

中町屋台芝居

Naka-machi Yatai Kabuki Performances

Date: Tuesday, 2 December, 2025 (starting at 6:00 p.m.)

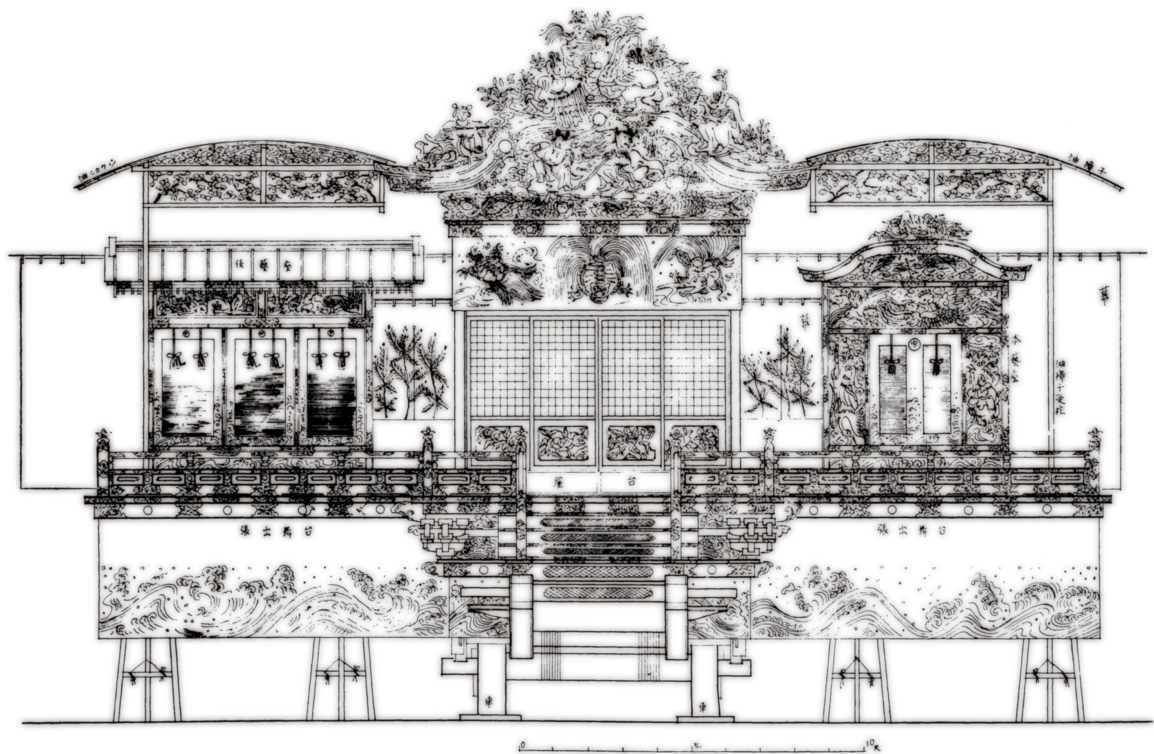
Venue: Open Space in front of the former *Yao-Chichibu* branch of *Best Denki Co., Ltd.*

Performed by: Chichibu Kabuki Shôwa-kai; and Hananoki Primary School' s Kabuki Club

Date: Wednesday, 3 December, 2025 (starting at 10:40 a.m.)

Venue: Open Space in front of the former *Yao-Chichibu* branch of *Best Denki Co., Ltd.*

Performed by: Ogano Tsuyagi Kabuki Waka-ren; and Hanayagi Shizuyo Company



organised by Naka-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 can 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。）

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

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and are dedicated to the worshipped deities during the Festival.

According to an oral tradition, Naka-machi' s *yatai* was created during *Kanbun* era (1661-1672), and the oldest historical record shows that it had been made in the fifth year of *Enky* ▪ (1747). Its height is 6.4 meters (20 feet) with the width of 2.4 meters (8 feet) and the length of 4.2 meters (14 feet). Its weight is 11.25 tons. It is designed as an assembly and disassembly model. It has a rotating stage on the front floor for the *kabuki* performance.

(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。）

中町の屋台は、伝承では寛文年間に創建されたとされ、最も古い記録としては延享 2（1747）年のものが確認されています。正面は高さ 21 尺（6.4メートル）、幅 8 尺（2.4メートル）、奥行が 14 尺（4.2メートル）、自重は 3,000 貫（11.25ト）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ます。）

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。）

Yatai-Kabuki Performance:

The *yatai-kabuki* performance is given on one of the four *yatai* floats every year in turn. This commemorable first year of *Reiwa* era, with the ascension of the new emperor to the throne, it was Naka-machi’s float on which the performances were given. When giving performance, additional stages are set on both sides of the float to make enough space for *kabuki* theatre play.

It was in the middle of the eighteenth century that *kabuki* performing art was brought from Edo (current Tokyo) to Chichibu region and its public performance was given there, which is confirmed by an official document written in 1747 (the fourth year of *Enkyō* era). 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.

(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。新天皇の御即位に伴う記念すべき令和の最初の年は、中町の屋台で歌舞伎が演じられました。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。）

秩父地方に江戸から歌舞伎がもたらされたのは18世紀の中頃で、当時上演がなされていたことが延享4（1747）年に書かれた公式文書（松本家御用日記）によって確認されています。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。



Two Theatre Companies of Naka-machi’s Yatai-Kabuki Performances:

As for Naka-machi, the *yatai-kabuki* performances are going to be given by two local theater companies: i.e. the *Tsuyagi Kabuki Waka-ren* (Young Tsuyagi Kabuki Company: established in 1946) and the *Chichibu Kabuki Shōwa-kai* (Chichibu Kabuki Shōwa-kai Company: established in 1947).

Naka-machi has been keeping a long and close relationship with Tsuyagi area, one of the centres of kabuki performance in

Ogano, for nearly one hundred and thirty years. The

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collaboration between Naka-machi and the *Tsuyagi Kabuki Waka-ren* started in 1955 (mid-*Shōwa* era), and this year's performance on the 3rd of December is the eighteenth one (every four years).

On the other hand, the performance by the *Chichibu Kabuki Shōwa-kai* was added in *Heisei* era (1989-2019) on the 2nd of December as the Festival-Eve event.

Giving authentic *kabuki* performances, both companies are also very active in training successors by organising *Kodomo Kabuki* (Kids Kabuki).

(和訳：津谷木歌舞伎若連と秩父歌舞伎正和会)

中町では、屋台歌舞伎は、津谷木歌舞伎若連（1946年創設）と秩父歌舞伎正和会（1947年創設）の二社中が行ないます。

中町は小鹿野でも歌舞伎が盛んな津谷木地区と130年近くに及ぶ長く親密な関係を保ち、中町と津谷木歌舞伎若連との共同公演は昭和中期の1955年に開始され、本年12月3日の公演が第18回目になります。

また、秩父歌舞伎正和会による公演が平成年間（1989-2019年）になってから追加され、12月2日の宵宮興行として上演されます。

津谷木歌舞伎若連、秩父歌舞伎正和会ともに、本格的な歌舞伎公演の実施とともに、後継者育成のための子ども歌舞伎の指導にも力を入れています。）

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

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.

In order to revive the Chichibu *Kabuki* performance, which had been suspended during World War II, the *Chichibu Kabuki Shōwa-kai* company was established in 1947 under the leadership of the late Mr. SEKIGUCHI Tadashi aka *SEKI Takejurō*, a former member of the *Izumi-za* company.

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, *Chichibu Kabuki Shōwa-kai Preservation Society*. The *Society* was founded by a strong initiative from Chichibu City in 1979 when, as mentioned above, the Festival's grand



procession of the floats and its music and dance performances were designated as
“National Intangible Cultural Properties.”

*The Chichibu Kabuki Sh • wa-kai

(photograph offered by the company)

Besides 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). One of the four programmes for this year, *Aoto Z • shi Hana no Nishiki •* (4th Act: the “*Inase-gawa Sei-zoroi*”, aka “*Shiranami Gonin Otoko*”), is going to be performed by the pupils of the *Kabuki* club at the Chichibu Hananoki Primary School under the supervision of the *Chichibu Kabuki Sh • wa-kai* company. The company thus makes a great contribution to building local society through cultural activities.

(和訳：地芝居の伝統と秩父歌舞伎正和会)

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（現在の秩父市と長瀨町）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、秩父歌舞伎を復活させるために「和泉座」元座員であった関竹寿郎（故関口正氏）を指導者として「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、昭和54（1979）年に「秩父祭の屋台行事と神楽」が国の重要文化財に指定されたのを機に「秩父歌舞伎正和会保存会」という市を挙げての後援団体が組織され、地域に立脚した援助を受けることで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。今回上演する演目のうち、『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」（「白浪五人男」）は、秩父歌舞伎昭正会の指導の下、地元の花の木小学校の歌舞伎クラブに所属する児童たちによって上演されます。

Programmes for the Festival-Eve Performances

(Tuesday, 2nd of December: 6:00p.m-9:00p.m.)

1. Aoto Z • shi Hana no Nishiki • (4th Act: the “Inase-gawa Sei-zoroi”)

The play “*Aoto Z • shi 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 Koz* ▪ *Kikunosuke*, *Tadanobu Rihei*, *AKABOSHI J* ▪ *zabur* ▪, and *NANG* ▪ *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 *Ars* ▪ *ne Lupin*, he *from left to right: Daémon, NANGÔ, AKABOSHI,* has been engaged in theft and robbery without *Rihei-Tadanobu, Benten-Kozô* ©KOBAYASHI Ryûji ever having inflicted an injury or committed a murder.



Next comes *Benten Koz* ▪ *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 J* ▪ *zabur* ▪, who is a former low-ranking *samurai* (*ch* ▪ *-gosh* ▪). 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 *NANG* ▪ *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 care less about killing his victims.

Soon after the heroic *recitativo* by *NANG* ▪ come the police, trying to arrest these five thieves. However, they fight fiercely and get themselves out of the difficult situation. *NIPPON Daémon*, 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:

<i>NIPPON Daémon</i>	FURUBAYASHI Chihiro
<i>Benten Koz</i> ▪ <i>Kikunosuke</i>	HIRUMA Rita
<i>Tadanobu Rihei</i>	IIJIMA Kuon
<i>AKABOSHI J</i> ▪ <i>zabur</i> ▪	SAITÔ Kaisei
<i>NANG</i> ▪ <i>Rikimaru</i>	FURUBAYASHI Ibuki
<i>Police officer</i>	HASEGAWA Kazutoyo
<i>Police officer</i>	FURUBAYASHI Gorô
<i>Police officer</i>	SAITÔ Sumiaki

Police officer
Police officer

NAKATSUKASA Ayano
HIRUMA Yuuka

**The Programme 1 is going to be performed as the Kids Kabuki by the members of the Kabuki Club, which was started up at Chichibu Municipal Hananoki Primary School in 2004. Every Saturday the pupils practice Kabuki performance at the School's gymnasium under the instruction of the members of the Chichibu Kabuki Shōwa-kai. Please give a big hand to the children on the beautiful stage!*

(和訳：宵宮興行演目（12月2日（火）午後6時開演、午後9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出奔し、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	古林千展	弁天小僧菊之助	晝間理汰
	忠信利平	飯島駆音	赤星十三郎	齊藤快成
	南郷力丸	古林 武	捕手	長谷川千豊
	捕手	古林吾郎	捕手	齊藤澄晃
	捕手	中務綾乃	捕手	晝間ゆうか

*演目の1. は子ども歌舞伎として、2004年に秩父市立花の木小学校に設立された歌舞伎クラブの児童たちによって演じられます。クラブのメンバーは毎週土曜日に小学校の体育館に集い、秩父歌舞伎正和会の指導の下、練習に励んでいます。美しい舞台の上で演技する子どもたちに盛大な拍手をお送りください！

2. Sugawara Denju Tenarai Kagami (3rd Act: Scene at “The Struggle for the

Carriage”)

The five-act play “*Sugawara Denju Tenarai Kagami*” (traditionally translated into English as “*Sugawara and the Secrets of Calligraphy*”) was originally written for the puppet theater (*Bunraku*) and was premiered in 1746 (the third year of *Enkyō* era) in Ōsaka at the Toyotake-za Theatre. Then it was adopted for the Kabuki in the same year in Kyōto at the Kitagawa no Shibai Theatre (aka Shijō Kitagawa Theater).

This play refers to *jidai-mono*, stage play featuring historical plots and characters. It is set in the *Heian* period (794-1185), and is based the life of *Sugawara no Michizane* (referred to as *Kan Shōjō*: 845~903), a renowned scholar who was promoted up to the prestigious rank of *U-daijin* (literally “Right Minister”, one of the two close advisors of the Emperor), who later suffered a downfall by a false accusation from *Fujiwara no Shihei*, *Sa-daijin* (literally “Left Minister”, the other close advisors of the Emperor) and *Michizane*’ s political opponent.

During the reign of Emperor *Daigo* (897-930) there were triplets named *Matsuō-maru*, *Umeō-maru*, and *Sakura-maru*. They were the sons of *Shira-tayū* who is *Michizane*’ s mansion manager. When they were born, *Michizane* stood sponsor to all three and named them after the trees he loves best: *Matsu* (Pine), *Ume* (Plum) and *Sakura* (Cherry). On their father’ s retirement, *Umeō-maru* became *Michizane*’ s personal retainer, and his other two brothers were also employed as retainers of *Prince Tokiyo* and *Fujiwara no Shihei*.

Prince Tokiyo is deeply in love with *Kariya* who, having been a commoner, is the adopted daughter of *Michizane*. Their love affair is forbidden because of her low descent. However, they have a rendezvous in the Prince’ s carriage, which was arranged by *Sakura-maru*. Their meeting is discovered by one of *Shihei*’ s agent so that they cannot help but flee and hide. Soon *Shihei* takes advantage of this incident to fabricated *Michizane*’ s intrigue against the royal court, saying that *Michizane* is plotting, through the marriage of *Kariya* to the Prince *Tokoyo*, to seize power. As a result, *Michizane* is exiled to *Dazaifu* in Kyūshū. *Sakura-maru* grieves about his involvement in the incident.

(The *Yatai Kabuki* performance of this play starts here. This famous scene is called “*Kuruma-biki*” and is regarded as ‘a classic example of *Kabuki*’ s stylized beauty’ .) Later *Umeō-maru* and *Sakura-maru*, both of whom are now masterless, come across on a street near the *Yoshida Shrine* in Kyōto. They deplore the misfortune of *Prince Tokiyo* and *Kariya* and the banishment of *Michizane*. Then *Shihei*’ s carriage is approaching there to pray at the shrine. They run to block *Shihei*’ s carriage in retaliation. *Matsuō-maru* who is serving for *Shihei* intervenes and fight with them. As they begin to tear apart the carriage, *Shiei* appears from the carriage, and glares so sharply at them, halting their attack. He tells them that he will let them go for the sake of *Matsuō-maru*’ s loyalty to his master. The three brothers promise to suspend all thoughts of revenge until their father’ s seventieth birthday celebrations.



from left to right:

Cast:

<i>Umeō-maru</i>	ARAFUNE Naoya
<i>Matsuō-maru</i>	JINGŪ Kazuki
<i>Sakura-maru</i>	YOSHIDA YŪki
<i>Sugiō-maru</i>	YOSHIDA Megumi
<i>FUJIWARA no Shihei</i>	TAKAHASHI Kuniteru
<i>Forerunner</i>	YARITA Haruka
<i>Servant</i>	YOSHIDA Ryūsei
<i>Gidayū</i> (chanted recitative)	KURIHARA Masaki
<i>Tsuke-uchi</i> (sound effects)	HORIGUCHI Tadashi

(和訳: 2. 菅原伝授手習鑑 (すがわら・でんじ・てなはい・かがみ) 三段目 車引 (くるま・びき) の場

五幕物の芝居『菅原伝授手習鑑』は、元々は人形浄瑠璃である文楽の台本として書かれ、1746 (延享3) 年に大坂 (大阪) の豊竹座で初演され、次いで同年に京都の北川芝居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」に区分されます。作品の物語は、平安時代 (794-1185 年) に設定され、菅原道真 (すがわら・の・みちざね 本作品では「菅丞相 (かん・しょうじょう)」) の生涯に基づいています。道真は盛名高い文人で右大臣の位にまで昇りましたが、後に左大臣で政敵であった藤原時平 (ふじわら・の・ときひら 本作品では「ふじわら・の・しへい」) の讒言によって失脚しました。

醍醐天皇の御代 (在位 897 (寛平9) -930 (延長8) 年) に、梅王丸、松王丸、桜丸という三つ子の兄弟がいました。彼らは道真の館の番人である白太夫 (しらたゆう) の息子たちで、彼らが生まれたとき、道真は三人の後見人となり、自分が最も愛した樹々である梅、松、桜にちなんで子どもたちを名付けました。父親の隠居に伴い、梅王丸は道真の家臣になり、他の二人の兄弟も斎世親王 (ときよ・しんのう) と藤原時平の家臣になりました。

斎世親王は道真の養女である菫屋 (かりや) 姫に深い思いを寄せていますが、彼女は民間の出自だったので、それは禁断の恋でした。しかし、桜丸の仲介により、ふたりは親王の牛車の中で逢瀬を遂げますが、それを時平の配下に見つけられ、ふたりは逃亡せざるを得なくなります。直ちに時平はこの出来事を利用し、道真が謀叛の心を懷き、親王と養女の菫屋姫を結婚させることにより権力を掌握しようとしていると虚偽の申し立てをします。そして、道真は九州の大宰府へ配流されることになり、桜丸は自分の関与がその原因となったのを嘆き悲しみます。

(屋台歌舞伎で上演される場面はここからになります。この場面は「車引」(くるまびき) と呼ばれ、「歌舞伎の様式美の典型例」とされています。) その後、主人を失った梅王丸と桜丸は、たまたま京都の吉田神社の前で出会います。彼らは斎世親王と菫屋姫が遭遇した不運と道真の流罪を嘆き合います。そこへ時平が吉田神社に参詣委するために牛車で通りかかります。彼らは恨みを晴らさんものと時平の牛車に駆け寄り、通行を阻もうとします。時平に仕えていた松王丸が割って入り、応戦します。梅王丸と桜丸が牛車を打ちこわしにかかる、中から時平が現われ、二人を激しく見据えると、その眼力にふたりの狼藉は封じ込められてしまいます。時平は松王丸が主君への忠義を果たしたことに免じてふたりを助けてやると告げ、三人の兄弟は父の古稀の祝いが済むまでは復讐は考えないことを約束します。

配役	梅王丸	新船直弥	松王丸	神宮一樹
	桜丸	吉田優毅	杉王丸	吉田 恩
	藤原時平	高橋國輝	先払い	檜田 遥
	仕丁	吉田琉晟	義太夫	栗原正起
	つけ打ち	堀口 正		

Programmes for the Main Festival

3. *Kotobuki Soga no Taimen* (Scene at “Kud”’s Mansion”)

(Wednesday, 3rd of December: 10:40a.m. -11:30a.m.)

The one-act play “*Kotobuki Soga no Taimen*” (literally “*The Felicitous Soga Encounter*”) was premiered in 1676. The play also refers to *jidai-mono*, stage play featuring historical plots and characters. This play is based on the famous story of the *Soga* brothers’ revenge that took place in the late twelfth century (early *Kamakura* period).

The play is set at the mansion of *KUD* Saémon *Suketsune*, a high-ranking minister of the then feudal government.

MINAMOTO no Yoritomo, who is the leader of the *Minamoto* clan, became the founder and the first *shogun* of the *Kamakura shogunate* after destroying the *Taira* clan in 1185. He planned to hold a *Maki-gari* (Hunting session) at the foot of Mt. Fuji in 1193, with the intention of showing the prestige of *shogun* as well as carrying out a large-scale military exercise.

KUD has recently been appointed as general magistrate for this *Makigari*. He is now hosting a banquet to celebrate the New Year and his own promotion. Many feudal lords gather in celebration, accompanied by two magnificent courtesans (*Ôiso no Tora* and *Kewai-zaka no Shôshô*).



from left to right: *Gorô*, *Jurô*, *YAWATA*, *Kewai-*

celebration, accompanied by two

KUD, *Ôiso no Tora*

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magnificent courtesans (*Ôiso no Tora* and *Kewai-zaka no Shôshô*).

There appear the brothers *SOGA no Jirô Sukenari Sukenari* and *SOGA no Gorô Tokimune*, the orphaned sons of *KAWAZU no Saburô Sukeyasu*, who was murdered by *KUD*. They have been hunting *KUD* for eighteen years to avenge their father’s death. They are brought to *KUD* by *ASAHINA Saburô Yoshihide*, one of the feudal lords invited to the banquet. It is the first time for them to meet the enemy. *Gorô*, the younger of the brothers, is so hot-blooded, and thus unable to hold his temper when accepting the cup offered by *KUD*, that he almost starts rushing to kill him. However, the elder *Jirô* is far more prudent than *Gorô*, and tries to restrain his younger brother. After recognising who the brothers are, *KUD* tells them why he killed their father, saying that the brothers will not never gain access to him again now that he occupies the highest position and has great power. He asks them to wait until he fulfills his duties as general magistrate of the hunt (*Maki-gari*). He then offers them a pass for the hunting ground, promising to see them again there. The brothers now understand *KUD*’s true intention that he should be killed by them when the *Maki-gari* hunt is over, and they leave *KUD*’s mansion.

This play presents a wide variety of characters, thus making itself a typical *Kabuki* play and enhancing its unique charm. *KUD*, who is basically a villain’s role, is represented as a *tachiyaku* (leading main-role of good will). *Gorô* is an exemplary character of *aragoto* (literary “dynamic” style: *Kabuki* play featuring exaggerated posture, makeup, and costume); whereas *Jurô* is a character of *wagoto* (literary “soft” style: a style of *Kabuki* acting that emphasizes realistic speech and gestures without

employing the exaggerated makeup and costuming common to *aragoto*). One of *KUDO*'s two vassals, *ÔMI no Kot 'ta Nari' ie*, is a villain's part, contrasting with the other, *YAWATA no Saburô Yuki-uji*, who is a *tachiyaku* (young adult male role with immaculately white makeup). *ASAHINA Sabur ' Yoshihide*, a brave *samurai* sympathising with the Soga brothers, is represented as a kind of buffoon who is immediately recognisable by his make-up called *saruguma* ("monkey make-up") with bold red lines painted across the forehead. *KAJIWARA Heizô Kagetoki* is an *oji-gataki* role who is a kinsman of a feudal lord and acts as a wirepuller of a family trouble. *Ôiso no Tora Gozen* is a *tate-oyama* (chief oyama), and *Kewai-zaka no Sh ' sh ' ie* is a *waka-oyama* (young oyama). (*Oyama* are male actors who play female roles in kabuki theatre.) In this way, this play presents a basic framework of *Kabuki* by showing most of the main roles.

Cast:

<i>KUD ' Saémon Suketsune</i>	HINOHARA Mayu
<i>SOGA no J ' r ' Sukenari</i>	ISODA Ayane
<i>SOGA no Gor ' Tokimune</i>	HINOHARA Taiki
<i>Ôiso no Tora Gozen</i>	KOJIMA Yui
<i>Kewai-zaka no Sh ' sh ' ie</i>	IDEURA Mi' i
<i>ASAHINA Sabur ' Yoshihide</i>	KOJIMA Shion
<i>ÔMI no Kot 'ta Nari' ie</i>	SHIBASAKI Haruto
<i>YAWATA no Saburô Yuki' uji</i>	SHIBASAKI Momoka
<i>KAJIWARA Heizô Kagetoki</i>	SHIBASAKI Keita

**The Programme 1 is going to be performed as the Kids Kabuki by the members of the Tsuyagi Kabuki Waka-ren (Young Tsuyagi Company). Preserved and cultivated in the long tradition of "jishibai" (popular theatre), the Tsuyagi Kabuki Waka-ren is eager to train new leaders of Kabuki. Please enjoy the performance by the successors of the future generation!*

(和訳: 3. 寿曾我対面 (ことぶき・そがの・たいめん) 四段目 工藤館之場 (くどう・やかたの・ば))

(12月3日(水) 午前10時40分開演-午前11時30分終演予定)

『寿曾我対面 (ことぶき・そがの・たいめん)』は一幕の劇で、1676(延宝4)年に初演されました。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。

劇の場面は、封建的な武士政権の重鎮である工藤左衛門祐経(くどう・さえもん・すけつね)の邸宅に設定されています。

源氏の棟梁である源頼朝は、1185年に平氏を滅ぼした後、鎌倉幕府を創設し、初代の将軍になります。頼朝は1193年に富士の裾野で巻狩(まきがり)を計画しますが、それは将軍としての権威を誇示するとともに大規模な軍事演習をするのを目論んだものでした。

工藤はこのほど巻狩の総奉行に任じられ、自邸で新年と彼自身の昇進を賀するための祝宴を開いています。多くの大名たちが招かれ、その場には二人の艶麗な遊女(大磯の虎、化粧坂の少将)が侍っています。

そこに曾我十郎祐成(そがの・じゅうろう・すけなり)と曾我五郎時致(そがの・ごろう・ときむね)が現われますが、二人は河津三郎祐泰(かわづの・さぶろう・すけやす)の忘れ形見で、祐泰は工藤に暗殺されたのでした。彼らは父の仇討ちをするため、十八年もの間、父の敵を探し求めてきました。彼らは招待客のひとりである朝比奈三郎義秀(あさひな・さぶろう・よしひで)の計らいで工藤と対面します。兄弟にとっては、それが父の敵と対面する初めての機会です。弟の五郎は血気盛んな若者で高ぶる気持ちを抑えることができず、今にも工藤に斬りかかろうとします。しかし、分別に富み冷静沈着な兄の十郎に引き止められます。

工藤は、二人がかつて自分が暗殺した河津三郎の遺児であると知りますが、二人に対して、今や自分は最高位にあり多大な権力を有しているので、今後二人が自分に近づくことは決してできまいであろうと告げるとともに、巻狩の総奉行としての職務を果たすまで待つようにと述べ、狩り場の切手（通行証）を贈り、そこでの再会を約束します。五郎と十郎は工藤の本心が巻狩の終わった後に二人に討たれることにあるのを悟り、工藤の館を去ります。

この芝居には歌舞伎の典型的な役柄が多彩に登場し、そのことがこの演目を妙味のあるものになっています。元来、敵役であるはずの工藤がこの場面では立役（善人）になり、曾我兄弟の五郎が荒事、十郎が和事、工藤の配下では近江が敵役、八幡が白塗りの立役とそれぞれ対照的な役柄になっています。曾我兄弟に同情心を懷く朝比奈は勇猛な武将ですが、ここでは一種の道化役を演じ、猿隈（さるぐま）と呼ばれる化粧をしています。また、梶原は叔父敵（お家騒動で黒幕となる親戚筋）、大磯の虎御前が立女形、化粧坂の少将が若女形の役柄であるなど、主要な役柄を総覧させることで、芝居全体が歌舞伎の基本的な枠組みを示しています。

配役	工藤左衛門祐経	日野原麻結	曾我十郎祐成	磯田絢音
	曾我五郎時致	日野原大麒	大磯の虎御前	小島由衣
	化粧坂の少将	出浦美衣	朝比奈三郎義秀	小島志音
	近江小藤太成家	柴崎陽大	八幡三郎行氏	柴崎もも花
	梶原平三景時	柴崎敬大		

*演目の3. は子ども歌舞伎として、津谷木歌舞伎若連に所属する子どもたちによって演じられます。地芝居の長い伝統の中で育まれ継承されてきた芸を誇りに、津谷木歌舞伎若連は後進の育成にも非常に熱心です。未来を担う世代による演技を心行くまでご堪能ください！

4. *Ichinotani Futaba Gunk* (A Chronicle of the Battle of Ichinotani)

(3rd Act: “Kumagai Jin’ ya”) (Wednesday, 3rd of December: 0:30p.m. -2:00p.m.)

The five-act play “*Ichinotani Futaba Gunki*” was originally written by NAMIKI Sôsukey and other writers for *Bunraku*, the Japanese traditional puppet theatre, and was premiered at the Toyotake-za Theatre in Ōsaka in 1751 (first year of *Hōreki* era). It was adapted for *Kabuki* next year. In Edo (current Tōkyō) it was premiered at the Morita-za Theatre in 1752 (second year of *Hōreki* era).

The play is set in the period of *Genpei* War (battle between the Taira and the Minamoto clans), and is based on the stories of *KUMAGAI Jirō Naozane* and *TAIRA no Atsumori* (the former is a capable general of the MINAMOTO clan; whereas the latter belongs to the TAIRA clan). Of the five acts, the second one “*Jin’ mon-Kumiuchi*” and the third one “*Kumagai Jin’ ya*” have often been performed.

This act is set at the *Kumagai’ s* Camp (*Kumagai Jin’ ya*) in Suma-no-ura after the battle of Ichinotani. The stonecutter *Midaroku* is arrested on suspicion of having erected a tombstone for *TAIRA no Atsumori*, and is now interrogated by *KAJIWARA no Heiji Kagetaka*.

Later *Sagami* (*KUMAGAI’ s* wife and *Kojirō’ s* mother), and *Fuji-no-kata* (*Lady Fuji: Atsumori’ s* mother), encounter each other at the *Kumagai’ s* Camp, both being anxious about the safety of their sons. As a woman should not come to the camp, *KUMAGAI* treats *Sagami* coldly, saying that he killed *Atsumori*. Then, taking revenge for her son’ s death, *Fuji-no-kata* attempts to stab *KUMAGAI* with a dagger from behind the sliding paper door. However, *KUMAGAI* blocks her attack gently and tells her about her son’ s glorious death in battle.

In the meantime, General *MINAMOTO no Yoshitsune*, the half-brother of Shōgun *Yoritomo*, appears with his vessels to identify the severed head of *Atsumori*. It is

supposed to be *Atsumori*'s, but in reality, it is *Kojirô*'s. *KUMAGAI* was entrusted a secret mission from *Yoshitsune* through an edict ordering to 'break a person's finger bone as a punishment if he should break off a cherry branch', which has a connotation that *Atsumori*, who belongs to the Imperial Lineage, should be saved. Being loyal and faithful to the order, *KUMAGAI* had to choke back his tears and severed the head of his sixteen-year old son *Kojirô* instead of *Atsumori*.

KAJIWARA no Heiji Kagetaka is aware of the replacement of the head, rushing out to report his finding to the Kamakura Shogunate. However, *Midaroku* kills him by throwing a masonry chisel. *Midaroku*'s true identity is *TAIRA no Yahei-byôe Munekiyo*, who, in spite of an order to murder and destroy the *MINAMOTO* family, saved *Yoshitsune* when he was an infant. Finding *Midaroku*'s true identity, *Yoshitsune* calls out to him by saying '*Munekiyo*', and repays an old favour by bestowing an armour chest that contains living *Atsumori* inside.

Having lost not only his son but the meaning in his life, *KUMAGAI* decides to resign from an army to become a Buddhist monk. At the end of the act, he goes on a walking pilgrimage to mourn the soul of his son, muttering 'Sixteen years are but a dream, a mere dream.'



from left to right: *Sagami*, *KUMAGAI* (in the priesthood), *KAMEI*, *Yoshitsune*, *SURUGA*, *Midaroku*, *Fuji-no-kata*

Cast:

<i>KUMAGAI Jirô</i> Naozane	IDEURA Takeo
<i>MINAMOTO no Yoshitsune</i>	ISODA Kôji
<i>Fuji no kara (Lady Fuji)</i>	KUROSAWA Tomomi
<i>Sagami</i>	HINOHARA Kazuhiko
<i>TSUTSUMI no Gunji</i>	TOYODA Takeo
<i>Midaroku</i>	KOJIMA Yasuhiro
<i>KAJIWARA no Heiji Kagetaka</i>	MOTEKI Nobumitsu
<i>KAMEI Rokurô (Yoshitsune's retainer)</i>	IDEURA Mi' i
<i>SURUGA Jirô (Yoshitsune's retainer)</i>	ISODA Ayane

(和訳：大祭興行演目（12月3日（水）午後0時30分開演-午後2時終演予定）

4. 一谷嫩軍紀（いちのたに・ふたば・ぐんき）三段目

熊谷陣屋之場（くまがい・じんや・の・ば）

五幕物の芝居『一谷嫩軍紀』は、元々は人形浄瑠璃である文楽の台本として並木宗輔と他の作者たちによって書かれ、1751（宝暦元）年に大坂（大阪）の豊竹座で初演され、次いで翌年に歌舞伎として初演されました。江戸では1752（宝暦2）年に森田座で歌舞伎として初演されました。

この芝居は源平時代を背景とし、熊谷次郎直実（くまがい・じろう・なおざね）と平敦盛（たいら・の・あつもり）をめぐる物語に基づいています。（前者は源氏方の有能な武将で、後者は平家に属します。）全五幕のうち、二段目の「陣門（じんもん）一組討（くみうち）」と三段目の「熊谷陣屋（くまがい・じんや）」がしばしば上演されています。

この芝居は一ノ谷合戦後、須磨の浦に設営された熊谷の陣屋に場面が設定されています。石屋の弥

陀六（みだろく）が平敦盛の菩提を弔うために石塔を建てたとして捕らえられ、陣屋で梶原平治景高（かじわら・の・へいじ・かげたか）の詮議を受けています。

その後、熊谷の妻で小次郎の母である相模（さがみ）と平敦盛の母の藤の方（ふじ・の・かた）がお互いの子の身の上を案じ、陣屋を訪ねて来ます。熊谷は相模に女の身で陣中へ来ることはならぬと冷たいそぶりを見せますが、敦盛を打ち取ったと語ります。その時、襖の陰から藤の方が、「わが子の敵」と熊谷に切りかかります。熊谷は藤の方を丁寧にさえぎり、戦場での健気な敦盛最後の様子を物語ります。

やがて、義経が家来を伴って現われ、首実検となりますが、意外にもそれは小次郎の首でした。熊谷は、義経から「一枝を折らば一指を剪(き)るべし」と記した制札を受け、皇統を引く敦盛を助けよと密命を受けていました。熊谷は涙を飲んで敦盛と同年（十六歳）のわが子小次郎の首を刎ね、身代わりとし、実検に供したのです。

梶原景高は首がすり替えられたことに気づき、鎌倉へ注進しようと駆け出しますが、弥陀六が放った石鑿によって絶命します。義経は石屋の弥陀六をかつて伏見の里で幼い自分を助けてくれた平弥平兵衛宗清（たいら・やへいびょうえ・むねきよ）であると見破り、「宗清」と呼びかけ、敦盛の入った鎧櫃を与えて旧恩に報います。

息子を失い、生きる意味をも失った熊谷は、武門を去り、出家する決心をします。最後に彼は「(息子小次郎が生まれてからの)十六年は一昔、夢だ、夢だ」と呟きながら、わが子の菩提を弔うため諸国行脚の旅に出ます。

配役	熊谷次郎直実	出浦健男	源義経	磯田剛志
	富士の局	黒澤智美	相模	日野原和彦
	堤軍治	豊田丈男	弥陀六	小島康弘
	梶原平治景高	茂木伸光	亀井六郎（源義経の家来）	出浦美衣
	駿河次郎（源義経の家来）	磯田絢音		

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 *Kanda Matsuri* (*Kanda Festival*), *Shin Kanoko*, and *Fuji Musume* (*The Wisteria Maiden*), 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「神田祭」、「新鹿の子」、「藤娘」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



Shosa-goto (by HANAYAGI Shizuyo Company)
©KOBAYASHI Ryūji

Gallery 1

Scenes from the previous performances at Naka-machi in 2015 (©YAMAUCHI Kiyofumi)



(by Tsuyagi Kabuki Waka-ren)
Honch Nij-shi Kō (by Tsuyagi Kabuki Waka-ren)



Yoshitsune Senbon-Zakura



Honch Nij-shi Kō
(by Tsuyagi Kabuki Waka-ren)



left and above: *Sugawara Denju Tenarai Kagami*
(by Chichibu Kabuki Shōwa-kai)



Kotobuki Soga no Taimen



(Kids Kabuki by Tsuyagi Kabuki Waka-ren)

Sugawara Denju Tenarai Kagami (by Chichibu Kabuki Shōwa-kai)

Gallery 2

Scenes from the previous performances at Naka-machi in 2019



Shiranami Gonin Otoko (by Chichibu Kabuki Shōwa-kai)
(©YAMAUCHI Hideaki)



Kotobuki Soga no Taimmen (by Chichibu Kabuki Shōwa-kai)
(©YAMAUCHI Hideaki)



Ki' ichi Hogen Sanryaku no Maki
(by Tsuyagi Kaguki Waka-ren) ©KOBAYASHI Ryūji



revolving stage used in Ki' ichi Hogen Sanryaku no Maki
(by Tsuyagi Kaguki Waka-ren) ©KOBAYASHI Ryūji



revolving stage used in Kotobuki Soga no Taimen
(by Chichibu Kabuki Showa-kai) ©YAMAGUCHI Kiyofumi

Ehon Taikô-ki
(by Tsuyagi Kabuki Waka-ren)
©YAMAGUCHI Kiyofumi

Ki' ichi Hogen Sanryaku no Maki
(Tsuyagi Kabuki Waka-ren)
©KOBAYASHI Ryûji



Naka-machi yatai (Oni-gawara)
©YAMAGUCHI Kiyofumi



*Naka-machi' s yatai presented to the Emperor on the occasion of the 75th National Tree Planting Festival
(at the Chichibu Jinja shrine) (right: Shitagō's kasaboko)*
第75回全国植樹祭に際し、天覧に供された中町屋台（秩父神社境内、右は下郷笠鉦）

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