

1. Kochō Enters

Kōken places *ichijō-dai* at the *waki-za*, located on the right side of stage. Raikō (*tsure*) followed by his warrior (*tomo*) enters without music and sits on the *ichijō-dai*. The warrior sits at the *jō-za* at the left rear of the stage. *Kōken* puts a *kazura-oke* (pale) at the left of Raikō, who places his left hand on the pale, and covers half of Raikō's body with *kosode* to express that he is in bed due to illness. The warrior stands up and goes to the right of the stage, places a sword on the left of Raikō and sits in front of the reciters (*jiutai*).

With the music of [*shidai*], Kochō (*tsure*) enters. Kochō stands at the *jō-za* and chants [*shidai*]. After the *jitori* by *jiutai*, she announces *nanori*.

[*shidai*] quiet music for entrance performed by small and large hand drums and a Japanese flute.

Kochō Clouds float in the sky,
fly in winds in the sky.
I will visit Lord Raikō in illness
to ask him in which direction his wind blows today.
[Except in the Kanze school, this phrase is:
Clouds float in the sky
With winds they freely fly
Is the longevity of human the same as the cloud?

Kochō I am Kochō, who serves Lord Raikō at his house. Well, my lord is seriously illness. I bring him medicine prescribed by the chief officer of medical department of the Imperial Court and am on my way to his residence.

土蜘蛛

一 胡蝶の登場

頼光らいこうが侍臣じしんを従えて登場。後見は頼光の左側に葛桶かつらおけを置き、そこに左手を置いた頼光の半身こそでに小袖を掛け、病床にある様子を示す。

「次第」の囃子で、胡蝶が登場する。胡蝶は常座に立って次第を歌い、地謡じうたの地取りの後、名ノリを述べる。

〔次第〕

大鼓・小鼓と笛であしろう、物静かな登場楽。

胡蝶 空に浮かぶ雲の行方は風次第、私も頼光様のお風邪の具合をお見舞い申し上げよう。

胡蝶 私は頼光様のご家中にお仕えする、胡蝶と申す女でございます。さて、頼光様が大ならばご病状でおられるので、朝廷の医薬を司る役所の長官に調査していただいた薬を持ち、ただいま頼光様のお屋敷に参るところでございます。

2. Dialogue between Kochō and Raikō's Warrior

Kochō comes back to Raikō's estate and asks Raikō's warrior for an appointment with her lord. Kochō calls the warrior at the *jō-za*, and exchanges dialogues (*mondō*) with the warrior at the center of stage while standing. After [*mondō*] ends, the warrior returns to his previous position to sit, and Kochō also has a seat.

Kochō Excuse me. Is anybody around?

Warrior May I ask who it is?

Kochō Would you mind telling our lord that Kochō received medicine prescribed by the chief officer of the medical department?

Warrior Certainly. I will lead you to Lord Raikō when he feels better.

3. Raikō's Lament

Raikō appears to be suffering, leaning on an armrest on the *ichijō-dai*.

Raikō Oh, life is so fragile. Looking back, it is like a bubble that disappears here and appears there. I float and reincarnate in this world. No one can understand my serious illness, just as heavy as this duvet. There is no one to be blamed for this illness, so I can hold no grudge over it. I have to remain in bed by myself and continue to agonize even while resting.

二 胡蝶と頼光侍臣との問答

帰邸した胡蝶は頼光の侍臣に取り次ぎを乞う。侍臣を呼び出し侍臣と問答する。

胡蝶 あの、どなたかいらつしやいませんか。

侍臣 どなたですか。

胡蝶 胡蝶が、典葉の頭からお薬を頂いてきた、とお伝え下さい。

侍臣 承知しました。殿さまのご気分の良い時を見計らって、お取次ぎいたしましょう。

三 頼光の慨嘆

頼光は脇息に寄り掛かかり苦しんでいる様子。

千載集の藤原公任の歌にあるが、人の命はこちらでは消えあちらで結ぶ水の泡のようにはかなく、憂き世を輪廻するのである。

まことに、この夜具さえ重く感じるほど身も心も重い病状は、人にはわかってもら

4. Dialogue between the warrior, Raikō, and Kochō

The warrior appears before Raikō and humbly reports the return of Kochō. Raikō permits her to come in his room. The warrior stands up to give his permission to Kochō, and sits in his previous position. Kochō proceeds and meets Raikō at the center of the stage and exits from *kiritoguchi* in the middle of *age-uta*. The warrior also exits.

Warrior [to Raikō] Excuse me, my lord, but Lady Kochō has returned from the chief doctor with prescribed medicine.

Raikō Tell her to come in.

Warrior As you order, my lord.

Warrior [to Kochō] Please come in.

Kochō [to Raikō] Excuse me, my lord. I received your medicine from the chief of the medical department. How do you feel today?

Raikō My soul has grown weaker since yesterday. So does my body. I am now only waiting for my last moment.

えない。誰のせいでもないので人を恨むわけにも行かず、横になってもひとり鬱々とするばかりだ。

四 侍臣・頼光・胡蝶の問答

侍臣は頼光の御前に出て胡蝶の帰着を報告する。頼光は面会の許可を与え、侍臣は胡蝶にその旨を告げる。

侍臣 申し上げます。胡蝶殿が、典薬てんやくの頭かみのもとより、お薬を持ってお戻りです。

頼光 こちらへ参れと言いなさい。

侍臣 かしこまりました。

侍臣 こちらへお通り下さい。

胡蝶 申し上げます。典薬の頭よりお薬を頂いてまいりました。お加減はいかがでいらつしゃいますか。

頼光 昨日から、気持ちも弱くなって、体も辛い。もはや死を待つばかりだ。

- Kochō Please do not say such things, my lord. You have become too anxious right now. Illness is always agony; however, it is cured most of the time.
- Raikō I therefore do not give up,
Try various...
- Group Reciters diverse cures in day and night
I do all I can do.
However, my condition is so serious that
I cannot distinguish day and night.
I am too sick to feel the flow of time.
Really, there is nothing
that I can do to distract myself.
I can think only of my illness
and it makes me more depressed.
The more depression increases,
the more the pressure on my chest increases.

5. Monk Enters

During the *age-uta* in the previous scene, the monk (*mae-shite*), who enters from behind the curtain, crosses the gangway bridge and stops at the first pine tree near the central stage. He recites *issei*, facing the front. Some cases, he enters with the music of *issei*. He does not don a mask (*hitamen*) in Buddhist monk costume.

- Monk Though it is a beautiful night with the clear moon, misty clouds suddenly rise in the middle of the night and hide the moon. The spirit of a spider can appear in this world and torment brilliant warrior Raikō just as the cloud hides the moon.

胡蝶

いやいやそれはご心配のしすぎでございます。病気は辛いものでございますが、多くは、治療をすれば治るもの。

頼光

だからあきらめもせずに、さまざまに

地

昼も夜も、手を尽くして治療を加えているのに、昼夜の区別もない有様で、時が過ぎるのも分からないほどである。
ほかのことで気を紛らわすこともなく、病ばかりを気に掛けて物思いに沈み、さらに胸苦しさをつのらせるのは、何と悲しいことだろう。

五 法師の登場

登場した法師は橋掛りの舞台寄りにある一ノ松の所に止まり、正面を向いて「一セイ」の謡を歌う。僧の姿で直面（面をつけない）。

法師

月の澄んだ夜半なのに雲や霧が湧き起こり、月を曇らせてしまうように、悩みに心が曇る。へ月の澄んだ夜半とは、現在の御世のこと。雲霧とは土蜘蛛の精。この御世に土蜘蛛の精が現れて世を曇らせ、頼光を悩ませるといふ意味

6. Dialogue between Monk and Raikō

Monk (*mae-shite*) speaks to Raikō (*tsure*) and rudely approaches his bed. Monk recites an old poem of Princess Soto'ori in the Kokin-shu that "A spider's behavior tells me that my lover will visit me tonight.." He further recites that "throwing thousands of spider silk..." and throws a spider web upon wondering Raikō to entrap him. Raikō draws his sword and slashes the monstrous spider. The slashed monster runs behind the curtain during the *age-uta*, while throwing silk threads. Raikō follows it part of the way, but eventually comes back and sits on his bed with a big breath.

Monk Good evening, Lord Raikō. How do you feel?

Raikō How strange it is. Why does an unfamiliar monk visit me in the middle of the night? Who on earth are you, you loathsome creature?

Monk Such nonsense. Your suffering is not my fault. As the old poem says "my husband will come tonight as the spider's behavior tells me so..."

Raikō Did you say the spider's behavior? I see. I did not identify you and now understand that your behavior is like that of a spider, which rudely approaches me.

Monk Throwing thousands of strands of silk quickly,

六 法師と頼光との問答。

法師は頼光に言葉を掛け、病床に近付いてくる。不審に思う頼光に、蜘蛛の巣を投げつけ、頼光を取り込めようとする。頼光は太刀を抜き払い、蜘蛛の妖怪に斬りかかる。化け物は蜘蛛の糸を投げ、斬られて幕に走り込む。頼光は化け物を追うが、病床に戻る。

法師 もし、頼光よ。ご気分はいかがですか。

頼光 不思議なことだ。見も知らぬ僧の姿をした者が、真夜中に私を見舞うとは。お前はいつたい誰だ。怪しいやつめ。

法師 ばかなことをおっしゃるものだ。病気で苦しむのは私のせいではないですか。古今集の歌にいう、「わが背子が来べき宵なり ささがにの蜘蛛のふるまひかねてしるしも」へ私の夫が通っておいでになるのは、今宵のようだ。蜘蛛の振舞いにそれが現れているものゝのとおり、

頼光 蜘蛛の振舞いだと？ どうも見たこともないやつだと思っただが、構わず近付いてくるところは、なるほど蜘蛛のようだが…

法師 さっと無数の糸のすじを投げかけるや、

Raikō Raikō ducks.

Monk I shall torment you!

Reciters As soon as Raikō identifies that it is a monster, from the side of his pillow he draws his sword, Hiza-maru, and slashes the monstrous spider. Although the monster nimbly dodges the attack, Raikō strikes repeatedly without ceasing. He continues attacking and slashing at it. When Raikō shouts "Ou!", the monster disappears.

[interlude]

7. Hitorimusha Enters

With the music of [*haya-tsuzumi*], the warrior Hitorimusha (*mae-waki*) rushes out from the curtain and kneels down in front of Raikō (*tsure*) at the center of the stage. For Tsuchigumo performed by some schools, when the personification of ground spider (*mae-shite*) exits with [*haya-tsuzumi*], the tempo of the music increases and Hitorimusha enters the stage in turn. Raikō stays seated on the *ichijō-dai* and reports that he slashed the monstrous spider. When Hitorimusha offers to slay the monster, Raikō grants him permission. Hitorimusha again quickly goes back behind the curtain with [*haya-tsuzumi*], and Raikō also gravely exits.

Hitorimusha I rush to your room upon hearing your shout. May I ask what happened?

Raikō Thank you for coming instantly. Come closer as I speak the reason.

頼光

頼光は体をすくませて、

法師

その身を苦しめてやる。

地

相手が妖怪と見破るや否や、すぐに頼光は枕元の膝丸ひざまるの剣を抜き払い、斬りつける。相手が背を向けて逃げようとするところを続けざまに斬り浴びせ、足を踏みしめるまもなく斬り伏せながら、頼光が「やったぞ」と叫ぶ声を後にして、妖怪の姿は見えなくなってしまうた。

(中入り)

七 独武者の登場

侍臣の独武者が頼光にひざまずく。流派によっては、土蜘蛛の化身が早鼓で退場すると入れ替わりに、調子が急調に転じ、独武者が登場する場合もある。独武者が化け物退治を申し出ると、頼光はそれを許す。

独武者

大きなお声が聞きましたので、馳せ参じました。どうなさったのですか。

頼光

よくぞ早々と来てくれた。話して聞かせよう。近くへ寄ってこい。

Raikō Past midnight, an unfamiliar monk visited me and asked how I feel. When I asked him who he was, he recited an old poem, "my lover will visit me tonight as the spider's behavior tells me so," and then, he suddenly transformed into a huge spider over seven feet. It cast thousands of silk threads upon me. Yet, when I slashed it with this sword, Hiza-maru, which was placed by my pillow, the apparition disappears as if hiding behind the mist. I think this is all thanks to the dignity and virtue of this sword. I therefore would change this sword's name from Hizamaru to Kumokiri (Spider Slasher). How mysterious this incident is!

Hitorimusha What a story! Needless to say, but both you and the swords possess such innate dignity!
Looking at the floor after the fight, it seems that the monster is bleeding heavily. I would appreciate your permission to track the spots of the blood to find the monster and to slay it.

Raikō Go immediately.

Hitorimusha Absolutely, my lord.

[haya-tsuzumi]

The music played by large and small hand drums, used for the entrance and exits of performers. For exit, it is played relatively solemnly, while for entrance, it is played at a fast tense tempo.

頼光

さて、この真夜中過ぎに、見覚えのない僧侶がやって来て、私の具合を尋ねてきた。何者だと聞くと、「我が背子が来べき宵なり ささがにの蜘蛛のふるまひかねてしるしも」という古歌を口ずさみ、七尺ばかり（二メートル以上）の蜘蛛の姿となり、私に向かって無数の糸筋を繰り出した。私が、枕元にあったこの膝丸ひざまるで斬り伏せたところ、あの妖怪め、かき消すように姿が見えなくなったのだ。全くこの剣の威力のお陰で助かったと思うので、今日からは膝丸の名を改め、蜘蛛切りと名付けよう。なんとも不思議なことではないか。

独武者

何ということ。今更申すまでもございませませんが、わが君のご威光いこうといい、剣の威徳といい、いづれもめでたい事でございます。剣でお斬りになった跡をみますと、たいそう血が流れております。この血をたどって探し当て、化け物を退治いたしましょう。

頼光

直ちに行くがよい。

独武者

かしこまりました。

〔早鼓〕

大鼓・小鼓による、登退場楽。退場の場合には比較的荘重に、登場の場合には急迫したテンポで奏する。

8. The Follower of Hitorimusha Enters

With the music of [*haya-tsuzumi*], Hitorimusha briskly leaves the stage, and Raikō exits gravely. Then the music suddenly increases in tempo, and the follower of Hitorimusha enters in a hurried manner. After introducing himself, the follower reports the events of the previous night and exits while asking his master to let him know when he goes out to slay the monster, as he wishes to render distinguished service.

9. Hitorimusha and His Followers Enter

The *ichijō-dai* is put away, and a stage prop mound, which is the nest of the ground spider (*nochi-shite*), is set in front of the large and small hand drums (or on the *ichijō-dai*). The music of [*issei*] starts, and Hitorimusha (*waki*) in armor enters with several followers (*waki-tsura*). They recite lined up on the gangway bridge. After calling his name, Hitorimusha enters the stage during *jiutai*, the group lines up on the right side of the stage (from *waki-za* to before *jiutai-za*), and faces the mound.

[*issei*]

Entrance music performed by small and large hand drums and a Japanese flute in up-tempo.

Hitorimusha and Followers

Even a handful of soil and a branch of tree in this land belong to the Emperor. So, there is no room for a demon to live.

Hitorimusha Now, Hitorimusha steps forward, loudly speaks to the old mound where there dwells a ground spider,
You must hear the rumor about myself.

八 独武者の従者の登場

独武者の従者があわただしい様子で登場する。従者は自己紹介の後、昨夜の出来事を報じ、手柄を立てたいので、主君の出陣を自分にも知らせて欲しいなどと言いつつ退場する。

九 独武者と従者の登場

「一声」の囃子が始まり、武装に身を固めた独武者が従者数名を率いて登場し、橋掛りに並んで歌う。

〔二声〕

大・小鼓と笛で演奏するテンポのよい登場楽。

独武者従者達 土も木も我が大君の国なればいづくか鬼の宿（この国のものは、土、木に至るすべてがわが大君のもの、一体どこに鬼神のすみかがあるというのか）。

独武者 その時独武者が進み出て、土蜘蛛の塚に向かい、大声を上げて語りかけた。

私だ。うわさでも聞いているだろう。頼光様のご家中にその者ありと知られた独武者とは

It is me, Hitorimusha, who is known among the warriors serving Lord Raikō. Demons, ogres, evil spirits, whoever will be exterminated.

Now, this mound,

Reciters Break it down, let us demolish it, everyone! This shout of Hitorimusha calls up his followers' courage even more.

10. Ground Spider Enters

With utai, the cover around the mound (*tsukurimono*) is withdrawn, and the spirit of the ground spider (*nochi-shite*) appears from within.

Reciters Under the call, the warriors break the mound like a small mountain and turn over stones. Then, the monster comes out of the bottom of the mound and intimidates the warriors by breathing fire and deluging them with water. Hitorimusha and his followers keep breaking the mound without flinching, then the demon finally appears from between the mysterious rocks.

11. Battle of Warriors against Ground Spider and Finale

The spirit of the ground spider (*nochi-shite*) calls his name in the mound and casts spider silk over Hitorimusha and the other warriors who accost it. When Hitorimusha jumps away to avoid the attack, the ground spider appears on the stage from within the stage prop of the mound, and moves against the warriors [*hataraki*], accompanied by drum music. (Some schools describe [*hataraki*] as *uchia-bataraki* or *maibataraki*.) The ground spider further resists by throwing threads, yet is surrounded by warriors and is finally slain. The ground spider exits either from *kiritoguchi* or the curtain. Hitorimusha steps *me-byōshi* (ending steps) to close the drama.

どんな天界の魔神や鬼神であろうとも誅殺してしまうぞ。
さあこの塚を、

地 崩せや崩せ人々よと、叫ぶ独武者の大声に、皆勇ましい気持ちになった。

十 土蜘蛛の登場

謡にあわせて作物つくもものの引き回しが下ろされると、中から土蜘蛛の精が現れる。

地 命令に従う強者たちが、塚を崩し、石をひっくり返すと、塚の奥から、妖怪が火を噴き、大水を浴びせてきた。けれども大勢で塚を崩すと、怪しげな岩の間から、とうとう鬼神が現れた。

十一 土蜘蛛と武士たちの戦い・結末

土蜘蛛の精は名乗りを上げ、対峙する独武者率いる大勢に糸を投げかける。独武者が飛び退くと、土蜘蛛は作物の塚から舞台に立ち出で、武士たちを相手に、太鼓入りの【働はたらき】（打合働、舞働と表記する流派もある）となる。さらに土蜘蛛は糸を投げて抵抗するが、やがて取り囲まれ、討ち取られる。

[hataraki]

Music performed by a drum, large and small hand drums, and a Japanese flute, accompanied with the battle between ground spider and the warriors including Hitorimusha. It is a gallant and lively music, similar to *maibataraki*. Only the flute plays in *nori* time. It is also called "*uchiiai-bataraki*."

Ground Spider

You must have no idea who I am.
I am the spirit of the ground spider,
who has resided in Mount Kazuraki
for hundreds of thousands of years.
I first tried to approach Raikō
in order to disturb the world of the Emperor again.
Yet you now try to take my life in turn?

Reciters Then Hitorimusha steps forward,
Although you live in the land of the Emperor, you have brought
suffering to my lord. Because of your evil deeds, you have received
divine punishment and have been slashed by the great sword
Hiza-maru. You now suffer, yet do not think that you are already
released. I will kill you! Then the group of Hitorimusha closes in to
attack the spider. Since the monstrous spider makes thousands of
threads and throws them upon the warriors, such strong warriors
seem to be intimidated and fall down on the ground, caught by the
threads on their arms and legs.

Reciters However, relying on the fact that this is the blessed land protected
by the deities and ruled by the Emperor, the warriors surround
the vengeful spirit of the ground spider to cut off its line of retreat.
When they attack it in full force, the monster appears to be slightly
intimidated by the glare of swords. They take the chance to cut and
slash the monster, and finally sever its neck. In jubilation, the war-
riors then return to Kyoto.

地

しかしながら、我が国が神々が守護し大君が治める地であるという恵みを頼りに、土蜘蛛の逃げ場をふさいで取り囲み、大勢でかかると、土蜘蛛の怨霊は剣の光にややおびえるような様子を見せた。その隙をついて、斬り伏せ、ついに土蜘蛛の首を斬り落とした。一行は、喜び勇んで、都へと帰っていった。

地

お前は、この私を知らないな。我こそは大昔から長い間、葛城山かつらぎやまにひそんでいた土蜘蛛の精だ。再び大君の御代を騒がせようと、まず頼光に近づこうとしたのだが、逆にわが命を絶とうと言うのか。

その時独武者は前に進み出て、お前は大君の支配するこの国に住みながら、わがご主君を悩ませた天罰で、名刀・膝丸で斬られ、苦しんでいる、それだけですむと思うか、命を絶つてやる、と言いつき、一同は力をつにして攻撃した。蜘蛛の化け物はたくさん糸を繰り出し投げてくるので、蜘蛛の糸が手足にまとわりつき、体を縮めて倒れ伏したかに見えたのだった。

太鼓・大鼓・小鼓と笛で、土蜘蛛と独武者らの闘争に合わせて囃す、舞働まいばたのきに似た勇壮活潑な囃子。笛のみがノリ拍子。「打合働うちあいはたらき」とも称する。

Tsuchi-gumo (Ground Spider)

Synopsis

To Minamoto no Raikō, who is ill in bed, his servant Kochō comes bringing prescribed medicine. However, his illness becomes more and more serious.

Deep in the night after Kochō leaves, an unknown monk visits the bedridden Raikō and inquires about his condition. Suspicious, Raikō asks the name of the monk, and the monk approaches Raikō reciting a poem in the *Kokin-shū*, "my love will visit me tonight, because a spider..." Looking closely, Raikō finds that it is a monstrous spider. Although the spider spins out thousands of silk threads to tie Raikō up, from his pillow side Raikō takes the great sword Hiza-maru, which has been passed down within the Genji clan. When he draws the sword and cuts the monster, the spider monk disappears instantly.

Hitorimusha, a warrior who serves Raikō, hears the commotion and rushes to Raikō's room with many of his followers. Raikō tells about the event and announces that he will change the name of the great hereditary sword from Hiza-maru to Kumokiri (Spider Slasher). Then Raikō tells Hitorimusha to exterminate the monstrous spider as he could not give it a death blow.

Hitorimusha and other servants follow the blood spots of the monstrous ground spider to an old mound, which seems to be the nest of the spider. The ground spider appears when they demolish the mound. The ground spider gives them troubles with its silk threads. However, Hitorimusha's entourage encircle it in strength and finally slay it.

Highlight

Minamoto no Raikō was the chief of the Seiwa Genji clan in the mid-Heian period. He was also famous as a demon slayer. In addition to Tsuchi-gumo, other noh dramas such as Ōeyama and Rashōmon also refer to the legends of Raikō. However, the feature of these stories is that it is not Raikō himself but his warriors, such as Raikō's Four Great Warriors (Watanabe no Tsuna, Sakata no Kintoki, Usui no Sadamitsu, Urabe no Suetake) or Hitorimusha, who play the role of the monster slayer. The origin of the legends of Raikō seems to derive from the stories of great swords inherited by the Genji clan. In Tsuchigumo, the episode of the renaming of Hiza-maru as Kumokiri is introduced.

The highlight of Tsuchigumo is the scene in which the shite throws spider threads made of Japanese paper. It is said that the current performance which throws a number of threads is created by the grand master of the Kongoh school in the early Meiji period. The parabolic arch of the spider thread flying in the air contains strong entertainment value and is visually spectacular.

This noh drama increases in liveliness when the balance is maintained between three roles: *shite*, who performs an eerie monster in *maeba*; Raikō, who has to show the nobleness and dignity as the chief of the Genji clan; and Hitorimusha, who is the main character in the slaying of the monster.

| | |
|------------------|---|
| Category | the fifth group of noh; <i>kirinoh-mono</i> ; <i>hataraki-mono</i> |
| Author | Unknown |
| Subject | Yatai-bon, <i>Heike-monogatari</i> (Tale of the Heike) "Tsurugi no Maki (Story of a Sword)" |
| Season | Autumn (July) |
| Scenes | <i>maeba</i> (first half of the drama) Sickbed of Minamoto no Raikō in Kyoto, between daytime and late night. <i>nochiba</i> (second half of the drama) An old mound in the outskirts of Kyoto; the nest of the ground spider |
| Tsukurimono | <i>(maeba)</i> an <i>ichijō-dai</i> (a wooden frame 6 feet in length, 3 feet 4 inches in width, and 8 inches in height, covered with gorgeous cloth) at the <i>waki-za</i> . <i>(nochiba)</i> a mound in front of small and large hand drums. |
| Characters | <i>mae-shite</i> (first half lead part) Monk (no mask) <i>nochi-shite</i> (second half lead part) The spirit of ground spider <i>mae-tsura</i> (first half companion of shite) Minamoto no Raikō <i>mae-tsura</i> Kochō <i>mae-tsura</i> A warrior of Raikō <i>mae-waki</i> (first half supporting cast) A warrior of Raikō (Hitorimusha) <i>nochi-waki</i> (second half supporting cast) Hitorimusha <i>ai-kyogen</i> (interluding cast) A follower of Hitorimusha |
| Masks | <i>(nochi-shite)</i> <i>Shikami</i> . <i>(mae-tsura)</i> a mask for <i>tsura</i> , such as <i>Kōomote</i> |
| Costumes | <i>(mae-shite)</i> <i>shamon-bōshi</i> (a hood for high-class monks), <i>mizugoromo</i> , <i>kitsuke/atsuita</i> , white <i>ōkuchi</i> , <i>koshi-obi</i> , and Buddhist prayer beads <i>(nochi-shite)</i> a headband with color, long red wig, <i>awase-happi</i> (lined <i>happi</i> -style <i>kimono</i>), <i>kitsuke/atsuita</i> , <i>hangiri</i> (a type of <i>hakama</i>), <i>koshi-obi</i> , and a stick for beating <i>(tsura: Raikō)</i> black <i>kazaori-eboshi</i> (<i>eboshi</i> -style headdress), <i>chōken</i> , <i>kitsuke/atsuita</i> , white <i>ōkuchi</i> , <i>koshi-obi</i> , and a fan <i>(tsura: Kochō)</i> <i>kazura</i> , <i>kazura-obi</i> , <i>karaori</i> in <i>kinagashi</i> style, <i>kitsuke/surihaku</i> , and a fan <i>(mae-waki)</i> <i>samurai-eboshi</i> , <i>kake-hitatare</i> (tops of <i>hitatare</i> style <i>kimono</i> for warriors), <i>kitsuke/atsuita</i> , white <i>ōkuchi</i> , <i>koshi-obi</i> , a small sword, and a fan <i>(nochi-waki)</i> a white headband, <i>sobatsugi</i> , <i>kitsuke/atsuita</i> a white <i>ōkuchi</i> , <i>koshi-obi</i> , and a sword <i>(waki-tsura)</i> the same as <i>nochi-waki</i> <i>(tomo)</i> tops and bottoms of <i>suō</i> (unlined hemp <i>kimono</i> for warrior's daily wear), <i>kitsuke/noshime</i> without patterns, a small sword, a fan, and a regular sword |
| Number of scenes | two |
| Length | 1 hour |

土蜘蛛 (つちぐも)

あらすじ

病気で臥せる源頼光のもとへ、召使いの胡蝶が、処方してもらった薬を携えて参上します。ところが頼光の病は益々重くなっている様子です。

胡蝶が退出し、夜も更けた頃、頼光の病室に見知らぬ法師が現れ、病状はどうか、と尋ねます。不審に思った頼光が法師に名を聞くと、「わが背子が来べき宵なりささがにの」と『古今集』の歌を口ずさみつつ近付いてくるのです。よく見るとその姿は蜘蛛の化け物でした。あつという間もなく千筋の糸を繰り出し、頼光をかんじがらめにしようとするのを、頼光は、枕元にあった源家相伝の名刀、藤丸を抜き払い、斬りつけました。すると、法師はたちまち姿を消してしまいました。

騒ぎを聞きつけた頼光の侍臣独武者は、大勢の部下を従えて駆けつけます。頼光は事の次第を語り、名刀藤丸を「蜘蛛切」に改めると告げ、斬りつけはしたものの、一命をとるに至らなかった蜘蛛の化け物を成敗するよう、独武者に命じます。

独武者が土蜘蛛の血をたどっていくと、化け物の巣とおぼしき古塚が現れました。これを突き崩すと、その中から土蜘蛛の精が現れます。土蜘蛛は千筋の糸を投げかけて独武者たちをてこずらせますが、大勢で取り囲み、ついに土蜘蛛を退治します。

みどころ

源頼光は、平安時代中期の清和源氏の棟梁で、鬼退治で有名です。この、いわゆる頼光伝説を題材とする能には、「土蜘蛛」のほか「大江山」「羅生門」などがありますが、いずれも頼光自身ではなく、四天王【渡辺綱、坂田公時、碓井貞光、卜部季武】や独武者などの家来が活躍するのが特徴です。頼光伝説の源は、源氏に代々伝わった名剣についての語り物にあるようです。「土蜘蛛」の中でも「藤丸」を「蜘蛛切」に改名したというエピソードが語られています。

「土蜘蛛」のみどころは、シテが和紙でつくられた蜘蛛の糸を投げる場面でしょう。現在のように沢山の糸を投げる演出は、明治初期の金剛流家元、金剛唯一が工夫したものと言われています。白い蜘蛛の糸が放物線を描いて宙に浮く様子は、ショー的要素が強く、見た目にも華やかです。

分類 五番目、切能、働物
作者 不詳
題材 屋台本「平家物語」「剣の巻」
季節 夏または秋(7月)
場面 前場：京・源頼光の館。昼間から夜半にかけて
後場：都の近傍の古塚(京都北野東南とも、大和葛城山とも)。土蜘蛛の巣
脇座に一畳台(前場)、大小前に塚(後場)

登場人物 前シテ： 法師(直面)
後シテ： 土蜘蛛の精
前ツレ： 源頼光
前ツレ： 胡蝶
前ツレ： 頼光の侍臣
前ワキ： 頼光の侍臣(独武者 ひとりむしゃ)
後ワキ： 独武者
間狂言： 独武者の従者
ワキツレ： 廷臣

間狂言： 左大臣家の従者

面 後シテ： 鬘(しかみ)
前ツレ(胡蝶)：小面など連面

装束 前シテ： 沙門帽子(しゃもんぼうし)、水衣(みずごろも)、着付・厚板(あついた)、白大口(しろおおくち)、腰帯、数珠。
後シテ： 色鉢巻、赤頭(あかがしら)、袷法被(あわせはっぴ)、着付・厚板、半切(はんぎれ)、腰帯、打杖(うちづえ)
ツレ(頼光)： 黒風折烏帽子(くろかざおりえぼし)、長綱(ちようけん)、着付・厚板、白大口、腰帯、扇。
ツレ(胡蝶)： 鬘(かつら)、鬘帯(かつらおび)、唐織(からおり)着流、着付・摺箔(すりはく)、扇。
前ワキ： 侍烏帽子(さむらいえぼし)、掛直垂(かけひたたれ)、着付・厚板、白大口、腰帯、小刀(ちいさがたな)、扇。
後ワキ： 白鉢巻、法被、着付・厚板、白大口、腰帯、太刀(たち)。
ワキツレ： 白鉢巻、着付・厚板、白大口、腰帯、太刀(たち)。
トモ： 素袍上下(すおうかみしも)、着付・無地熨斗目(むじのしめ)、小刀、扇。太刀を持つ。

場数 二場
上演時間 1時間

土蜘蛛 (つちぐも) Tsuchigumo (Ground Spider) ©2014 the-noh.com

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