鳥居が建っています。

- 龍神・明光バス「本宮大社前」停から徒歩すぐ

This is one of the Kumano Sanzan and also the main shrine of over 3,000 Kumano shrines scattered across the nation. Climb up 158-step stone stairs, and enter the solemn sanctuary. Visitors go around the shrine pavilions in the order of Shojo-den, Naka-gozen, Nishi-gozen, Higashi-gozen and Manzansha, and each time bow twice, clap twice, then pray and bow once again. In “Oyunohara,” which is where the shrine stood until it was moved to the current location after major flooding in 1889, stands the Japan’s tallest torii gate (33.9 m).

- A short walking distance from Ryujin/Meiko Bus “Hongu Taisha-mae” Stop



ACCESS MAP





『因幡の白兔』

Inaba no Shirousagi



あらすじ - Plot

古事記が伝える聖地の神話に 出雲の神の包容力を見る

あき 岐ノ島に住むウサギは、島を抜け出したいと考えていました。ある時、海にいるサメたちをだまして渡ろうと思いつき、サメたちを一行に並べ足場にします。しかしあと一步のところではれてしまい、ウサギは皮を剥ぎ取られてしまいました。さらにウサギは八十神たちにだまされ、海水で体を洗い風の吹きさらす山頂で寝ることに。傷が悪化して苦しむウサギの前に、今度は八十神の兄弟・大国主命が通りかかります。大国主命は優しくウサギを諭し、治療法を教えるのでした。このウサギが、後に大国主命と八上姫との縁を結ぶことに…。

A myth of a sacred land in the Kojiki (Records of Ancient Matters) conveys the tolerance of the gods of Izumo.

A hare living on Oki-no-shima Island wants to get off the island. One day, he comes up with an idea of deceiving sharks in the sea, and makes them line up like stepping stones. However, he gets caught cheating although he was almost successful, and gets stripped of his skin. Furthermore, the hare is deceived by Yasogami (many gods) into washing his body with seawater and sleeping on a wind-swept hilltop. Okuninushi-no-Mikoto, a brother of Yasogami, passes in front of the hare suffering from worsening wounds. Okuninushi admonishes the hare gently, and tells him how to cure the wounds. Later, this hare matches Okuninushi and Princess Yagami.

左: 白兔神社の前にある、大国主命と因幡の白兔の石像
右: 古事記をもとにして作られた舞踊劇「因幡の白兔」
(作詞: 花柳鈿祥 作曲: 新内多賀太夫)

Left: Stone statues of Okuninushi-no-Mikoto and Inaba-no-Shirousagi in front of Hakuto Shrine
Right: Dance play "Inaba-no-Shirousagi" created based on Kojiki
(Lyrics: Hanayagi Uzusaki, Composed by Shinnai Tagatayu)



▶ 舞台となった場所
鳥取県
鳥取市 白兔神社

▶ Location of this piece
Hakuto-jinja Shrine,
Tottori City,
Tottori





Trivia

古事記

Kojiki

(Records of Ancient Matters)

和同5年(712)、^{ひえだのあれ}稗田阿礼の記憶を中心に、^{おのやすまる}太安万侶によってまとめられた日本最古の歴史書です。神代における天地の始まりから推古天皇の時代に至るまで、神話や伝説を含むさまざまな出来事が記載されています。因幡の白兔伝説は上巻に詳しく掲載され、白兔が神になるまでの過程も詳細に述べられています。

The Kojiki is Japan's oldest history book, compiled by Ono Yasumaro in 712 mainly based on the memory of Hieda-no-Are. It contains a variety of myths, legends and other events covering from the beginning of the earth in the mythological age through the era of the Empress Suiko. The Inaba-no-Shirousagi legend is recounted in the first volume with detailed description about how the hare became a god.



「古事記 三巻」太安万侶編／前川茂右衛門刊／国立国会図書館蔵

“Kojiki Vol.III” Edited by Ono Yasumaro / Published by Maekawa Shigeemon / National Diet Library

道 milestone

白兔神社

Hakuto-jinja Shrine

f Check!



皮膚病ややけどの平癒の御利益で、地元の人から愛される神社です。「大兔大明神」あるいは「兔の宮白兔大明神」といわれ、古事記にも記されています。白ウサギは大国主命と八上姫の縁結び役といわれ、2010年には「恋人の聖地」にも認定されました。

- 日ノ丸バス「白兔神社前」停から徒歩すぐ道の駅「神話の里 白うさぎ」隣接

This shrine is loved by local people as it is believed that their prayers for the cure of skin diseases and burns are answered. It is also called “Oto Daimyojin” or “Usagi-no-miya Daimyojin”, and appears in the Kojiki. The white hare is considered the matchmaker of Okuninushi and Princess Yagami, and the shrine was certified as a “Lover’s Sanctuary” in 2010.

- A short walking distance from Hinomaru Bus “Hakuto Jinja-mae” Stop, and adjacent to the Michi-no-Eki “Shinwa-no-Sato Shirousagi”



ACCESS MAP





▶舞台となった場所
徳島県
徳島市 伊賀町

▶Location of this piece
Iga-cho, Tokushima City,
Tokushima



『モラエス恋遍路』

Moraes Koi-henro



あらすじ - Plot

誰かを愛するために、人は生まれる— 実在の西洋人を主人公にした人形浄瑠璃

海軍士官として神戸に勤めていたポルトガル人・ヴェンセスラウ・デ・モラエスは、芸者・おヨネと出会い、ともに暮らします。しかしおヨネに先立たれ、悲しみにくれるモラエスは社会的地位を捨て、おヨネが生まれ育った徳島へ移り住みます。そこで出会ったのが、おヨネの姪・コハル。モラエスは再び、激しい恋に落ちるのです。しかしそこに忍び寄るのは新たな悲劇でした。モラエスが愛したふたりの女性が踊る阿波踊りで、ラブストーリーは終わりを迎えます。

We were born to love somebody— A Joruri puppet play in which a westerner who really existed plays a central role

Wenceslau de Moraes, a Portuguese working in Kobe as a navy officer, meets Oyone, a geisha, and they live together. Sadly, Oyone dies before him. In deep sorrow, Moraes abandons his social position and moves to Tokushima, where Oyone was born and raised. There, he meets Koharu, Oyone's niece. He falls head over heels in love again, this time with Koharu. However, another tragedy was creeping up on him. The two women whom Moraes loved dance Awa Odori (Tokushima's traditional culture), and the story comes to a denouement.

阿波人形浄瑠璃『モラエス恋遍路』（瀬戸内寂聴による書き下ろし）より
モラエス／徳島県提供

Moraes in Awa Joruri puppet theatre "Moraes Koi Henro"
(Newly written by Setouchi Jakucho) / Photo by Tokushima
Prefecture Government



Trivia 阿波人形浄瑠璃

Awa Joruri Puppet Theater

徳島県の各地に伝承されている義太夫節による三人遣いの人形芝居です。国指定の重要無形民俗文化財となっています。この浄瑠璃で使用される人形は、首が大きいことが特徴のひとつ。農村舞台での視覚効果を考えてつくられたフォルムです。さらにこの首を生かした大振りな人形操作で、独自の演出法も生まれました。



阿波人形浄瑠璃を代表する作品「傾城阿波の鳴門」のヒロインお弓 Oyumi, the heroin of "Keisei Awa-no-Naruto," a representative piece of Awa joruri puppet theater

A style of the puppet theatre combined with Gidayu-bushi (ballad drama). One puppet is manipulated by three puppeteers. Having passed down from generation to generation across Tokushima prefecture, Awa Joruri is an Important Intangible Folk Cultural Property of Japan. The puppet's big head (Kashira) is one of the distinctive features of this type of Joruri. The form is designed to create a visual effect on the Noson butai (rural community stage). Grandiloquent manipulation of puppets making the most of their big head has further created a unique directorial technique.

道 するべ milestone

モラエス通り Moraes-dori Street

f Check!



この作品の主人公のモデルとなったポルトガルの外交官モラエスは、晩年の17年間を徳島市内で暮らしました。その旧居跡周辺は「モラエス通り」と呼ばれ、起点となる瑞巖寺やモラエスの胸像や石碑、墓所がある潮音寺などを巡って彼の足跡を偲ぶことができます。

- JR「徳島」駅から徒歩15分

Moraes, a Portuguese ambassador who this work's protagonist was modeled after, lived in Tokushima City for his last 17 years. The neighborhood of his former residence is called "Moraes-dori (street)". You can visit Zuigan-ji Temple, the starting point of the street, Chouon-ji Temple, which has the bust, stone monument and tomb of Moraes, and other places that commemorate his life.

- 15-minute walk from JR "Tokushima" Station



ACCESS MAP



古典楽劇の散歩道

Promenade of classic musical drama



古典楽劇にまつわる場所は、他にもたくさんあります。

気楽に訪れることができる、関西のとおきスポットをご紹介します!

There are many more sites relating to classic musical drama.

Here are the Kansai's choicest spots that you can visit easily!



出石永楽館

Izushi Eirakukan

明治34年に開館した、現存する関西最古の芝居小屋です。一度閉館しましたが、地元民による復元活動により2008年に44年ぶりに復活。今も折々に歌舞伎や落語などの公演が行われています。また公演日以外には、普段見ることのできない舞台裏の見学もできます。

- 全但バス「沢庵寺口」停から徒歩3分

This is the oldest existing playhouse in the Kansai region, having opened in 1901. Although once closed, Eirakukan reopened in 2008 after shuttering its doors for 44 years, thanks to the restoration activities of local residents. Kabuki, Rakugo (comic storytelling) and other shows are still performed from time to time. On a day without any performances, why not take a backstage tour to explore what goes on and is rarely seen behind-the-scenes?

- 3-minute walk from Zentan Bus "Takuan-dera-guchi" Stop



県の重要有形文化財にも登録されている出石永楽館

Izushi Eirakukan is designated an Important Tangible Cultural Property of Hyogo Prefecture.



廻り舞台や奈落といった舞台装置の見学も

Stage tours where you get to see the revolving stage, trap room, etc. are also available.

紫式部墓所

Tomb of Murasaki Shikibu

平安時代中期の作家・歌人で、古典の名著「源氏物語」の作者である紫式部が埋葬されたと伝わる場所。墓石と石塔、顕彰碑が建てられ、その傍らには、同じく平安時代の歌人であり閻魔庁の役人だったという伝説もある小野篁の墓所もあります。

- 京都市営バス「北大路堀川」停から徒歩2分



小野篁の墓と並んで建つ紫式部墓所

Tomb of Murasaki Shikibu and the grave of Ono-no-Takamura standing side by side

Murasaki Shikibu, an author and poet of the middle Heian period who wrote the great classic novel "The Tale of Genji," is said to have been buried here, with a gravestone, stone pagoda and a monument of honor. It lies next to the grave of Ono-no-Takamura, her contemporary Heian poet. Legend has it that he was an officer of the netherworld.

- 2-minute walk from Kyoto Municipal Bus "Kitaoji Horikawa" Stop

大阪の「寺町」中寺

Nakadera, a “temple town” in Osaka

大阪の上町台地に由緒あるお寺が建ち並ぶ中寺界隈。各お寺の境内には、芳澤あやめ(初代)、中村鴈治郎(初代)、片岡仁左衛門(八世)、中村歌右衛門(初代、三世)、中村富十郎(初代、二世)、中村梅玉(二・三世)、實川延若(初代、二・三世)など、歴代の歌舞伎名優の墓が密集しています。『曾根崎心中』の主人公・お初、豊竹若太夫(初代)のお墓も。

- 大阪市営地下鉄「谷町九丁目」駅、近鉄「大阪上本町」駅から徒歩5分

Nakadera, with its many venerable temples, is located in the Uemachi Plateau. The grounds of the temples are crowded with the graves of great Kabuki actors of the times, such as Yoshizawa Ayame (I), Nakamura Ganjiro (I), Kataoka Nizaemon (VIII), Nakamura Utaemon (I, III), Nakamura Tomijuro (I, II), Nakamura Baigyoku (II, III) and Jitsukawa Enjaku (I, II, III). Also among them is the grave of Toyotake Wakatayu (I) who played the role of Ohatsu, the main female character of “Sonezaki Shinju”.

- 5-minute walk from Osaka Municipal Subway “Tanimachi 9-chome” Station/Kintetsu “Osaka-Uehonmachi” Station



中寺の町並み
Townscape of Nakadera

篠山能楽資料館

Museum of Noh Artifacts, Sasayama

能楽文化を常設で公開する、能楽専門の資料館。中世から近世にかけての能面、装束、楽器など能に関する資料がたくさん収められています。定期的に企画展も行われ、丹波地方の伝統芸能の一拠点ともなっています。(1月～2月冬期休館、7月～8月夏期休館)

- 神姫グリーンバス「本篠山」停から徒歩2分

Specializing in Noh theatre, this museum has an array of Noh-related artifacts on permanent display, such as masks, costumes and musical instruments used from the medieval period to the early modern period. Feature exhibitions are held on a regular basis, too. The museum also serves as a center for traditional performing arts in the Tamba region. (January-February: Closed for winter holidays, July-August: Closed for summer holidays)

- 2-minute walk from Shinki Green Bus “Hon-Sasayama” Stop



城下町の町並みに溶け込む篠山能楽資料館
The Museum of Noh Artifacts, Sasayama, blends in with the castle town's streetscape.

阿波農村舞台

Awa Noson Butai (Rural Community Stage)

かつて全国の農山漁村の神社の境内には、祭の際に歌や踊り、芝居などを奉納するための農村舞台が設けられていました。中でも徳島県は人形芝居用の農村舞台の実に9割以上が集中して現存しており、今も地域のお祭りなどの際に人形芝居を上演しています。

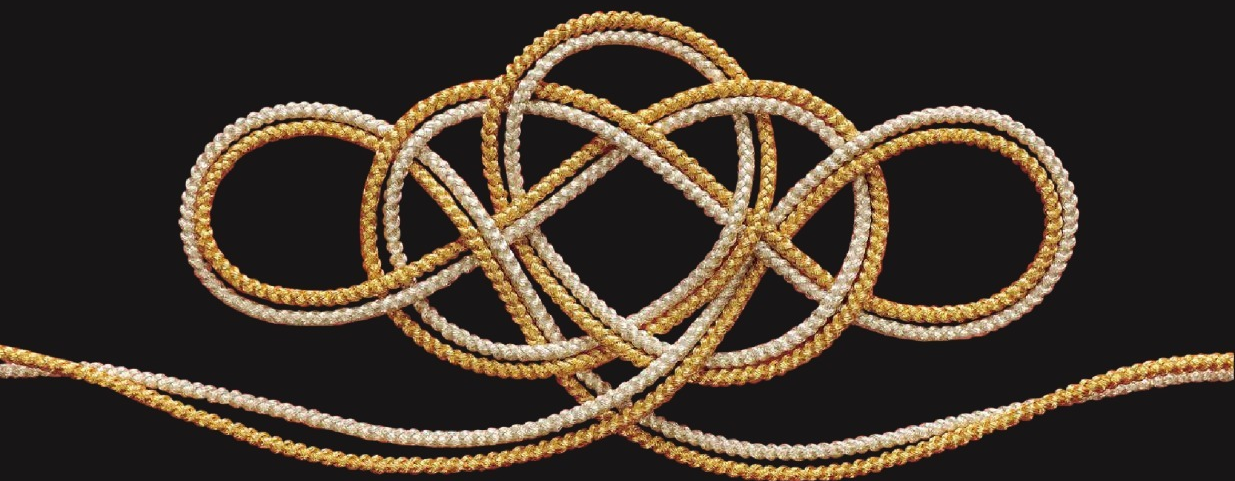
- 徳島県内各地

A long time ago, on the grounds of some shrines in farming, mountain and fishing villages across the country, a Noson butai was set up to perform songs, dances, plays, etc. in dedication to the god of the shrine at festivals. Today, more than 90% of existing Noson butai used for puppet shows are concentrated in Tokushima Prefecture. Puppet theatre is performed at local festivals and other occasions even today.

- Multiple sites in Tokushima Prefecture



江戸時代後期の建築と推定される拝宮(はいぎゅう)農村舞台
Haigyū Noson butai presumably built in the latter half of the Edo period



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◆この冊子に掲載している古典楽劇の歴史や、演目のあらすじ、登場人物の名前、関連する場所などについては諸説があります。

There are various theories about the history of classic musical drama, and plots, character names, associated places, etc. of the programs contained in this booklet.

◆掲載されている情報は平成30年2月時点のものです。

The information provided herein is current as of February 2018.