

## 1. Monk and Village Woman Enter

To a monk in his *geango* training (Buddhist ascetic training to seclude himself in one place for three months (ninety days) after the sixteen day of the fourth month of the lunar calendar), a woman visits every day to leave nuts and firewood for him.

- Monk Before you is a Buddhist monk, who has become a recluse in a mountain village in Yase for the summer and who is devoting himself to ascetic training. Incidentally, recently a woman visits me every day from somewhere and leaves nuts, fruits, and a bundle of firewood. If she comes today as well, I am going to ask her name.
- Woman I am gathering twigs to make a fire. However, whenever I gather twigs, it makes me sad that my sleeves do not have even the smell of fragrant incense nowadays.
- Woman The woman before you is the one living near Ichiharano. I overheard that a respectable monk with strong Buddhist spiritual power is secluding himself in a mountain village in Yase. I therefore visit him every day to offer him nuts, fruits, and firewood. I am visiting him again today.

かよいこまち  
通小町

## 一 僧、女の登場

夏安居修行げあんご「陰曆四月十六日から三ヶ月（九十日）の間、一カ所に籠もる修行」に励む僧のもとを、木の実などを携えた女が訪ねる。

僧 私は八瀬やせの山里で、一夏の修行の日々を過ごしている僧でございます。ここに、ど

こからともなくひとりの女性が、毎日、木の実や薪の小枝を持ってきます。今日もいらしたら、お名前を尋ねてみようと思います。

女 拾う小枝は、焚き物のためのもの。焚き物の小枝を拾うにつけて、今や着物の袖に、

薫物の匂いもないことが悲しい。

女 私は、市原野いちはらののあたりに住む女でございます。さて八瀬の山里に、法力のある尊い

方が籠もられたので、いつも木の実や薪の小枝を持つてうかがっています。今日もまた、参ろうと思います。

## 2. Dialogues between the Woman and Monk

When the monk, who started a conversation with the woman, asks her name, she implies that she is the ghost of Ono-no-Komachi and disappears.

Woman Hello. I am here again.

Monk You must be the lady coming here every day. Could you kindly tell me today about what kinds of nuts and fruits you bring for me?

\*The following bracketed phrases are only used in Kongoh, Komparu, and Kita schools.

Woman Although it is inappropriate to use His example, let me respectfully mention it. Prince Siddhartha (the name of Sakyamuni before his entering the priesthood) left the capital city governed by his father, King Jōhan and climbed the steep path of Mount Dandaloka. On the mountain, he devoted himself to chores such as collecting mountain vegetables, drawing water, gathering firewood, and serving an ascetic. Hardly comparable with that, I, a lowly woman, am used to gathering young herbs and vegetables. Of such ignoble birth and of such worthless existence, I do not even remember my own name. So, the weight of firewood does not bother me.

## 二 女と僧の問答

女と問答をはじめた僧が、女に名を尋ねると、女は小野小町の亡霊であることをほのめかして消える。

女 申し上げます。また参りました。

僧 いつもいらつしやる方ですか。今日は、お持ちくださる木の実の数々について、教えていただきたいのですが。

\*以下の囲み内は、下掛三流（金剛・金春・喜多）のみにある。

女 譬えに引くのも畏れ多いことですが、どういふことか申し上げます。悉達太子  
「ゴータマ・シツダルタ。釈迦の出家前の名前」は、浄飯王「釈迦の父」の都を出て、檀特山  
という山の険しい道に踏み入りました。そこで、山菜を摘み、水を汲み、薪を  
取るなど、さまざまな仕事をこなして労苦を重ね、仙人にお仕えになったそ  
うです。まして、私は賤しい女の身の上で、根芹や若菜は摘み慣れ、自分の名  
すら覚えないくらい卑しい軽い者ですので、薪も重いと思いません

- Woman What I picked up for you are...
- Reciters What are the nuts you picked up?
- Woman Sweet acorns, which are similar to the ox carriage I was once familiar with, for they, too, are easily buffeted by the wind.
- Reciters The fruits born in the gardens of poets are
- Woman Persimmons near the fence are said to grow in the garden of the residence of the poet Kakinomoto no Hitomaro, whose name is associated with the persimmon. Also, small chestnuts from Yamabe, which are said to grow near the tomb of the poet Yamabe no Akahito.
- Reciters Japanese plums by my window.
- Woman Peaches from the garden.
- Reciters “Cherry hemp” is given the name of the cherry blossom. Offered from the ‘Hemp Field’ Bay where the cherry hemp grows are renowned pears, which sound like ‘impaired’ but are not. We have Japanese yew, sweet acorns, Japanese stone oak, small and large citruses and oranges, and kumquats. What particularly reminds me of my love is a branch of citrus, the fragrance of citrus flowers in bloom.
- Monk Thank you for telling me the names of these various nuts and fruits. By the way, may I ask who you are? Would you mind giving your name?

僧  
をお名乗り下さい。

数々の木の実の名をうかがいました。ところであなたはどのようなお方でしょう、名

恋しい人を思い覚ますのが、花咲くたちばなの一枝、花たちばなの一枝の香り。  
ある。さらには櫟、香椎、真手葉椎、大小の柑子「橙・蜜柑のこと」、金柑など。昔の  
そして花の名を持つ桜麻の生える亭生の浦、その名高い梨は、なしというが今も

女  
園の桃、

地  
窓の梅、

う、山の邊の笹栗、  
柿本人麻呂の屋敷にあつたという、垣根の柿、山部赤人の墓そばに生えていたとい

女  
歌人の家の木の実は、

地  
昔見慣れた車に似ているのは、嵐にもろく吹き落とされる椎の実。

女  
拾った木の実は何かと言え、

地  
拾った木の実は何かと言え、

Woman Oh, no. It is a shame to reveal who I am.

Reciters Oh, no. It is shame. I cannot reveal to you my own name which is “Ono-no-Komachi.” I am actually an old woman, living near Ichiharano, the field of Japanese silver grass. Sir, would you please pray for my soul? No sooner do her words end than she vanishes into thin air. She disappears as if melting in the air.

### 3. Monologue of Monk and Prayer

The monk talks to himself as if to confirm to himself that he met the ghost of Komachi. Then, he goes to Ichiharano and starts praying for her soul.

Monk How can such a mystery happen? The woman who was here did not say that her name was Ono-no-Komachi but simply said she was an old woman living near Ichiharano, where silver grasses grow, and then disappeared. Wait. That reminds me of something. When a person tries to go through Ichiharano, from behind a bush of silver grass, a poem is heard as such. “Alas, blowing autumn wind hurts my eyes. I no longer reveal myself as Ono-no-Komachi because silver grasses are growing from the eyepits of my skull.” This is the poem Ono-no-Komachi composed. So, I am certain that that lady must be the phantom of Ono-no-Komachi. I shall go straight to Ichiharano and pray for consoling her soul.

女 恥ずかしい、おのが(自分の)名を

地 恥ずかしい、おのが名を、小野小町とは明かさないでいよう。私は薄すすきの生える市原

野辺に住む老女。跡を弔い給え、御僧よ。そう告げると、かき消すように見えなくなつた。かき消すように姿が見えなくなつてしまつた。

### 三 僧の独白と弔い

僧は、小町の亡霊に出会つたことを確かめるように独り言を語り、市原野へ赴いて回向を始める。

僧 こんな不思議なことがあるでしょうか。先程の女は、名前を尋ねますと、小野とは

言わず、薄の生えた市原野に住む老女と言つて、かき消すようにいなくなつてしまいました。そういえば思い当たることがあります。ある人が市原野を通り過ぎようとしたとき、生い茂る薄の陰から、「秋風の吹くにつけてもあなめあなめ小野とは言はじ薄生すすきおひけり「秋風が吹くにつけても、あま目が痛む。もはや小野小町とはいふまい。髑髏の穴から薄が生えているのだから」と声があつたといひます。これは小野小町の歌です。では確かに、今の婦人は小野小町の幽霊だと思ひます。市原野に行き、小町の跡を弔おうと思ひます。

Monk I left my hut. I left my hut to come to Ichiharano. The field is even more overrun with grasses and wet with dew than described in the poem. I shall place a mat and burn incense while offering a prayer. "The phantom, please attain Buddhahood, liberate yourself from this world full of earthly desires, and become a Buddha."

#### 4. Komachi and General Enter

Following Komachi, the evil phantom appears, bending over and hiding himself under a *kimono* garment. While Komachi requests the monk to pray for the peace of her soul, the vengeful spirit tries to prevent it. The vengeful spirit gives his name as General Fukakusa.

Komachi How grateful I am! A monk makes a prayer for me. Taking this opportunity, would you please give me the precepts of Buddhism so that I may become a disciple of the Buddha?

General Monk, if you administer the precepts of Buddhism to that woman, I will curse you. Go home now.

Komachi Oh my goodness. Despite this chance to meet the Law of Buddha, do you still want to show me the sufferings of hell?

General Seeing the torture is truly painful even enduring with you. If you go to heaven by yourself, my heart will sink deeply, and my pain will increase, like putting heavy blankets on one after another.

僧

この草庵を出て。この草庵を出て、なお草深く露に濡れる市原野邊を訪れる。座具を敷き延ばし、香を焚いて、唱える。「南無幽霊成等正覚、出離生死頓證菩提」〔幽霊よ、悟りの境地に至り、解脱して成仏せよ〕

#### 四 小町、少将の登場

小町に続いて、衣を被った霊鬼りょうきが登場し、回向を願う小町を妨げようとする。霊鬼は、深草の少将と名乗った。

小町 何と嬉しいことだろう、御僧にお弔いしていただけるとは。この上は、仏弟子となるため戒律を授けて下さい、御僧さま。

少将 いや御僧よ、その女に戒律をお授けになったなら、怨みますよ。はやくお帰りなさい、御僧よ。

小町 これはどうしたことが。運よく仏法にめぐり合うことができたのに、なおも地獄の責め苦を見せようというのか。

少将 ふたりで見るのであっても苦患は辛いのに、あなたひとりが成仏してしまつたら、私の思いは、重たい夜具を重ね着するように重く沈む。その重みで、私が三途の川

Because of the heaviness, if I sink to the bottom of the river one must cross to enter the Lower World and then fall into decay, it becomes meaningless, even if this monk saves you with the precepts. Now, monk, away with you.

Reciters It seems even after leaving this world, you are blinded by earthly desires. Although you are still blinded by earthly desires, if you follow the precepts of Buddhism, you certainly will be able to master Buddhism. Just receive the precepts with her.

Komachi I do not know about him, but the moon in my heart is never covered by the clouds of delusions. I would like to be consoled by the monk's prayer. When I thrust the silver grasses away and appear,

General Although I have been hiding, I too then shall reveal myself. Please refrain from receiving the precepts and stay with me because I reveal myself and am beckoning just as the ear of silver grass is waiving in the wind.

Reciters Her heart is like a deer in the mountains. It will not respond to a call.

General If you say so, I shall become a dog following earthly desires. Even if you beat me, I will remain fast and never leave your side.

Reciters Oh, you look awful.

General Fukakusa grabs Komachi's sleeve and tries to hold her.

Reciters Both my pulled sleeve

底に沈み果ててしまうなら、御僧があなたに戒を授ける甲斐もないだろう。さつきとお帰りなさい、御僧達よ。

死して後、なおもその身は迷っていても、なおもその身は迷っていても、戒の力に引かれるならば、必ず仏道を成就できる。ただ一緒に戒をお受けなさい。

あの人の心は知らないけれど、私の心の月は、迷いの雲に覆われない。出ていって御僧に吊ってもらおうと、薄すすきを押し分けて姿を現すと、

今までは隠れていたが、それなら私も姿を現そう。隠れていた私が姿を現して、穂が招くように手招きしているのだから、受戒を思いとどまってくれ。

私の思いは山にすむ鹿のようなもの。招かれたとしても止まりはしない。

それなら私は煩惱の犬となり、打たれても、まとわりついて離れないぞ。

なんとという恐ろしい姿か。

(小町の着物の) 袂を取って、引き止める。

引かれる袖も。

General and my sleeve with the hand pulling her sleeve

Reciters are deeply wet together with the dew of tears. Yes, it is I, General Fukakusa, in tears.

### 5. Reenacting General's One Hundred-Night Visit

Following the recommendation of the monk, in order to confess their sins, Komachi and General reenact the scene in which the General visited Komachi for one hundred consecutive nights. Then, their story reaches the one-hundredth night.

Monk So, you two are really Ono-no-Komachi and General Fukakusa. Then, would you please demonstrate the tale of how General Fukakusa visited Komachi for one hundred nights and stayed on the platform for tying an ox-drawn carriage?

Komachi I did not even dream of being so trapped in earthly desires after the death.

General To prove your love, come to my place one hundred nights and sleep on the platform to support the shaft of the ox-drawn carriage each night. If you can accomplish this, I will accept you. I believed her out-of-the-blue request was her earnest heart and visited her to stay on the platform secretly every night.

Komachi Since I asked him to visit me surreptitiously, because it would be troublesome if his visits were noticed by the public,

General I never took a litter nor an ox-drawn carriage to reach her residence.

少将 引く手の

地 私の袂も、ともに涙の露深く濡れている。深草の少将とはこの私だ。

### 五 百夜通いの再現

僧の勧めに従い、少将と小町は、罪を告白し悔いるため、百夜通いを再現し、百夜目を迎える。

僧 それでは、あなた方は小野小町と四位の少将であられますか。ついでながら車の榻しじ「長柄ながえの台なに、百夜ももよの間、通いつめた当時の様子を真似して、やってみせてください。

小町 もとより私は、こんなに迷いを残すことになるとは、夢にも知らず、

少将 思いもよらない、車の榻に百夜通って寝るなら、恋をかなえようとの偽りを、私は彼女の本心と思ひ込んだ。毎晩人目を忍んで車で榻のところに通うと、

小町 少将の車が人目に触れるのは困るから、姿を変えるようにと言ったので、

少将 輿こしや車に乗ることは一切やめて、



Komachi When would his love...  
 Reciters cease? "Although I have my horse at the village of Kowata in Fukakusa in Yamashiro Province,  
 General "I walked all the way on bare feet as I missed you so much". Just as this poem says, I visited her on foot.  
 Komachi When he visited me, he...  
 General wore a sedge rain hat and a straw raincoat.  
 Komachi He used a bamboo cane, as if he laments his life in this unstable world which is full of woe.  
 General Under the moonlight, traveling at night was not too dark.  
 Komachi But on snowy days,  
 General I brushed snow flakes off my sleeves.  
 Komachi On rainy nights,

小町 いつになったらこの恋心が

地 止むのやら、「山城の木幡こわたの里に馬はあれど」「山城の国、深草の木幡の里に馬はあるけれど、」

少将 君を思へばかちほだし（かちよりぞ来る）「あなたが恋しくて裸足で歩いてきたよ」「の歌の通りに、徒歩裸足で行った。」

小町 そのときの少将の姿は、

少将 笠に蓑の姿で

小町 つらいことの多い憂き世の身であるとはかりに竹の杖を突き、

少将 月夜なら、夜道も暗くはないが、

小町 雪が降ると、

少将 袖の雪を打ち払い、

小町 雨の夜には、



- General I was frightened of invisible demons, which might attack and swallow me.
- Komachi Sometimes, the nocturnal sky was clear.
- General However, the rain of tears was pouring on me.
- [*tachimawari / iroe*]
- The movement to describe Fukakusa's trip on moonless nights.
- General Alas, how deep the darkness of night is.
- Komachi A person feels something at dusk.
- General What did you say about dusk?
- Reciters A person feels something special.
- General Oh, what you waited for was the moon. You have waited for the moon. Not me. You keep making things up.
- Reciters When the day broke, when the day broke, my heart was filled with emotions, torn by being apart from you.

少将 目には見えぬ、鬼が一口に喰らおうと襲ってくるのではと恐ろしく、

小町 たまたま曇らぬ夜があつたとしても

少将 私だけには涙の雨が降るのか。

「立回り／イロエ」

闇夜の道中を表す所作。

少将 ああ、なんて暗い夜だ。

小町 夕暮れ時には、特別な思いがするもの。

少将 夕暮れは何だと。

地 特別な思いがするもの。

少将 お前が待っていたのは月なのだろう。月を待っていたのだろう。私を待っていたわけではない。まったくの虚言だ。

地 暁の頃には、暁の夜明けには、(別れがつかなくて) いろいろな思いが募るもの。

- General But your heart is torn not for me. If it were because of me...,
- Reciters Cry, birds! Ring, bells in the temple! For aught, I care. Night shall be over quickly. Dawn does not give pain to one who spends all night alone.
- General I devoted myself to her with all my heart,
- Reciters I devoted myself to her with all my heart, and when I counted the marks on the platform,,why, it was my ninety-ninth night. Oh, only one more night. How delightful! Pleasure and excitement in my heart, the one hundredth night has finally come. I shall rush to where she lives. But what should I wear tonight?
- General The sedge rain hat looks ungraceful.
- Reciters Wearing a *kazaori-eboshi* (*eboshi*-style headdress),
- General taking the straw raincoat off,
- Reciters I shall wear the exquisite attire dyed with flowers.
- General Wear them in elegant color coordination.

少将

(それも私ゆえではない。) 私のためならば、

地

いつそ鳥も鳴け、鐘も鳴れ。夜も早く明けてしまえ。どうせ一人寝なのだから、辛くはないぞ。

少将

このように心を尽くしに尽くして、

地

このように心を尽くしに尽くして、車台に付けた印の数を数えてみると、もう九十九夜になっていた。もうあと一夜、ああうれしい、待ちに待った百日目だ。急いで行こう。さて、どんな格好をしたものか。

少将

笠は見苦しい、

地

風折烏帽子かざおりえぼしを着けて、

少将

蓑をも脱ぎ捨て、

地

草花で染めた美しい衣を

少将

色重ねに着て、

- Reciters Wear *hakama* trousers
- General in the color of purple wisteria inside.
- Reciters She must be waiting for me this very night!
- General Oh, I am so restless. Ah, the sun has already set.
- Reciters Wearing a sophisticated crimson *kariginu*-style *kimono*, He is now thinking, what shall I do for the cup of *sake* to make our vows? At that moment, a thought briefly comes to his mind that even if it is served in a beautiful cup like one made of moonlight, he should observe the Buddha's rule prohibiting drinking alcohol. Thanks to this brief thought, General gains the opportunity that leads to enlightenment. He is now able to atone for his various past wrong deeds. Finally, Ono-no-Komachi and General Fukakusa become Buddhas together. They become enlightened together.

地 裏紫の

少将 藤色の袴を着け、

地 今宵こそは、私を待っていてくれるだろう。

少将 ああ落ち着かない。ほら、もう日も暮れた。

地 紅色の狩衣かりぎぬを品よく着こなし、祝いの杯はどうしようか。たとえ月のような美しい杯であつても、仏の戒めであるから飲酒戒おんじゆかいは守ろう。一瞬、そう浮かんだ考えが、悟りへの機縁となり、多くの罪を償うこととなり、小野小町も少将も、ともに仏道を成就した。ともに仏道を成就した。

## **Kayoi-Komachi** (Lady Komachi Visited)

### **Synopsis**

To a Buddhist monk in his *geango* training (meditation training to seclude oneself in one place for ninety days in summer) in a mountain village in Yase, Kyoto, a woman visits every day to leave nuts, fruits, and firewood. When the monk asks her name after some dialogue, she implies that she is a ghost of Ono-no-Komachi, who once enjoyed a reputation for her beauty and talent. Then, she disappears.

When the monk journeys to Ichiharano and holds a memorial service for her, the phantom of Ono-no-Komachi appears and asks the monk to administer the precepts of Buddhism. However, a shadow of a man approaches Komachi from behind. It is the vengeful spirit of Fukakusa-no-Shōshō (General Fukakusa), who fell in love with her. General Fukakusa trapped by his love for her tries to prevent her from receiving the precepts.

The monk asks the two ghosts to show him the circumstances in which General Fukakusa visited Komachi for one hundred consecutive nights. Komachi, who Fukakusa proposed to, set for him the unreasonable demand of visiting her every night for one hundred nights and staying through the night in a platform for tying up ox-drawn carriages. He dutifully came on foot to visit her every night, regardless of whether it was a dark, moonless night or whether it was raining or snowing. The ghost of General Fukakusa reenacts the scene.

Finally on the hundredth night, when they are about to exchange cups of sake as a pledge, he realizes in a mere instant that drinking breaks a Buddhism precept. In the end, the two phantoms receive the providence of Buddha and are saved.

### **Highlight**

In “*Sarugaku Dangi*” which includes the stories of art by Zeami, “*Shii-no-Shōshō* (General of the Fourth Rank),” which became the base of “*Kayoi-Komachi*”, is introduced as a piece written by Kannami. “General of the Fourth Rank” means General Fukakusa. The book also reports that Kannami revised a piece which was composed by a Buddhist monk in Yamato Province and performed by Komparu Gonnokami. This is one of the oldest existing Noh dramas.

This short piece describes attachment in the dialogue between Ono-no-Komachi and General Fukakusa. *Nochiba* or the last half of the drama where the characters reenact the scene of the one-hundred-night visitation is full of dynamic forms and movements and truly worth watching. Although the original story of the one-hundred-night visitation describes the fate of a man who cannot complete his mission on the very last night, this Noh piece changes the ending so that he receives the providence of Buddha.

The piece describing a man’s obsessive love is truly gloomy. However, the leading character of this drama, General Fukakusa, has an aristocratic well-bred character, a graceful sincerity. This creates an aura beyond gloominess, and all the more reason to lead audience to the world of pity and sensitivity.

Schools	All five.	
Category	The fourth group Noh, <i>shūshin-mono</i>	
Author	Revised by Kannami	
Subject	“ <i>Utarongi</i> ”, “ <i>Gōke-shidai</i> ”, “ <i>Kojidan</i> ”	
Season	Autumn (September)	
Scenes	<i>maeba</i>	Hermitage of a monk in Yase in Kyoto.
	<i>nochiba</i>	Ichiharano
Characters	<i>Shite</i> (the lead part)	Vengeful spirit of General Fukakusa
	<i>Waki</i> (supporting cast)	Monk during <i>geango</i> training
	<i>Tsure</i> (the companion of <i>shite</i> )	Village woman, who is actually the ghost of Ono-no-Komachi
Masks	<i>Shite</i>	<i>Yase-otoko</i> , <i>Shinkaku</i> , or others
	<i>Tsure</i>	a mask for <i>tsure</i> , such as <i>Ko’omote</i>
Costumes	<i>Shite</i>	a white headband, a long black wig, <i>mizugoromo</i> (a type of knee-length kimono), <i>kitsuke</i> / <i>atsuita</i> or <i>surihaku</i> , white or colored <i>ōkuchi hakama</i> , <i>koshi-obi</i> (belt), and a fan. Covers himself in <i>kosode</i> (a type of kimono) with <i>noshime</i> design (no pattern) when he enters the stage. Holds a sedge rain hat later.
	<i>Waki</i>	<i>sumi-bōshi</i> (a hood for ordinary Buddhist monks), <i>mizugoromo</i> , <i>kitsuke</i> / <i>noshime</i> without pattern, <i>koshi-obi</i> , Buddhist prayer beads, and a fan.
	<i>Tsure</i>	<i>kazura</i> , <i>kazura-obi</i> , <i>karaori</i> in “ <i>kinagashi</i> ”-style, and <i>kitsuke</i> / <i>surihaku</i> . Enters the stage holding a basket with leaves.
Number of Scenes	Two	
Length	About 1 hour	

## 通小町 (かよいこまち)

### あらすじ

京都・八瀬の山里で一夏の修行(夏安居。九十日間籠もる座禅行)を送る僧のもとに、木の実や薪を毎日届ける女がいました。僧が、問答の末に名を尋ねると、女は、絶世の美女、才媛であった小野小町の化身であることをほめかし、姿を消しました。

市原野に赴いた僧が、小町を弔っていると、その亡霊が現れ、僧からの受戒を望みます。そこに、背後から近づく男の影がありました。それは小町に想いを寄せた深草の少将の怨霊でした。執心に囚われた少将は、小町の着物の袂にすがり、受戒を妨げようとします。

僧はふたりに、百夜通いの様子を語るよう促します。少将からの求愛に、小町は、百夜通って、牛車の台で夜を過ごせば恋を受け入れると無理難題を出します。少将はどんな闇夜も雨、雪の夜も休まず、律儀に歩いて小町のもとへ通いました。そのありさまを再現します。

百夜目。満願成就の間際、まさに契りの盃を交わす時、少将は飲酒が仏の戒めであったことを悟り、兩人ともに仏縁を得て、救われるのでした。

### みどころ

世阿弥の芸談「申楽談義」には、この曲の元になった「四位の少将」が、観阿弥作として出てきます。「四位の少将」とは深草の少将のこと。同書にはまた、金春権守が演じた大和の唱導師の作品を観阿弥が改作した、と記されています。現行曲のなかでも、特に古作の曲のひとつです。

短い曲ながら、小野小町と深草の少将との掛け合いで、執心のありさまを見せ、百夜通いを再現する後半部は、生き生きした型や所作が多く、見ごたえがあります。もとの百夜通いの伝説では、百夜目に男が来られなくなる運命が語られますが、能では、仏縁を得て終わるかたちになっています。

また男の執心を抜く曲には、やりきれない陰鬱なものもありますが、この曲の主人公、深草の少将には、貴族的な育ちのよさというか、上品な一本気さも垣間見え、陰気さばかりではない風情があります。だからこそ、かえって哀れを誘うともいえます。

流儀 五流にあり  
分類 四番目物、執心物  
作者 観阿弥改作  
題材 「歌論議」、「江家次第」、「古事談」  
季節 秋(9月)

場面 前場 京・八瀬にある僧の庵  
後場 市原野

登場人物 シテ 深草の少将の怨霊  
ワキ 夏安居の僧  
ツレ 里女、実は小野小町の亡霊

面 シテ 瘦男(やせおとこ)、真角(しんかく)など  
ツレ 小面など

装束 シテ 黒頭、水衣、着付・厚板または摺箔、白大口または色大口、腰帯、扇、小袖無地熨斗目を被いて出る。後に笠を持つ。  
ワキ 角帽子、水衣、着付・無地熨斗目、腰帯、数珠、扇。  
ツレ 鬘、鬘帯、唐織着流、着付・摺箔、木の葉の籠を持ってでる。

場数 二場  
上演時間 約1時間

通小町 (かよいこまち) *Kayoi-Komachi (Lady Komachi Visited)* ©2017 the-noh.com

発行：2017年2月20日 (ver 2.0)  
編集：the 能ドットコム編集部 <http://www.the-noh.com> (e-mail: info@the-noh.com)  
発行：(株)カリバーキャスト

本テキストは the 能ドットコム編集部によって編集されたものであり、実際に上演される内容と異なる場合がありますので、ご了承ください。本テキストの著作権は、(株)カリバーキャストおよび「the 能ドットコム編集部」が所有しています。本テキストの全部または一部を無断で複製複製(コピー)することは、著作権法で禁じられています。

The text in this article has been edited by the-noh.com editorial department, so there may be differences from lines used in actual performance. Copyright of this text is the property of Caliber Cast Ltd. and the-noh.com editorial department. Unauthorized reproduction of all or part of this is forbidden under copyright law.

本テキスト作成にあたって、主に下記の文献を参照しています。



『通小町 対訳でたのしむ』竹本幹夫 檜書店  
『日本古典文学大系 40 謡曲集 上』横道萬里雄・表章 校注 岩波書店  
『新潮日本古典集成 謡曲集 上』伊藤正義 校注 新潮社  
『能楽ハンドブック』戸井田道三 監修・小林保治 編 三省堂 など