

狂言方の後見が数人で鐘の作り物を幕から舞台中央に運び出し、綱を天井中央の滑車にかけ、シテ方の鐘後見が鐘を天井に釣り上げる。

道成寺の住職が従僧や寺男達を従えて登場する。住職は寺男に、鐘の供養をするにあたり、女人禁制を守るよう、固く言いわたす。

〔名ノリ笛〕

笛の演奏で住職・従僧・寺男が登場。

住職 私は紀州道成寺の住職でございます。さて、この寺は、ある事情があつて、永い間、撞き鐘が絶えておりましたが、この度、鐘を再興し、新たに鑄させました。今日は吉日なので、鐘の供養を致そうと存じます。

住職 これ、寺男よ。

寺男 御前におります。

### 1. The Head Priest of the Dōjō-ji Temple Enters, and His Dialogue with Servant

Several members of *kōken* for *kyogen-kata* bring the *tsukurimono*, the hanging bell, out from behind the curtain and place it at the center of the stage. They hang the rope connected to the bell in the pulley on the ceiling. *Kane-kōken* from *Shite-kata* pulls the rope to lift the bell up to the ceiling.

The head priest of the Dōjō-ji Temple (*Waki*) enters the stage, followed by a follower priest (*Waki-tsure*) and a servant (*Ai-kyogen*). He strictly warns the servant that no woman should be allowed at the rite for the bell.

[*nanori-bue*]

The head priest, the follower priest, and the servant quietly enter the stage with solo performance of Japanese flute.

Head Priest

I am the head priest of the Dōjō-ji Temple in Kishū region. This temple has not had a hanging bell for a long time for a particular reason. However, a new bell is finally cast. Since today is a lucky day, we would like to hold a Buddhist rite for the new bell.

Head Priest

Servant, where are you?

Servant At your command, my master.

Head Priest

Is the new hanging bell lifted up to the bell tower?

Servant

Yes, it is already situated in the bell tower, master.

Head Priest

We are going to hold the rite for the new bell today. For a certain reason, no woman is permitted at the rite. Pay close attention not to allow a woman into the temple.

Servant

Certainly, master.

## 2. *Shirabyōshi* Enters

*Shirabyōshi* (*Mae-shite*) enters the stage. She is in a hurry to observe the rite for the bell carried out at the Dōjō-ji Temple.

[*narai-no-shidai*]

a kind of entrance music, [*shidai*] which does not get the rhythm; however, this type of *shidai* is considered especially important and treated with great care.

*Shirabyōshi*

My sin would have to disappear. My sin must disappear. I would go to observe the holy rite for the hanging bell.

住職

鐘は、鐘楼に上げたのか。

寺男

はい、鐘楼にあげてございます。ご覧ください。

住職

今日は、これから、鐘のつき始めにあたって供養の法会を行うが、少々事情があったりして、一人も女性を入れないよう、くれぐれも心してかかるように。

寺男

かしこまりました。

## 二 白拍子の登場

白拍子が登場。道成寺の鐘の供養に立ち合おうと道を急ぐ。

〔習ノ次第〕

リズムに乗らない登場楽。特別の曲で演奏される。

白拍子

今日まで様々な仏の戒めを破ってきた私の罪も消えるに違いない。鐘の供養に参ろう。

私は紀伊の国のはずれに住む白拍子でございます。道成寺というお寺で鐘の供養が

*Shirabyōshi*

The person before you is a *shirabyōshi*, who dwells at the edge of the Province of Kii. Since I overheard that the Dōjō-ji Temple will perform the Buddhist rite for their new hanging bell, I would like to visit the temple for it.

*Shirabyōshi*

When the moon has almost set, when the tide has almost ebbed, I had passed Komatsubara hazed by the mist from the ocean. As my heart hastens, I could reach the Dōjō-ji Temple before sunset. I arrived the Dōjō-ji Temple.

*Shirabyōshi*

As I was hurried, I have already arrived at the temple in Hidaka. I shall now go and observe the rite for the bell.

### 3. Dialogue between *Shirabyōshi* and the Servant

*Shirabyōshi* asks to observe the rite for the bell, yet first the request is denied by the servant, who explains to her that no woman is permitted at the rite. However, the servant lets her into the temple at the end as she begs to offer a dance for the rite. She then starts to dance.

*Shirabyōshi*

I am a *Shirabyōshi* living near this country. I would like to offer a dance for the rite for the hanging bell. Please permit me to observe the rite.

(The servant asks his senior monk, the follower priest, whether he can let the *Shirabyōshi* in the precincts of the temple. Although the follower priest forbids him from doing so, the servant decides to let her in on his own discretion.)

あると聞き、参詣したいと思います。

まだ空に残る昼の月はまもなく沈んで、満潮を迎えようとしている。そんな折に、潮煙に霞む小松原を過ぎて、早く着きたいという気持ちがあつたからか、日暮れ前のまだ日の高いうちに、日高の道成寺に着いた。

急ぎましたので、もう日高の寺に到着いたしました。さっそく鐘供養を拝ませてくださいませしよう。

### 三 白拍子と寺男の会話

鐘の供養をしたいと懇願する白拍子は、女人禁制ゆえに、はじめ寺男に断られるが、舞を奉納したいと懇願の末に入れてもらい、舞いを始める。

白拍子 私は、この国のごく近くに住んでいる白拍子でございます。鐘のご供養にほんの少しばかり舞を奉納したいと思っております。ご供養を拝ませてくださいませよう。  
ます。

〔寺男は従僧に相談して禁じられるが、一存で白拍子の中に入れることにする〕

*Shirabyōshi*

What a pleasure! Let me dance now.

[*monogi-ashirai*]

With slow music performed by a Japanese flute, small and large hand drums, *Shite* has seat at *kōken-za*, showing his back to the audience, and wears an *eboshi* headdress. *Shite* stands up and goes to the gangway bridge.

[*ashirai*]

Although *Shite* contemplates the bell from the gangway bridge, when the music for [*monogi-ashirai*] ends and lively music performed only by large hand drum suddenly starts, he or she quickly enters the stage with the music.

*Shirabyōshi*

I would like to borrow the *eboshi* of a noble person over there.  
Even before finishing her words, she starts dancing.

Surrounded by the cherry flower, Surrounded by the cherry flower, green of pines stands out among the flowers. In the fullest spring view, day is drawing to an end with evening glow. Sunset bell echoes in the glow.

#### 4. Dance by *Shirabyōshi*

*Shirabyōshi* performs fast and dynamic dance after *ranbyōshi*.

白拍子 ああ、嬉しい。それでは舞いましょう。

〔物着（ものぎ）アシライ〕

笛・小鼓・大鼓によるゆったりとした演奏の中、シテは後見座に後ろ向きに座り、烏帽子を被る。立ち上がり、橋掛りへ行く。

〔アシライ〕

〔物着アシライ〕の演奏が終り、大鼓のみの激しい演奏に急変するや、シテはそれに合わせて舞台に入る。

白拍子 あそこにおられる宮人の烏帽子を暫しお借りします、と言うや、早くも足で拍子を

踏み始めた。

辺りは桜の外には松の緑が見えるばかり。そんな春の景色も次第に暮れて、日暮れの入相の鐘が響いている。

#### 四 白拍子の舞

白拍子は、乱拍子につづき速く激しく舞う。

[ranbyōshi]

A small hand drum plays peculiar performance alone. Sharp, spirited calls and strikes of the drum after long pauses are repeated alternately. The length of the pauses becomes shorter and shorter. *Shite* lifts and pulls back his heels and toes and takes strong steps with the music.

*Shirabyōshi*

Lord Tachibana no Michinari received an order from an emperor and built a temple at this place for the first time. Because the temple was built by Michinari (the Chinese characters are also pronounced Dōjō), it was named Dōjō-ji Temple.

Reciters To a temple in the mountain,

[kyū no mai]

Quite fast dance accompanied by the music of a Japanese flute, small and large hand drums.

*Shirabyōshi*

Coming at the dusk in spring,

Reciters the bell tells you the sunset, and the cherry blossom falls quietly with the ring. The cherry blossom falls. The flower falls. The flower falls.

### 5. *Shirabyōshi* Jumps in under the Bell

Dancing wildly, *shirabyōshi* approaches the hanging bell while the servant takes a nap. Taking the chance, she jumps inside the bell and it drops over her.

〔乱拍子〕

小鼓が、単独で特殊な演奏をする。激しい気迫の籠もったかけ声と、長い間をおいて打つ音が、交互に繰り返されるが、徐々にテンポは速くなる。シテはそれに合わせて足先やかかとを上げたり、引いたり、強く足拍子を踏んだりする。

白拍子

道成卿が天皇の勅命を受け、ここに初めて寺院が建った。きのみちなり紀道成が指図してこくりゅう建立した寺であるから、道成寺と名付けられたとか。

地 山寺の

〔急ノ舞〕

笛・小鼓・大鼓で演奏される非常に速い舞。

白拍子

春の夕暮れに來てみると、

地 日の入りを告げる鐘の音に誘われるように花が散っている。花が散っている。花が散っている。

散っている。

### 五 白拍子の鐘入り

白拍子は激しく舞いながら、寺男が眠っている隙を見て、鐘の中に飛び込み、鐘を落として

*Shirabyōshi*

While dancing, hanging bells in temples are

Reciters tolled here and there. The moon sets and birds sing. Frost covers the sky like snow. The tide will soon start to ebb. From the temple in Hidaka (Dōjō-ji Temple), you can see the lights of fishing boats which have departed from a village at the mouth of the Hidaka-gawa River. The light looks melancholic. Since the people in the temple are asleep, shirabyōshi thinks it is a great chance for her. While she pretends to keep dancing, she approaches the hanging bell and tries to toll it. Yet, she remembers her reproach to the bell, so holds the crown of the bell, jumps up, and then pulls herself under the bell. She finally hides inside the hanging bell.

[Interlude]

#### 6. Servant and Others Report to the Head Priest, and Head Priest Reveals a Story

As they were surprised at the sound that the bell dropped, the servant and the other people in the temple are wakened and rush to report the fact to the head priest. The head priest (*Waki*) reprimands the servant and starts to reveal the reason why he prohibited a woman from observing the rite.

Head Priest This is an inexcusable situation. Since I was afraid of such a disaster, I forbade the servant from letting a woman in for the rite. The unacceptable event however occurred.

しまう。

白拍子 そうこうするうちに、あちらこちらの寺の鐘が

地 撞かれるうちに、月は西に沈み鳥が鳴き、霜は雪のように天を覆い、満ち潮は程な

く引き潮に変わってゆく。日高の寺〔道成寺〕から見える入江の村の漁り火は、人々の眠りを誘い、寺の人々が眠ってしまったのをよい機会と、白拍子は舞い続ける様に装って、鐘を狙って近づき、撞こうとする。思えばこの鐘に恨みがあるのだと、竜頭に手を掛け、飛び上がったかを見ると、鐘をかぶり、そのまま見えなくなってしまう。

(中入り)

#### 六 寺男達から住職への報告と住職からの物語

鐘が落ち、寺男達は目を覚まし、慌てて住職に報告に行く。住職は寺男を叱責し、従僧に女人禁制の理由を語り始める。

住職 ことばにならないほど不都合な出来事だ。このようなことになることもあろうかと、

女人禁制を言い置いたのに、大変な不祥事が起きてしまった。

Head Priest

Now everyone, come closer to hear me please.  
Do you know the reason why I ordered you not to allow any woman to observe this rite for the bell?

Follower Priest

No, we don't.

Head Priest

Then, let me tell you the reason.

Following Priest

Please tell us the story.

Head Priest

Once upon a time, in this land, there was a lord of the manor in Manago. He had a daughter. His place was a designated inn for a chief of mountain priests who visited the sacred shrine of Kumano from Ōshū annually, so he and his family welcomed the mountain priest every year. One day, because the lord loved his young daughter very much, he teased her and joked that the mountain priest over there must be her future husband. The daughter however took the story seriously in her childish mind as she grew up.

After years, when the mountain priest visited the lord's house in Manago, the daughter came to the mountain priest's room at night after people fell asleep and told him, "How long are you going to leave me alone? Please come marry me soon." With her sudden request, the mountain priest was astonished. He anyways managed to soothe her and ran away from the inn during the dark night, and came to this Dōjō-ji Temple.

住職

さあ、皆こちらへおいでなさい。

従僧

いえ、存じません。

住職

ならばその訳を語って聞かせよう。

従僧

どうぞ、お聞かせください。

住職

昔この地に、真砂まなごの荘司しょうじという者がおり、一人の娘がいた。荘司のところは奥州から熊野へ年詣でする山伏が定宿と決めて、いつも来ていた。ある日、荘司は、幼い娘を可愛がるあまりに、「あの山伏こそ、おまえの将来の夫になる人だ」と戯言を言ったのだが、娘は幼心にその話を本気にしながら、年月を送っていた。

ある年、その山伏が荘司の家を訪れたとき、かの娘は、夜更けて人々が寝静まったころに、「いつまで私を放っておくのですか、はやく妻にしてください。」と言ったので、山伏は非常に驚き、いったん場を収めると、夜の闇に紛れて、この道成寺に逃げ込んできた。「どうか、かくまってくれ」と熱心に頼むが、寺には適当な場所もなく、撞き鐘を下ろしてその中にかくまったのである。

Although he asked Dōjō-ji Temple to shelter him, there was no suitable room for him. After thorough consideration, the people of Dōjō-ji Temple took the hanging bell off from the bell tower and let him in the bell.

For her part, the daughter made up her mind not to let him escape and she ran after the mountain priest. However, since the water level of the Hidaka-gawa River was high, she could not cross the river. Although she first ran up and down the river bank, her excessive attachment toward the man finally transformed her into a poisonous snake. The snake easily crossed the river and arrived at this temple. Yet, the snake could not find the mountain priest after searching all over the temple. Then, the snake felt suspicious of the bell on the ground. The snake held the crown of the bell between its teeth, coiled around the bell seven times, and blew fire to it. When the snake hit the bell with its tail, the bell instantly melted down. The mountain priest disappeared with the bell together. What a horrible story!

Following Monk

We cannot find any words for it. How horrible the story is!

Head Priest

The resentment of the woman still remains and has become a barrier for the bell. We practice the Buddhism training for such a case. Let us pray hard and lift the bell to the bell tower once again.

Following Monk

Certainly. Pray now.

### 7. Prayer of Monks

The head priest begins praying with the other monks.

住職は従僧達とともに、祈禱を始める。不動明王や五大尊王を次々に呼び出し、一心不乱に祈ると、鐘は動き出す。鐘は何もしないのに響き、激しく揺れ、しまいに鐘楼に戻ってしまう。すると蛇体に変身した女が、鐘の下

### 七 僧達の祈禱

従僧 ごもつともなことです。そういたしましたしょう。

住職 その女の執念が残っていて、この鐘の妨げになつているのでしょう。私たちが修行を積んで成就した力は、こんな時のためにこそあるのですから、一生懸命にお祈りし、この鐘をもう一度鐘楼へ上げましょう。

従僧 言葉ありません。こんなにも恐ろしい物語があつたものですね。

一方、娘は山伏を逃してなるものかと追いかけてきたが、日高川の水かさがとんでもなく増して渡ることが出来なかつた。しばらく川上や川下を走り回るうちに、とうとう男への執心から毒蛇の姿となり、川を易々と渡り、この寺へやって来た。寺中をそこかしこ探し回り、ふと、鐘が下りているのを不審に思つて、竜頭をくわえて鐘を七廻り取り巻き、炎を吹きかけ尾で鐘を叩くと、鐘はたちまち溶け、山伏も消えてしまった。なんとも恐ろしい話である。



He invokes Acala and other members of the five great fierce deities and prays to them with singleness of mind. Then the bell starts to move and soon to ring without being tolled. The bell shakes hard without being pulled and eventually returns to the bell tower where it was. Then the woman transformed into the snake appears from under the bell where she is coiled.

[notto]

While *Waki* and *Waki-tsura* hold Buddhist beads, the small hand drum first begins to play hard *notto* music, soon joined by the large hand drum. This is the prelude to show the magical atmosphere of the coming prayer. Soon, *Waki* and other performers start to pray.

Head Priest

Even when the water of the Hidaka-gawa River runs back and the river dries up, even when all the sands disappear from the bank, our holy power will never run out.

Following Monk

Everyone calls together,

Head Priest

Trailokyavijaya (Gōzanze-myōō) in the east,

Following Monk

Kundali (Gundari-yasha- myōō) in the south,

Head Priest

Yamantaka (Daiitoku-myōō) in the west,

Following Monk

Vajrayaksa (Kongō-yasha myōō) in the north,

Head Priest

Acala (Dainichi-Daishō-Fudō- myōō) in the center,

にうづくまっつて姿を現す。

〔ノット〕

ワキ・ワキツレが数珠を手にすると、小鼓が激しい勢いで「ノット」を演奏し始め、続いて大鼓が加わる。祈祷の呪術的な雰囲気表現する前奏部である。

住職 水が逆流し日高川が干上がり、河原から真砂が無くなったとしても、我々の法力が尽きることはあるはずがない。

従僧 皆一同に声を上げ、

住職 東方に降三世明王

従僧 南方に軍荼利夜叉明王

住職 西方に大威徳明王

従僧 北方に金剛夜叉明王

住職 中央に大日大聖不動明王

## Head Priest and Following Monk

Whether the bell can move or not, look at the holy power of Acala!

*Namakusamandabasarada, sendamakaroshana, sowayaunta-ratakanman!*

One who listens to my preaching will acquire the wisdom of Buddha, and the one who understands my heart will immediately be enlightened and become Buddha.

As we pray for the woman in the snake to be enlightened and become Buddha,

## Head Priest

How can she leave her grudge?  
See, the hanging bell

Reciters Look, the hanging bell starts to move. Pray harder and harder. Pull the rope, pull the rope.

Chant mystic syllables of the Senju-Kannon (Bodhisattva with One Thousand Arms) and the verse for salvation by the mercy of Acala, and make smoke just like the flame of Acala. We will pray devotedly.

The more we pray, the more the bell sings without a toll and dances without a pull. Then finally, the bell is pulled up to the bell tower by the holy power of the Buddhist monks. Look inside! The snake appears now.

住職 從僧 鐘が動くか動かぬか、不動明王の威力を見よ。

ナマクサマンダ、センダマカロシヤナ、ソワヤウンタラタカンマン、

聴我説者得大知恵、知我身者即身成仏

〔我が説を聴くものは仏の知恵を会得し、我が心を知る者はその身のまま成仏する〕

と、今の蛇体のままの即身成仏を祈るのだから、

住職 何の恨みがあるものか。

それ、撞き鐘が、

地 鐘が動くぞ。ただ祈れ、引き綱を引け。

千手観音の陀羅尼、不動明王の慈救の偈を唱え、不動明王の火焰のように、黒煙を立てて、ただただ祈ろう。

祈るほどに、撞いてもいない鐘が響き、引きもしない鐘が、躍り出す。そしてついに、行者の法力によって、鐘は鐘楼に引き上げられた。すると見よ、蛇が姿を現した。

### 8. Battle between the Female Ogre and the Monks

A female ogre appears from under the bell intending to chase the monks away and attacking them. The monks invoke the five great dragons to overwhelm the snaked ogre by prayer. A fierce battle rages.

[prayer]

Performed by a Japanese flute, small and large hand drums, and a drum. This music is structured in four notes of *hayashi* and characterized by its lively performance with the drum beating *inoriji*.

Reciters    Respectfully ask the blue dragon, the sanctitude, in the east.  
                  Respectfully ask the white dragon, the white emperor, in the west.  
                  Respectfully ask the yellow dragon, the yellow emperor, in the center.

We respectfully ask all the crown dragons in the world. Please give us your mercy and accept our prayers. Please grant no place for the monstrous snake to live on this earth.

As the monks pray, the female ogre is beaten by the prayer and finally falls down. However, she immediately stands up and blows her breath upon the bell. Her breath turns out to be a fire, which burns the snake herself. The female ogre finally cannot bear the agony and jumps into the deep of the Hidaka-gawa River. The monks are satisfied with their work and return to their own quarters.

## 八 鬼女と僧達の闘い

鐘から姿を現した鬼女は、僧達を追い払おうと襲いかかる。僧達は蛇体を祈り伏せようと五大龍王を勧請し、激しく闘う。

〔祈り〕

笛・小鼓・大鼓・太鼓により演奏。太鼓が「祈り地」を打ち、それに合わせた勢いのよい激しい演奏に特色がある。

地            謹んで願ひ奉る東方の青龍清浄、謹んで願ひ奉る西方の白帝白龍、謹んで願ひ奉る

中央の黄帝黄龍、全世界のあらゆる龍王達に謹んで願ひ奉る。どうか、憐れみをも

つて願ひを聞き入れ給え。大蛇の居場所など無いようにし給え。そのように行者が

祈れば、鬼女は祈り伏せられ、ついにかつぽと転んだが、すぐ起きあがり、鐘に向

かって息を吐く。するとその息は猛火となって蛇体自身を焼いてしまう。鬼女は、

その苦しみに耐えかねて日高川の深淵に飛び込んでいった。

そこで僧たちは、望みはかなったと、それぞれの僧坊へと帰っていった。

## Dōjō-ji (Dōjō-ji Temple)

### Synopsis

On a glorious spring day at Dōjō-ji Temple in the Province of Kii, it has been determined that a Buddhist rite for the hanging of a renewed bell will be performed. The head priest of the temple orders the other monks not to allow a woman in for the rite for some particular reason. However, one *shirabyōshi* (a female dancer who wears a male costume) appears to ask the servant of the temple to allow her to perform a dance for the rite and manages to enter the place where the rite will be held.

The woman steps to a peculiar beat and approaches the hanging bell while dancing. She finally lowers the bell and hides in it.

After hearing the news, the head priest of the Dōjō-ji Temple begins telling a horrible story about the temple. Long time ago, the daughter of the lord of the manor in Manago assumed that she had been betrayed by a certain mountain priest who visited her house every year. She transformed herself into a poisonous snake, chased the priest to the ground, and finally destroyed him as he hid under the bell at Dōjō-ji Temple, by blowing flames of resentment on the bell.

The monks understand that the woman still has her heart set on the man and they pray with all their sacred power and become successful in pulling the hanging bell up. Then, the woman transformed into a monstrous snake appears from inside. After a furious battle, the poisonous snake burns herself with her own flames, which is supposed to burn the bell, and disappears into the deep bed of the Hidaka-gawa River.

### Highlight

Dōjō-ji is one of the representative works of noh dramas.

One of the highlights of this drama is *ranbyōshi*, which is performed only by the Shite and a small-drum player for about fifteen minutes. This is a quite difficult part because the two players mark the timing of their performance only by breathing. In this scene, the small hand drum player draws up facing the Shite to create a world keenly focusing on the performance of one other. Besides, this drama is full of special and gorgeous music. The music creates the distinctive attraction of Dōjō-ji.

The climax of this drama is the scene where the *Shite* jumps underneath the falling bell. This is a quite dangerous performance. *Shite* can be injured or even killed if he fails in the timing because the bell is so heavy. *Kane-kōken*, who releases the rope holding the bell, is the second most important roll in this drama after *Shite* and thereby performed by a skillful, experienced performer.

*Shite* changes his costume and mask for *nochiba* in the bell by himself. Dōjō-ji is the only existing noh drama, which lets *Shite* change his costume alone without the support of *kōken*. *Shite* also has to be in charge of some stage effects while he is in the bell, such as to shake the bell in accordance with *jiutai* and ring *nyōbachi* (a kind of gong).

Since Dōjō-ji is a story related to the hanging bell of the temple, we might say that the bell plays the main role of the drama; the bell is hung by *Kane-kōken* first, then *Shite* enters the dropping bell in the middle of the drama, and finally the bell is pulled back to the bell tower. Generally, noh dramas use the space on the stage horizontally. It is therefore suitable to say that this drama embodies the new challenge of noh since the author directed his attention to the vertical use of space.

Category	the fourth category noh, <i>shūnenmono</i>	
Author	Kanze Kojirō Nobumitsu	
Subject	"Nihon Hokke Genki," "Dōjō-ji Ekotoba," etc.	
Season	Spring (March)	
Scenes	<i>Maeba</i>	In the precinct of Dōjō-ji in the Province of Kii from dusk to the night of the day when the rite for the hanging bell is performed.
	<i>Nochiba</i>	Midnight on the same day at the same place
<i>Tsukurimono</i>	a hanging bell	
Characters	<i>Mae-shite</i> (first half lead part)	<i>shirabyōshi</i>
	<i>Nochi-shite</i> (first half lead part)	a female ogre (poisonous snake)
	<i>Waki</i> (supporting cast)	the head priest of the Dōjō-ji Temple
	<i>Waki-tsure</i> (the companion of <i>Waki</i> )	a follower priest
	<i>Ai</i> (interluding cast)	a servant of the Dōjō-ji Temple
Masks	<i>Mae-shite</i>	<i>Ōmionna, Wakaonna, Fukai, Shiro-shakumi</i>
	<i>Nochi-shite</i>	<i>Han'nya, Shinja</i>
Costumes	<i>Mae-shite</i>	<i>naga-kazura</i> (a wig longer than a regular wig), <i>kazura-obi</i> (belt for <i>kazura</i> with scale pattern), <i>tsuba-motoyui</i> (a hair style), <i>karaori</i> (a gorgeous <i>kimono</i> for a lady) in <i>tsuboori</i> -style, <i>kitsuke / surihaku</i> (a kind of <i>kimono</i> with gold or silver foils with white scale pattern), <i>koshimaki / nuimon</i> (black), <i>koshiobi</i> (belt with scale pattern), and <i>oni-ōgi</i> (a fan for ogre). Wearing <i>maeori-eboshi</i> ( <i>eboshi</i> -style headdress wore by female entertainers) at the time of <i>monogi</i> .
	<i>Nochi-shite</i>	taking the <i>karaori</i> off and wrapping it around the waist. Holding a beating stick.
	<i>Waki</i>	<i>kindan-sumibōshi</i> (monk's regular cowl in gold), purple <i>mizugoromo</i> (a type of knee-length <i>kimono</i> ), <i>kitsuke / shiro-atsuita, shiro-ōkuchi, shiro-koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Waki-tsure</i>	<i>sumibōshi</i> , brown <i>mizugoromo, kitsuke / muji-noshime</i> ( <i>noshime</i> style <i>kimono</i> without patterns), white <i>ōkuchi, koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Ai</i>	<i>nōriki-zukin</i> (a hood for servants of temples), <i>yore-mizugoromo, kitsuke / noshime</i> with no pattern, <i>kukuri-hakama</i> ( <i>hakama</i> with drawing strings at the bottom), a pair of gaiters, and a fan.
Number of scenes	two	
Length	About 2 hours	

## 道成寺（どうじょうじ）

### あらすじ

紀伊の国、道成寺では、春爛漫のある日、再興した釣り鐘の供養が行われることになりました。住職は、訳あって女性が来ても絶対に入れてはならぬ、とお触れを出しますが、一人の白拍子の女が供養の舞を舞わせてほしいと寺男（能力）に頼み込み、供養の場に入り込みます。

女は独特の拍子を踏み、舞いながら鐘に近づき、ついに鐘を落としてその中に入ってしまった。

この次第を聞いた住職は、道成寺にまつわる恐ろしい物語を語り始めます。それは、昔、真砂の莊司の娘が、毎年訪れていた山伏に裏切られたと思ひ込み、毒蛇となって、道成寺の鐘に隠れた男を、恨みの炎で鐘もろとも焼き殺してしまったというものでした。

女の執念が未だにあることを知った僧達は、祈祷し、鐘を引き上げることが出来ましたが、鐘の中からは蛇体に変身した女が現れます。争いの末、毒蛇は鐘を焼くはずが、その炎でわが身を焼き、日高川の底深く姿を消していくのでした。

### みどころ

道成寺は、能のなかでも大曲のひとつです。

この曲の見せ場のひとつである乱拍子は、シテと小鼓で演じられ、15分ほども両者の息使いだけで間を合わせ、続けていく難所です。この場では、小鼓はシテに向かい合うように座り直し、集中した世界を創っていきます。他に、特殊で華やかな囃子の手も多く、道成寺ならではの見せ場がたくさんあります。

最大の山場ともいえる鐘入りは、落ちてくる鐘に、シテが飛び込む大変危険な演技です。鐘はとても重く、タイミングが合わないと、大きなケガを負い、死に至るような危険もはらんでいます。鐘入りで鐘の綱を手放す「鐘後見」は、シテに次いで重い役割といえ、力量のあるベテランが務めることになっています。

後場への面・装束の付け替えは、シテが鐘の中で、たったひとりで行います。後見なく、ひとりで装束替えを行うものは、現存する曲では道成寺ただひとつです。そのほか、シテは、鐘の中で、地謡に合わせて鐘を揺らす、鏡鉦を鳴らすといった特殊効果を務めなければなりません。

「道成寺」は、鐘にまつわる物語であり、始め鐘後見によって鐘が吊り上げられ、曲中、鐘入りがあり、また鐘楼へ戻るといった具合に、ある意味、鐘が主役を担っています。一般に、舞台を水平に使う能の中で、「道成寺」は、空間の垂直性に目を向けた、新たな試みともいえるのです。

作者 観世小次郎信光  
題材 「日本法華験記」、「道成寺絵詞」など  
季節 春（3月）  
場面 前場紀伊・道成寺の境内。鐘供養が行われる日の夕暮れから夜後場同所、同日の夜半

作り物 鐘

登場人物 前シテ 白拍子  
後シテ 鬼女（蛇体）  
ワキ 道成寺の住職  
ワキツレ 従僧  
アイ 寺男（能力）

面 前シテ 近江女、または若女、深井、白曲見  
後シテ 般若、真蛇

装束 前シテ 長髪（ながかざら）、鬘帯（鱗）、翼元結（つばもとゆい）、唐織壱折、着付・摺箔[白地鱗]、腰巻・縫紋[黒地]、腰帯[鱗]、鬼扇（おにおうぎ）。物着で前折烏帽子（まえおりえぼし）。  
後シテ 前で壱折にした唐織を脱いで腰に巻く。打杖。  
ワキ 金緞角帽子（きんだんすみぼうし）、紫水衣（むらさきみずごろも）、着付・白厚板、白大口、白腰帯、数珠、扇。  
ワキツレ 角帽子、茶水衣（ちやみずごろも）、着付・無地熨斗目、白大口、腰帯、数珠、扇。  
アイ 能力頭巾、縷水衣（よれみずごろも）、着付・無地熨斗目、括袴（くくりはかま）、脚絆（きゃはん）、扇。

場数 二場  
上演時間 約2時間

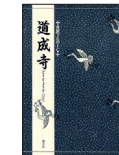
道成寺（どうじょうじ） *Dōjō-ji (Dōjō-ji Temple)* ©2014 the-noh.com

発行：2014年2月8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

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『日本古典文学大系 41 謡曲集 下』横道万里雄・表章 校注 岩波書店  
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『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