

本町屋台歌舞伎

Moto-machi Yatai Kabuki Performances

Date: Sunday, 3 December, 2023 (starting at 1:00p.m.)

Venue: Precinct of the Chichibu-Jinja Shrine

Performed by: Young Leaders of Moto-machi; Chichibu Kabuki Shôwa-kai; and Hanayagi Shizuyo Company



organised by Moto-machi Yatai Hozon-kai



About Chichibu Night Festival:

The *Chichibu Yo-Matsuri* (Chichibu Night Festival) has been known as one of the three major float festivals in Japan, along with the Kyoto Gion Festival and the Hida Takayama Festival. According to historical records its origin could be traced back to *Kanbun* era (1661-1672) and, thus, it began about three and a half centuries ago.

(和訳：秩父夜祭について)

秩父夜祭は、京都祇園祭、飛騨高山祭と並ぶ日本三大曳山祭りのひとつとして知られています。記録によると、この祭りの起源は寛文年間（1661-1672 年）にまで遡ることができ、約 3 世紀半も前に始まりました。）

The Festival as Cultural Heritage:

In 1962 the six floats were designated as “National Important Tangible Folk-Cultural Properties.” And in 1979 the Festival-related folk performing arts were designated as “National Intangible Cultural Properties.” These are: grand procession of the floats; *kabuki* theatre performance; *hiki-odori* dance; *yatai-bayashi* drum performance (played during the grand procession); and Chichibu Shrine’s *kagura* (Shinto music and dance). Also in 2016 the Festival (its grand procession of the floats, and its music and dance performances), as well as other thirty-two floats festivals in Japan, was added to the UNESCO Intangible Cultural Heritage list.

(和訳：文化的遺産としての秩父夜祭)

1962 年に 6 基の山車が国の重要有形文化財に指定されました。次いで 1979 年には、祭りに関連する民俗芸能が重要無形文化財に指定されました。それらは、奉曳、歌舞伎芝居、曳踊り、屋台囃子（奉曳中に演奏）および秩父神社神楽（神道の音楽と舞踊）です。また、2016 年には「秩父祭の屋台行事と神楽」が、日本の他の 32 件の『山・鉦・屋台行事』とともに、ユネスコ無形文化遺産に登録されました。）

Festival Floats (*Kasa-boko* and *Yatai*):

The Festival is the annual festival at Chichibu Shrine. The grand procession of the six floats, consisting of two *kasa-boko* and four *yatai*, serves as entertainment for the Festival. *Kasa-boko* is a float designed to be quipped on its roof with an extra pillar decorated with artificial flowers. (However, this flower decoration has long been suspended due to the height limit that should stay under electricity cables.) *Yatai* is a float designed for giving *hiki-odori* dance (*shosa* or *shosa-goto*) and *kabuki* theatre performances, both of which are Japanese traditional stage performances and are dedicated to the worshipped deities during the Festival.

(和訳：山車（笠鉦と屋台）)

秩父夜祭は、秩父神社の例大祭です。6基（笠鉦2基、屋台4基）の山車の奉曳がその付祭りとして供奉されます。笠鉦は屋根の上に花飾りを付けた柱を立てるように作られています。（しかし、花飾りは電線による高さの規制のため、長い間行なわれていません。）屋台は曳き踊りと歌舞伎を上演できるように作られています。曳き踊りも歌舞伎も日本の伝統的な舞台芸術で、その上演は祭りの神に捧げられます。）



Moto-machi's Yatai:

Moto-machi's *yatai* was considered to be created in *Kyôhô* era (1716-1736) during the reign of the eighth Shôgun of the Edo Shogunate *TOKUGAWA Yoshimune*, and the oldest historical document referred to its presence in the fourth year of *Enkyô* (1747) era. Its height is 6.3 meters (21 feet) with the width of 4.0 meters (13 feet) and the length of 6.5 meters (21 feet). Its weight is 15 tons. It is designed as an assembly and disassembly model. Along with a *mawari-butai* (revolving stage) on its front floor, it also has a *seriage* (stage elevator) on its expanded stage for the *kabuki* performance. (It is only Moto-machi's *yatai* that has the stage setting mechanism of *seriage*.)

Moto-machi (literally means "Main Town") is located in the centre of Chichibu, where one of the oldest markets was held from the Middle Ages to early modern period. Since then, cultural activity, commerce and industry have been prosperous around the town, which could be seen in the elaborate ornamental designs and sculptured parts of its *yatai*.

(和訳：本町屋台)

本町（もとまち）の屋台は、江戸幕府の八代将軍徳川吉宗公の治世である享保年間（1716-1736年）に創建されたと考えられ、最も古い史料では延享4（1747）年に現存していたとの記録があります。

正面は高さ 21 尺（6.3 メートル）、幅 13 尺（4 メートル）、奥行が 21 尺（6.5 メートル）、自重は 4,000 貫（15 トン）あります。解体組立式になっており、屋台正面床は歌舞伎上演用の回り舞台が備えられているほか、屋台歌舞伎上演時に増設される舞台にはせり上げと呼ばれる昇降装置が付いています。（せり上げのある舞台装置を備えているのは本町の屋台だけです。）

本町は秩父の中心部に位置し、中世から近世にかけては最もは早く市が設置されました。それ以降、この地区では文化的活動、商業、産業が振興し、そのことは本町屋台の精妙な装飾や彫刻などにもうかがわれます。

Yatai-Kabuki Performance:



The *yatai-kabuki* performance is given on one of the four *yatai* floats every year in turn. When giving performance, additional stages are set on both sides of the float to make enough space for *kabuki* theatre play.

（和訳：屋台歌舞伎

屋台歌舞伎は毎年、順番で 4 基の屋台のうちの 1 基で演じられます。屋台歌舞伎の上演に際しては、山車の両側に特設の舞台が追加され、歌舞伎芝居の上演に十分なスペースを作り出します。）

Tradition of Ji-shibai (amateur local theatre) and the Chichibu Kabuki Shôwa-kai (theatre company giving Moto-machi's Yatai-Kabuki performance):

As for Moto-machi, the *yatai-kabuki* performances are going to be done in collaboration with the *Chichibu Kabuki Shôwa-kai* (Chichibu Kabuki Shôwa-kai Company).

It was in the middle of the eighteenth century that *kabuki* performing art was brought from Edo (current Tokyo) to Chichibu region. Since then, it has been inherited as traditional folk performing art, or *ji-shibai* (amateur local theatre), here in Chichibu. Deeply rooted in local communities, *ji-shibai* has been performed by amateur local residents. In Moto-machi's *yatai kabuki* performances, young leaders of the town, reviving the tradition of *ji-shibai* in the modern era under the supervision of the members of the *Chichibu Kabuki Shôwa-kai*, has staged one of the most famous picaresque dramas since 1993 (every four years), and thus has greatly contributed to building a local community through cultural activities.

According to a survey on folklore performing arts in Saitama Prefecture conducted in 1981, there are as many as twenty-one permanent stages for this kind of theatre play in Chichibu region, which demonstrates the popularity of *ji-shibai* in early modern period. After the Meiji Restoration in the late nineteenth-century, two leading *ji-shibai* companies were formed: the *Yamato-za* company based in the western part Chichibu (current Ogano) and the *Izumi-za* company based in the central Chichibu (current Chichibu and Nagatoro). With



these two theater companies the productions of *ji-shibai* in Chichibu region reached its zenith from late nineteenth century to early twentieth century. Not only did they give performances in their neighbouring local communities, but they also provided shows in as far as Gunma Prefecture. However, while the film industry developed as popular entertainment, *ji-shibai* declined in popularity. Eventually both *Yamato-za* and *Izumi-za* companies merged with another local theatre company *Takasago-za*, which did not last long.

Drawing on the tradition of the *Izumi-za* company, the *Chichibu Kabuki Shôwa-kai* company was established in 1947. Although the company was in a period of a decline throughout 1970s and 1980s with only four or five active members, it overcame the critical situation with a help from a supporting group based on the region.

Along with giving authentic *kabuki* performances, the company has been devoting its effort to training successors among children by sending instructors to the kabuki clubs of several primary schools in Chichibu city and organising *Kodomo Kabuki* (children's productions). The company thus makes a great contribution to building local society through cultural activities.



**scene from the previous performance of 'Kotobuki Soga-no-Taimen' by Chichibu Kabuki Shôwa-kai*

(和訳：地芝居の伝統と秩父歌舞伎正和会)

本町では、屋台歌舞伎の上演は、秩父歌舞伎正和会（1947年創設）との共同で行なわれます。秩父地方に江戸から歌舞伎がもたらされたのは、18世紀の中頃のことでした。それ以来、秩父では歌舞伎は伝統民俗芸能（地芝居：じしばい）として継承されています。地域コミュニティに深く根差した地芝居は、地元在住のアマチュアたちによって演じられて来ました。本町の屋台歌舞伎公

演では、町内の若旦那衆が地芝居の伝統を今日に蘇らせるべく、秩父歌舞伎正和会の団員の指導の下、歌舞伎の最も有名なピカレスク劇である『白波五人男』を1993年から（屋台歌舞伎を上演する4年毎に）演じ続けており、それは文化的活動を通じての地域社会の形成に大きく貢献しています。

1981年に埼玉県が実施した民俗芸能に関する調査によれば、秩父地区にはこの種の演劇用に作られた21もの常設舞台が存在し、そのことは近世における地芝居の人気を物語っています。19世紀後半の明治維新以降、西秩父方面（現在の小鹿野町）に拠点を置く「大和座」と秩父方面（現在の秩父市と長瀬町）に拠点を置く「和泉座」という、2つの有力な地芝居の劇団が結成され、19世紀の終わりから20世紀の初めにかけて、秩父地方の地芝居は全盛期を迎えました。これらの劇団は、近隣の地域コミュニティで歌舞伎を上演するのに止まらず、遠く群馬県にまで公演のため赴きました。しかし、映画産業が大衆の娯楽として伸長するにつれ、地芝居の人気は衰退し、「大和座」と「和泉座」は別の地芝居の劇団である「高砂座」に合流しましたが、長くは続きませんでした。

戦後になり「和泉座」の系統を引く「秩父歌舞伎正和会」が昭和22（1947）年に結成されました。「秩父歌舞伎正和会」は、1970年代から1980年代にかけては在籍する劇団員がわずか4、5名という運営が厳しい状況にありましたが、地域に立脚した支援団体からの援助により危機を乗り越えました。

「秩父歌舞伎正和会」は本格的な歌舞伎公演の実施とともに、後継者育成のため、秩父市内の小学校で歌舞伎クラブの指導や子ども歌舞伎の上演にも力を入れています。

*前ページの写真は秩父歌舞伎正和会による「寿曽我対面（ことぶきそがのたいめん）」の場面です。

Programmes for the Main Festival

(Sunday, 3rd of December: 1:00p.m.-3:00p.m.)

1. Aoto Zôshi Hana no Nishikié (4th Act: the “Inase-gawa Sei-zoroi”)

The play “*Aoto Zôshi Hana no Nishiki-e*” (literally “*The Story of Aoto and Gorgeous Woodblock Print*”) was premiered in 1882, consisting of five acts and nine scenes. The play refers to *Shiranami-mono*, stage play featuring sympathetic or tragic rogues and thieves as protagonists.

The play is commonly called “*Shiranami Gonin Otoko* (A Group of Five Dandy Thieves)” ; and its 4th Act “*Inase-gawa Sei-Zoroi* (Gathering on the Bank of River Inase)”, which is the most famous part of the play, is often performed independently.

All members — *NIPPON Daémon*, *Benten Kozô Kikunosuke*, *Tadanobu Rihei*, *AKABOSHI Jûzaburô*, and *NANGÔ Rikimaru* — assemble on the bank of River Inase where cherry blossoms are full in bloom. Although they are pursued and surrounded by the police, nothing can perturb them. Each, in turn, announces his name and life history.



First, *NIPPON Daémon*, the leader of the five, ran away from home when he was fourteen. Since then, he has been living in an underground society. Like Arsène Lupin, he has been engaged in theft and robbery without ever having inflicted an injury or committed a murder.

Next comes *Benten Kozô Kikunosuke*, a handsome youth, who was reared at a Buddhist temple called *Iwamoto-in* in Enoshima near Kamanura. As he stole wallets from the visitors to the temple or even offering frequently, he was expelled from the temple at an early age, gradually immersing himself in the dark side of society



Then *Tadanobu Rihei* introduces himself. He has got sticky fingers since his childhood. He also ran away from home when he joined in a pilgrimage to the *Ise Grand Shrine* without his parents’ permission, which led to a wild life as a thief.



The second to last is *AKABOSHI Jûzaburô*, who is a former low-ranking *samurai* (*chû-goshô*). He was asked by his lord to gain money. He was at a loss what to do; and ended up stealing an offering made to Buddha at a temple. However, it resulted in failure, which made him abandon his status as a *samurai* and led him a corrupt life. He is the youngest of the five.





A series of magnificent self-introductions is concluded with the one given by *NANGÔ Rikimaru*. He was born as a son of a fisherman. He has been leading a life of sin as a pirate. He is such a man of violent temper that he sometimes cares less about killing his victims.

Soon after the heroic *recitativo* by *NANGÔ* come the police, trying to arrest these five thieves. However, they fight fiercely and get themselves out of the difficult situation. *NIPPON Démon*, the leader, divide the group into two so as to avoid attracting attention, and ask his mates to leave Kamakura. They promise to meet in Kyoto. Though this is the last meeting of the five.

Cast: *NIPPON Daémon*
Benten Kozô Kikunosuke
Tadanobu Rihei
AKABOSHI Jûzaburô
NANGÔ Rikimaru
Police officer
Police officer
Police officer
Police officer
Police officer

SUZUKI Takafumi (Yao-sen)
YAMAGUCHI Masaki (Hôrai-ya)
HARUYAMA Masanori (Yebisu-ya)
NÔMI Fumitaka (Yao-kaku)
ASAMI Masashi (Asako-ya)
ICHIKAWA Hiroya
INABA Masayoshi
HASEGAWA Motohiro
ISHIBASHI Daigo
MORIYA Takashi

(和訳：大祭興行演目（12月3日（日）午後1時開演、午後3時終演予定）

1. 青砥稿花紅彩画（あおとぞうし・はなのにしきえ）四段目

稲瀬川勢揃い（いなせがわ・せいぞろい）の場

『青砥稿花紅彩画』は、1882年に初演され、全五幕九場で構成されています。この劇は「白浪物」に区分されますが、それは人情に厚かったり悲劇的であったりする盗賊を主人公とする歌舞伎の演目の総称です。

この劇は一般には『白浪五人男』と呼ばれ、四幕の「稲瀬川勢揃いの場」が最も有名で、その場面だけが単独で上演されることもよくあります。



五人の盗賊たち全員、すなわち日本駄右衛門（にっぽん・だえもん）、弁天小僧菊之助（べんてん・こぞう・きくのすけ）、忠信利平（ただのぶ・りへい）、赤星十三郎（あかぼし・じゅうざぶろう）、南郷力丸（なんごう・りきまる）が、今しも桜が満開の稲瀬川の土手に粋な姿で登場します。彼らは捕手に追われ包囲されますが、何事にも動じず、それぞれが堂々の名乗りを上げます。

口火を切るのは、首領格の日本駄右衛門です。彼は十四歳のときに逃奔し、それ以来、闇社会の中で生きてきました。彼は、アルセーヌ・ルパンのように、窃盗や強盗に手は染めても、傷害や殺人を犯したことは一度もありません。

それに続いて、眉目秀麗の弁天小僧菊之助が名乗りますが、彼は幼い時、江の島の岩本院という仏教の寺院で稚児をしていました。しかし、参詣者の財布を盗んだり賽銭を着服したりすることが重なり、若くして寺から追われ、次第に悪の世界に身を落として行きました。





三番手は忠信利平です。彼は幼少のころから手癖が悪く、やはり家出をして伊勢神宮への抜け参り（お蔭参り）に加わり、そのまま泥棒人生を送るようになりました。

最後から二番目は、元は中小姓（ちゅうごしょう：下級の武士）だった赤星十三郎です。彼は主君に金策を依頼され、苦慮の末、初瀬寺の祠堂金を盗もうとしますが、失敗に終わり、それによって武士としての身分を捨て、裏社会に身を沈めます。彼は五人の中で最年少です。

華やかな名乗りの最後を結ぶのは南郷力丸です。彼は漁師の息子として生まれ、海賊を生業としてきました。彼には粗暴な面があり、ときに殺人を犯すことも厭いません。

南郷が名乗りを終えたところで捕手（とりて）が現われ、五人を召し捕ろうとします。しかし、彼らは激しく争って難局から逃れます。その後、日本駄右衛門の指示で五人は人目を避けるために二手に分かれ、京都で落ち合うことを約して別れますが、五人が再び顔を合わすことはありませんでした。



配役	日本駄右衛門	鈴木 崇 文（八百仙）
	弁天小僧菊之助	山 口 正 樹（宝来屋）
	忠信利平	春 山 雅 紀（恵比寿屋）
	赤星十三郎	能 見 史 高（八百角）
	南郷力丸	阿佐美 昌士（浅古屋）
	捕手	市 川 紘 也
	捕手	稲 葉 正 泰
	捕手	長谷川元洋
	捕手	石 橋 大 悟
	捕手	守 屋 孝 史



2. *Shinrei Yagiri no Watashi* (Scene at “the Nitta Mansion”)

The five-act play “*Shinrei Yaguchi no Watashi*” (literally “*Miracle at Yaguchi Ferry*”) was written by FUKUCHI Kigai (aka HIRAGA Gen’ nai). Originally written for the puppets theatre (*Bunraku*) and staged in January, 1770 in Edo at *Geki-za* Theatre, the play was adapted for *Kabuki* much later and premiered in 1794 in *Kiri-za* Theatre. The play refers to *Jidai-mono*, stage play featuring historical plots and characters. This play is based on the events during the *Nanbokuchō* Period (Northern and Southern Courts Period) (1333-1392). During the reign of the Emperor *Go-Daigo* (1318-1339) the traitor *ASHIKAGA Takauji* attempted to dethrone the Emperor and to hold the real power by setting up a pretender in his place. The commander of the Imperial army *NITTA Yoshioki*, who was a famous soldier, led his troops and had a great battle on the plain of Musashino, near what later became Edo. However, *Yoshioki* and his troops were defeated through the treachery of *TAKEZAWA Kenmotsu* who was believed to be on *Yoshioki*’s side.

The play is set at the mansion of *NITTA Yoshioki* in the province of Jōshū (current Gunma Prefecture). During the absence of *Yoshioki*, his vassal *MINASE-no-Rokurō Munezumi* is working as the head of the guard for the castle. At the castle *TSUKUBA Gozen* (Lady *TSUKUBA*), the wife of *NITTA Yoshioki*, is organising a banquet to celebrate the reported victory at the said battle. *Minato*, the wife of *Yoshioki*’s chief vassal *YURA Hyōgo-no-suke Nobutada*, visits the castle with her infant son *Tomochiyo*. Accompanied by her three-year-old son *NITTA Tokuju-maru*, *TSUKUBA Gozen* receives *Minato* and praises the meritorious deeds of arms of *SHINOZUKA Hachirō Shigetora*, *Minato*’s youngest brother, on the battlefield.

In the meantime *YURA Hyōgo-no-suke* returned from the battlefield, seemingly dissatisfied. He says that he was dismissed by his lord *Yoshioki* when he suggested that *Yoshioki* give up the idea of attacking the enemy headquarters at Kamakura because of its recklessness. Then, seriously injured, *SHINOZUKA Hachirō Shigetora*, who plays a leading role in this scene, also comes back to report that *Yoshioki* was defeated and met with a tragic end caused by the betrayal of *TAKEZAWA Kenmotsu*. As stated by *Hachirō*, his lord’s ferry was sunk in midstream of the *Rokugō* River due to an intrigue by *TAKEZAWA Kenmotsu*. *Yoshioki* and his vassals got shot with arrows from the river bank. Trapped in a desperate situation, *Yoshioki* committed a suicide and all his men were killed there. After he finishes reporting, *Hachirō* kills himself by stabbing his throat with a dagger. *Minato*, *Hachirō*’s sister, cries over his dead body. Stunned by *Hachirō*’s report, *TSUKUBA Gozen* tries to die a martyr’s death following her husband *Yoshioki*; however, *MINASE-no-Rokurō* persuades her not to do it.

As the troops of *Kenmotsu* head toward the castle, *Hyōgo-no-suke* and *Rokurō* discuss as to how to counterattack the approaching enemy. While *Rokurō* insists on do-or-die resistance, *Hyōgo-no-suke* states his opinion that they have no choice but to surrender the enemy in the current situation. The former reviles the latter for his lack of pride and ambition, and goes out. Then his wife *Minato* accuses him of his disloyalty to his lord, endeavouring to alter his decision. After finding it difficult to appease her, he ties her with a rope to the pillar and leaves there, saying that he will divorce her so far as she further blames him. When left alone, *Minato* struggles to set herself free from the bondage and is somehow able to cut the rope by rubbing it hard against the pillar. She then rushes in a back-room where *TSUKUBA Gozen* takes shelter. When left alone, *Minato* struggles to set herself free from the bondage and is somehow able to cut the rope by rubbing it hard against the pillar. She then rushes in a back-room where *TSUKUBA Gozen* takes shelter.

Eventually the castle falling, *Kenmotsu* and his troops enter there. *Hyôgo-no-suke* appears to surrender without resistance. *Kenmotsu* orders his retainers to place him in custody. *Minato* tries to take *TSUKUBA Gozen* out of the castle while protecting her boldly from the enemy. *Rokurô* fiercely fights the enemy for some time but, realising that the chances are totally against him, decides to go out with *Tokuju-maru* in his arm with the intention of rising again in the future.



(from left to right:
MINASE-no-Rokurô Munezumi;
Minato;
SHINOZUKA Hachirô Shigetora;
TSUKUBA Gozen

*scene from the previous performance by the Chichibu Kabuki Showa-kai in Ôta-ku, Tokyo, in 2018

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Cast:

MINASE-no-Rokurô Munezumi

SHINOZUKA Hachirô Shigetora

YURA Hyôgo-no-suke Nobutada

Minato, wife of Hyôgo-no-suke

TSUKUBA Gozen, wife of NITTA Yoshioki

ARAFUNE Naoya

YOSHIDA Yuûki

TAKAHASHI Kuniteru

HORIGUCHI Tadashi

YARITA Haruka

(和訳：2. 神霊矢口渡（しんれい・やぐちのわたし）二段目

新田本城（にった・ほんじょう）八郎物語（はちろう・ものがたり）の場

『神霊矢口渡』は福内鬼外（平賀源内）原作の五段の劇で、当初は人形行瑠璃（文楽）のとして明和7（1676）年1月に江戸の外記座で初演されました。その後、1794年に江戸の桐座で歌舞伎として初演されました。この劇は歴史的な事件と人物から題材を得ており、「時代物」に区分され、南北朝時代（1333-1392年）の史実に基づいています。作品の物語は、十二世紀後期（鎌倉時代初期）に起こった曾我兄弟による有名な仇討ちに基づいています。後醍醐天皇（在位1318-1339年）の治世、反逆者の足利尊氏は天皇を廃位し、別の人物を皇位につけることで実権を手中にしようとしします。後醍醐天皇方の新田義興（にった・よしおき）は令名ある武将で、軍勢を率いて、後に江戸となった場所の近郊である武蔵野原で足利方との一大決戦に挑みます。しかし、義興とその軍勢は味方であると思われていた竹沢監物（たけざわ・けんもつ）の裏切りにより、戦いに敗れます。

劇の場面は、上州（現在の群馬県）の所領にある新田義興の邸宅に設定されています。主人である義興が不在の間、南瀬六郎宗澄（みなせ・の・ろくろう・よしずみ）が留守を預かり、警護に当たっています。折しも義興の御台所（妻）である筑波御前が武蔵野原の合戦に勝利したとの報に接し、祝宴を設けるべく準備を進めています。義興の家老である由良兵庫助忠信（ゆら・ひょうごのすけ・ただのぶ）の妻女である湊（みなと）も三歳になる世継ぎの徳寿丸（とくじゅまる）を伴い、邸宅を訪れています。筑波御前は湊を迎え、湊の弟である篠塚八郎重虎（しのづか・はちろう・しげとら）の合戦での武勲を讃えます。

とかくするうちに合戦の場から由良兵庫助が無念の面持ちでもどり、主君の義興に敵方の本拠である鎌倉に攻め上るのは無謀なので中止するようにと諫言したところ、義興から勘当されたと話します。次いで、この場面の主人公である篠塚八郎が深手を負った状態でもどり、義興が竹沢監物の裏

切りによって打ち破られ、悲劇的な最期を遂げたと告げます。八郎が言うには、義興が乗った舟が六郷川の渡し場で竹沢監物の奸計によって沈められ、そこへ川の両岸から雨あられと矢を射かけられ、義興は最早これまでと自害し、彼の軍勢も全員が討死したとのことでした。合戦の様子を語り伝えると、八郎は短刀で自らの喉を貫き自害して果てます。湊は弟の亡骸に泣き崩れ、筑波御前も夫である義興に殉じようとしませんが、南瀬六郎に説得され思いとどめます。

竹沢監物の軍勢が新田の館に迫るにつれ、由良兵庫助と南瀬六郎は対処について協議を重ねます。六郎が徹底抗戦を主張する一方、兵庫助は現下の状況では降伏する以外には方途がないと述べます。六郎は兵庫助が武士としての矜持に欠け意気地がないことを罵り、その場を立ち去ります。次いで、妻女の湊が兵庫助の主君への不忠をなじり、翻意をさせようと試みます。湊を持って余した兵庫助は彼女を柱に縛り付け、これ以上責めるのであれば離縁すると言い捨てて去ります。一人になった湊は縄目を解こうともがき、縄を柱に強く擦り付けることでそれを切り、筑波御前がいる奥の間へ駆け込みます。

ついに新田本城は落ち、竹沢監物が軍勢とともに入城して来ます。兵庫助は抵抗することもなく降伏の意を示し、監物は臣下に命じて兵庫助の身を拘束します。湊は果敢に敵に立ち向かい筑波御前を守護しながら邸宅の外に連れ出します。六郎もしばらくの間奮戦しますが、今や勝機がまったくないことを見て取り、他日を期して、徳寿丸を抱えて新田本城を去ります。

配役	南瀬六郎宗澄	新 船 直 弥
	篠塚八郎重虎	吉 田 由 毅
	由良兵庫助信忠	高 橋 國 輝
	兵庫助妻 湊	堀 口 正
	新田義興御台所 筑波御前	鎗 田 遥

5. Shosa-goto

Shosa-goto is a genre of traditional Japanese dance or dance drama which is performed in the kabuki theatre. It is accompanied by a kind of music called *naga-uta* (literally “long-song”).

In the Festival, a series of *shosa-goto* dances performed on the 2nd and 3rd of December, such as *E-Higasa (Painted Parasol)*, *Kiku Zukushi (Catalogue of Chrysanthemums)*, and *Hane-no-Kamuro (A Little Girl Playing with a Battledore and Shuttlecock)*, are dedicated to the worshiped deities of the Festival.

Cast: HANAYAGI Shizuyo Company



(和訳：5. 所作事 (しょさごと))

所作事は日本の伝統舞踊のひとつで、歌舞伎の中で演じられる舞踊のことを言い、長唄 (ながうた) と呼ばれる音楽が伴奏になります。

12月2日と3日に演じられる「絵日傘」、「菊づくし」、「羽根の禿」などの所作事は、祭りの神に捧げられます。

出演 花柳志寿代社中)

