

### 1. The Group of Ajari Yūkei Who Travels for Buddhist Training

A *Tsukurimono* of the hut with bush clovers (*shibaya*) covered by a piece of cloth is placed at the central rear of the stage. Yūkei and his companions appear in front of the hut.

Yūkei and Accompanying Priest

Our traveling attire is what mountain priests wear for their ascetic training. As we travel in this attire, our sleeves grow wet with dew and lose their crispness. (This shows the hardships of our journey.)

Yūkei The man before you is Yūkei, a Buddhist monk of Tōkōbō in Nachi, of the *ajari* rank.

Accompanying Priest

The primary training for the *yamabushi*, a mountain priest, is to venture out and devote himself to a pilgrimage to ask for alms.

Yūkei It is expected that every *yamabushi* in holy Kumano should make a pilgrimage as a tradition of those who belong to the Buddhist priesthood.

So, this Yūkei holds a certain hope in mind, and determined to travel for ascetic practices in the provinces and departed the head temple in Nachi.

Accompanying Priest

I left the head temple in Nachi.

黒塚 / 安達原

一 回国修行の旅をする阿闍梨祐慶一行

舞台中央後方に、布に覆われた萩小屋（柴屋）の作り物が置かれ、その前に祐慶の一行が現れる。

祐慶と従僧

旅の衣は篠懸の衣、篠懸の衣を着て旅をすれば、露に袖は濡れ、しおれるほどである（それほど辛い）。

祐慶

この私は、那智の東光坊の阿闍梨、祐慶と申す者である。

従僧

そもそも山伏というものは、身を捨て、托鉢行脚することが修行の本分だ。

祐慶

熊野山伏が巡礼し諸国修行を志すのは、仏門に身を置く者として当然の習わしである。

さて、この祐慶は、心に願を立てることがあって、諸国行脚の修行の旅に出かけようと、那智の本山を立て、

従僧

那智の本山を立て、

## Yūkei and Accompanying Priest

We walked on rough roads and came far along the coast by the Kishū Road. We have passed Cape Shiono-misaki and Nishiki-no-hama Coast. Along this continuous hard journey, even our clothing has worn out. After traveling for days, we finally arrived at Adachigahara in the far northern provinces, of which we had heard. We arrived at Adachigahara.

Yūkei As we hurried, we have already arrived at Adachigahara in the far northern provinces. But how terrible! The sun has already set. We cannot find any village nearby. Oh, there is a light flickering over there. Let us go and ask for lodging for the night.

## 2. Yūkei's Group Asks a Woman Living in the Hut for Lodging

A woman who seems to be in her middle years dwells in the hut. She recites a lament for her empty and painful life. Yūkei and his companions approach the hut and ask for lodging. Although the woman first hesitates to accept their request, she invites them in, responding to Yūkei's earnest request.

Woman There is nothing sadder than one who has a desolate life. I am so weary of such a bitter life. I've had far too much of it. Autumn has come. The autumn wind at dawn pierces me and never eases my grief. Yesterday too ended in emptiness, and I feel the energy of life only when I doze in the night. How ephemeral my life is!

Yūkei Would you please allow us inside your house?

祐慶と従僧

道を分け、その先の紀州路沿いの海岸、潮岬の浦を過ぎ、錦の浜を通って行くと、その折々は旅の衣もしおれるほど苦しい道のりが続く。そうして何日もかかり、ようやく噂に聞く、陸奥の安達が原に着いた、安達が原に着いた。

祐慶

道を急いできましたので、もう陸奥の安達原あだちがはらに着きました。ああ、困ったことに日が暮れてしまいました。この辺りには、人里もないようです。向こうに火の光が見えますので、立ち寄って宿を借りることにしましょう。

## 二 祐慶一行、庵の女に宿を請う

小屋には、中年と思しい女が住んでいた。女は虚しく辛い、自らの人生を嘆いている。祐慶、従僧は小屋へ寄り、宿を求めるが、女は躊躇する。祐慶らのたつての願いに、庵の中に招き入れる。

女 まつたく、わびしい暮らしを送る身ほど、悲しいものはない。こんな辛い暮らしは飽き飽きで、もううんざり。季節も秋となり、夜明けの風は身にしてみても、心の慰むこともない。昨日も空しく暮れを迎え、ただまどろむ夜半のみに、いきいきとした生命いのちを感じる。ああ、何と頼りない人生だろう。

祐慶

どうか、この家のなかにご案内いただけませんか。

Woman May I ask who you are?

The following phrases are used by some schools.

Yūkei We are a group of monks traveling around the provinces for ascetic Buddhist training. Could you kindly grant us a place to stay for one night?

Woman This is too humble a house to offer someone to stay in. I cannot provide you with a night's lodging.

Yūkei Mistress of this house, please listen. We have come to this far northern province for the first time, but the sun has set in Adachigahara and we have nowhere at all to stay and sleep tonight. Please take mercy on us. Let us stay for one night.

Woman This is a remote house in the wilderness. Winds violently rustle the pine trees. The moon shines into the house from the cracks in the roof. How can I invite you to such a house to stay for the night?

(This is a remote hut in a wilderness. Winds rustling the pine trees go through this hut made of brushwood. How can I ask you to stay in such a place?)

Yūkei Although we are travelers who rest our heads on the grass instead of on a pillow, we hope to gain lodging where we may sleep for just one night. Please, give us a place to stay tonight.

Woman This is a place that even the house owner, who is used to the surroundings, thinks horrible...

女 どなたでしよう。

\*以下、  
内の台詞は、流儀によって異なる場合を示す。

祐慶 当方は、諸国行脚の修行の者です。一夜の宿をお貸しください。

女 あまりにもみすばらしいところですから、お宿はお貸しいたしませんよ。

祐慶 家の主の方、どうかお聞きください。私たちは初めて陸奥へやって来たのですが、この安達原で夕暮れを迎え、他に宿を借りるあてもないのです。私たちが憐れんで、一夜の宿をお貸しください。

女 ここは人里離れた野中の一軒家で、松風が激しく吹き荒れ、屋根の隙間からは月の光が差し込むようなところです。こんなところに、どうしてお泊めできましようか。

(ここは人里離れた野中の一軒家で、松風も寒く吹き渡る柴作りの庵です。どうしてお泊めできましようか。)

祐慶 たとえ草を枕に野宿するようなものであっても、今宵、一晩だけでも宿をお借りして、眠りにつきたいのです。どうか宿をお貸しください。

女 住み慣れた私ですら、嫌なところだと感じるこの庵に、

Yūkei Could you please manage to let us stay... For those pleading monks, the brushwood door is once...

Woman shut. However, upon reconsideration, it seems that you are in difficult circumstances.

#### Group Reciters

In that case, please come in. She opens the door. They put out a mat of weeds. They have put out a mat of weeds and are preparing to sleep on that night. How pitiful. They forcibly secured their accommodation, but their sleeves will grow completely wet with dew. They sleep in close, shabby quarters. How hard the bed on a journey is. How hard the bed on a journey is.

### 3. Yūkei Sets Eyes on an Unfamiliar Device

Yūkei sets his eyes on a spinning wheel and asks the woman to show them how to spin thread. The woman sits down in front of the wheel and spins thread.

Yūkei I truly appreciate your kindness in giving us lodging tonight. By the way, there is something unfamiliar to me over there. May I ask you what it is?

Woman Yes, it is a spinning wheel, which is used by humble women like myself.

Yūkei I see. Very interesting. Would you show us how to use it tonight as usual?

祐慶 たただただお泊めくださいと頼む僧たちに、いったんは柴の戸を

女 閉ざしはするが、よくよく思えば、さすがにお気の毒である。

地 それではお泊りなさいと、扉を開けて立って出てくる。雑草混じりの茅の筵せいろ、雑草混じりの茅の筵を敷いて、今夜は寝てもらおうことになる。お気の毒に。無理やり宿をお借りなされて、袖は露にすっかり濡れることだろう。狭苦しい草の庵に寝泊りする、旅寝の床とこはなんと辛いことだろうか、旅寝の床はなんと辛いことだろうか。

### 三 見慣れない道具に目を止めた祐慶

祐慶は杵杵輪むくかせわ（糸車）に眼を留め、糸繰りを見せてくれるよう頼む。女は糸車の前に座って糸を繰ってみせる。

祐慶 今夜の宿は、本当にありがたいことです。ところで、あちらに見慣れないものがありますね。あれは何ですか。

女 はい、これは杵杵輪（糸車）と言って、私のような賤しい女が仕事に使うものです。

祐慶 ほう、それは面白い。では今夜もその営みを見せてください。

- Woman How embarrassing! It is a very bitter experience to shamefully show such a lowly task to guests from far away.
- Yūkei The owner of the house where we stay tonight has deep mercy. Late at night,
- Woman the moonlight comes in
- Yūkei the bedroom. In the bedroom,
- Reciters I spin a hemp thread again and again. I spin a hemp thread. While spinning, I think about how wonderful it would be if I could spin the time back to the glorious past.
- Woman I who was lowly born spin hemp into thread and twist thread until the middle of the night.
- Reciters The labor of living in this world is bitterly harsh.

#### 4. The Woman Laments Her Fleeting Life

The woman laments her circumstances. Yūkei admonishes the woman. Spinning the wheel, the woman blames her wavering mind. While remembering her glamorous past, she sheds tears for the sorrow of life, which requires her to live long after she has lost her youthfulness.

女  
なんと恥ずかしいことか。旅人が見ているというのに、恥ずかしげもなくこんな卑しい業をお見せするのは、何と辛いことだろう。

祐慶  
今夜泊めてもらうこの宿の、主人は情け深く、深夜の

女  
月の光が差し込む

祐慶  
寝室のなかで

地  
麻の糸を繰り返し、麻の糸を繰り返し何度も巻き取りながら思うのは、華やかだった昔を今に戻せたら、ということ。

女  
賤しい身の上で、麻を紡いでは夜までかけて糸に撚る、

地  
世渡りの仕事は、まったく辛く厳しい。

#### 四 はかない人生を嘆く女

女は自らの境遇を嘆き、祐慶はそれを諭す。糸車を回して、女は自分の迷いの心を恨み、華やかな昔を思いながら、若さを失っても、生き長らえる人生の悲しさに涙する。

Woman How shameful! Though I was born to a human, I am afflicted by having such a bitter life in this vulnerable world. What a tearful reality!

Yūkei and Accompanying Priest

You tell your story with such pathos. Your way will connect to the Buddha's way when you gain control over your life.

Reciters Although you are pressed to continue your daily life in this harsh world, if your heart meets Buddha's teachings, you will eventually attain the condition of becoming a buddha, even without praying for it.

Earth, water, fire, and wind — these four elements temporarily combine in order to create a human. We are repeatedly reborn and die in a cycle of life in the five worlds of beings – the worlds of the devas, of humans, of starving ghosts, of animals, and the hells – or the six worlds of beings which consist of the five worlds and the world of malevolent-nature spirits. This is caused solely by the illusions of the soul. We shall consider the helplessness of humans, no one stays young forever; everyone eventually grows old. How can one can be sure that he or she will not be tired of such a life, which is as fragile as a dream?

Well, the person, who visited the house of moonflower at Gojō in Kyoto,

Woman was a renowned man who wears a headdress with fringe made of blue and white strings.

Reciters It is said that the ox carriage decorated beautifully for the festival to celebrate the birth of Kamo Deity

地 女

日蔭の糸を垂らした冠を着けた、それは名高いお方だったでしょう。  
賀茂の神の誕生を祝う祭の見物に、美しく飾った車とは、

地

このようならい世で、生活に追われていたとしても、心さえ御仏の教えにかなってさえいれば、たとえ祈らなくとも、いずれは成仏への縁を得られるだろう。

祐慶と従僧

はかないことを言う方だ。まず生きているこの身を養ってこそ、成仏への道もあるというものだ。

女

ああ浅ましい。人としてこの世に生を受けながら、こんな辛い浮き世の日々を送り、自分を苦しめている。なんと悲しいことでしょう。

Woman was covered with colorful strings.

Reciters When drooping cherry trees are in full bloom...

Woman it is the dusk of spring when many people go out.

Reciters In autumn, will the ear of the pampas grass

Woman grow long waiting for the moon at night?

Reciters Just as the thread spun by an ignoble woman,

Woman I think of the pain and bitterness of serving for a long time.  
Thinking of such things all night, I cry through the night alone like a plover on the Akashi Coast. I cry through the night alone like a plover on the Akashi Coast.

#### 5. Woman Who Goes Out to Get Firewood Strictly Cautions the Guests

The woman tells Yūkei that she is going out into the mountain to gather firewood to keep off the cold. She has her guests adamantly promise not to look into her bedroom while she is out. After repeatedly cautioning them, she leaves for the mountain while showing her reluctance.

女は夜寒をしのぐため、山に薪を取りに行くとき、留守中に自分の寝室を決して見ない

#### 五 薪取りに出る女、祐慶らを堅く戒める

長く生きながらえる命の辛さ、厳しさを、思い続けて一晩中、明石の浦千鳥のよう  
にただひとり、声を上げて泣き明かす、ただひとり、声を上げて泣き明かす。

長く生きながらえる命の辛さ、厳しさを、

今また賤しい女が繰る糸のように、

月の夜を待つのでしょうか。

穂を伸ばした秋の糸薄は、

人々が沢山繰り出す、春の夕暮れどき。

糸桜が、盛りの色を見せて咲く頃とは、

鮮やかな糸毛の車であつたと聞く。

- Woman Well, excuse me, guest monks.
- Yūkei Yes, madam. How may I help you?
- Woman As it is a very cold night, I am going up on the hill behind my house to gather firewood and would like to welcome you with a fire. Would you mind waiting for a while?
- Yūkei Thank you for your kindness. We shall wait for you then. Please come back soon. (I am grateful for your kindness; however, I can hardly imagine that a woman goes out into the dark night.)
- Woman I travel a familiar path, so I will be fine.
- Yūkei I see. In that case, please come back soon.
- Woman Yes, I will come back in a hurry. Oh, I have to tell you one thing. You must not look into my bedroom while I am out.

ようにと皆に約束させる。重ね重ね言い含め、気かけながらも、山に出かけて行く。

女 さて、客僧のみなさんに申し上げます。

祐慶 伺いましょう。

女 あまりに寒い夜なので、裏山で薪を取ってきて、焚き火にあたっていたかどうかと思  
います。暫くお待ちください。

祐慶 ご厚意ありがとうございます。それではお待ちしております。早く帰ってきてくだ  
さい。(ご厚意はありがたいことですが、暗い夜に女性が出かけられるなどは、思いもよらないこ  
とでございます。)

とでございます。)

女 いえ、私はいつも通いなれた山道ですから、大丈夫です。

祐慶 それでは早く帰ってきてください。

女 それでは急いで行って参ります。そうそう、申し上げておかなければいけません。  
私の留守中、寝室の中をご覧になつてはいけません。





## 7. Yūkei's Group Flee Helter-skelter

Upon hearing the report of the servant, Yūkei and his accompanying priests look inside the woman's bedroom and are astounded by the scene. They realize that they are in the house of an ogre and run away in a great panic with only the barest belongings.

Yūkei Oh my goodness! Oddly enough, when I look into the bedroom of the house owner, numberless corpses are piled up to the eaves. The floor is covered with pus and blood, and the room is filled with the stench of discomposing. The corpses are swollen, and the dead skin and fat are putrefied. This place must be the house of the ogre rumored to be dwelling in the Black Mound in Adachigahara.

Accompanying Priest

What a terrible thing we have seen! This is what the old poem says, "Is it true that an ogre lives at the place named Kurozuka (Black Mound) in Adachigahara in the far northern provinces?"

Yūkei and Accompanying Priest

We are thrown into a panic and are frightened.

Accompanying Priest

We are thrown into a panic and are frightened.

Yūkei and Accompanying Priest

Without apparent destination, we let our feet just run in any direction. We just flee from this place to some other place!

## 七 大慌てで逃げ出す祐慶一行

従者の報告で、祐慶と従僧は女の寝室の中を見てびつくりする。これは鬼女の住処すみかだと悟り、とるものもとりあえず、大慌てで逃げ出す。

祐慶 不思議なことに宿の主の寝室をそつと覗いてみれば、人の死骸が数えきれず、軒の高さまで積み上げられている。膿や血が溶け澱み、腐臭が満ちて死体が膨れ上がり、皮膚も脂肪も爛れて崩れている。ああ、これは噂に聞く、安達原の黒塚に籠もる鬼の住処に違いない。

従僧 恐ろしい。こんなひどい目に逢うとは。「陸奥みちのくの安達が原の黒塚に鬼籠もれり」と言ふは誠か」と古歌にあるのは、このことだったのか。

祐慶と従僧 慌てふためき、肝をつぶして、

従僧 慌てふためき、肝をつぶして、

祐慶と従僧 どこへ行くあてもなく、ただただ足に任せて逃げて行く、足に任せて逃げて行く。

## 8. Ogre Chases. Yūkei and His Companions Pray

The woman who is transformed into a female ogre furiously chases the group as they have broken their promise. When Yūkei and his companions single-mindedly pray, the ogre disappears with a night storm.

[*hayafue*]

This is music to indicate the entrance of a demonic deity. A Japanese flute performs in a dramatic and high tone, with small and large hand drums and a drum. It is sometimes *dewa* (one of the pieces of music for entrance) instead of *hayafue*.

## Female Ogre

Stop, you fleeing mountain priests! You looked inside my bedroom although I sternly forbade you to do so. I will inflict revenge on you for breaking your promise!

The flames of rage burning in my heart are as furious as the smoke emitted from the palace in Xianyang which burned for months at the time of the collapse of the Qin Dynasty. The flames furiously blazed up into the sky.

Reciters The gust comes through a field and down from the mountain.

Ogre Thunder and lightening fill the earth and the sky.

八 追いかける鬼女、祈る祐慶たち

鬼女姿の女が、約束を破られた怒りに燃えて追いかけてくる。祐慶らは一心に祈り、鬼女はやがて夜の嵐とともに消えていく。

〔早笛〕

鬼神の登場を示す登場樂。大小の鼓に太鼓が入り、激しく高い調子の笛の音が奏でられる。〔出端／出羽…同じく登場樂の一種〕の場合もある。

鬼女 そこを行く山伏たちよ、待て。あれほど隠していた私の寢室を見たな。約束を破ら

れたこの恨みを晴らさずにはおくものか。

胸を焦がす怒りの炎は、秦が滅びた時に、長く燃え続けたといわれる咸陽宮の煙のよう。吹き上げて激しく燃えさかり、

地 野風や山風が吹きおろし、

鬼女 雷や稲妻が天地に満ちて、

Reciters Clouds suddenly cover the sky, and a hard rain strikes the ground at night.

Ogre The ogre tries to gulp down the mountain priests at one swallow.

Reciters Her footfalls approach.

Ogre Her raised iron stick horribly...

Reciters moans in the air. It is so terrible.

[prayer]

In keeping with brisk music performed by the Japanese flute, small and large hand drums, and drum, the female ogre raises her beating stick and attacks Yūkei. Yet the ogre is finally overwhelmed by the prayer of Yūkei's group.

Yūkei Trailokyavijaya (Gōzanze-myōō) in the east,

Accompanying Priest  
Kundali (Gundari-yasha) in the south,

Yūkei Yamantaka (Daiitoku-myōō) in the west,

Accompanying Priest  
Vajrayaksa (Kongō-yasha) in the north,

地 空はかき曇り、激しい雨の夜となる。

鬼女 鬼が、一口で食らおうと

地 歩み寄る足音がして、

鬼女 振り上げる鉄の杖は勢いよく

地 あたりを払い、恐ろしい。

〔祈り〕

笛、大小の鼓に太鼓の入る、勢いのよい囃子に合わせて、鬼女は打ち杖を振り上げながら祐慶に襲いかかるが、ついには祈りふせられる。

祐慶 東方には降三世明王まします、

従僧 南方には軍荼利夜叉明王まします、

祐慶 西方には大威徳明王まします、

従僧 北方には金剛夜叉明王まします、

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

Yūkei and Accompanying Priest

*Ōnkorokoro sendarimatougi, onabiraunkensowaka, untaratakan-man!*

Reciters One who sees my body will have a desire to pursue the way of the Buddha. One who sees my body will have a desire to pursue the way of the Buddha. One who listens to my name will break with evil and behave properly. 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 a buddha.

Ogre, be enlightened and become a buddha now with the holy power of this spell! Holy Acala, please bind the female ogre with the *kongōsaku* in your hand and punish the ogre. Yūkei and the priest assail and beat the ogre with their prayers. We gave you a lesson, ogre!

Ogre Until a moment before,

Reciters the female ogre, who was raging until a moment before, is instantly weakened. She cowers, is dazzled, and staggers. Although I have been hiding in the Black Mound in Adachigahara, I was discovered. How shameful! What a shameful look I have! Her shout is still horrendous.

Leaving behind horrendous shouts, the female ogre disappears in the moans of the night storm. She vanishes with the shouts into the stormy night.

祐慶

中央には大日大聖不動明王まします、

祐慶と從僧

唵呼嚕呼嚕旋荼利摩登義枳。唵阿毘羅羅昨欠娑婆呵。昨多羅、咤干輪（オンコロコロセ  
ンダリマトウギ。オンアピラウンケンソワカ。ウンタラ、タカンマン）。

地

見我身者発菩提心、見我身者発菩提心、聞我名者断恶修善、聽我説者得大智慧、  
知我心者即身成仏（わが身を見る者は仏道を願う心を起し、わが姿を見る者は仏道を願う心を起  
こし、わが名を聞く者は悪を断ち善を行い、わが説を聞く者は大智慧を得、わが真意を悟る者はその  
場で仏となる）。

即身成仏せよ、不動明王の御手に持つ金剛索で鬼女を縛り、懲らしめ給えと、鬼女  
を責めに責めて、祈り伏せた。さあ懲りたか。

鬼女

今まで、あれほどまでに

地

今まで、あれほど怒り狂った鬼女だったが、たちまち弱り果てて、身を縮め、目も  
くらみ、足許もおぼつかなくなった。安達原の黒塚に隠れ住んでいたのに、見られ  
てしまった、あさましいことよ、恥ずかしいわが姿よ、と言う声はなおも凄まじい。  
鬼はその凄まじい声を残して、同じく凄まじい夜嵐の音に紛れ、姿を消した、夜嵐  
の音に紛れて消えていった。

## Kurozuka / Adachigahara (Black Mound / Adachigahara)

### Synopsis

Ajari (a senior-ranking Buddhist monk) Yūkei, who practices ascetic disciplines at Tōkōbō in Nachi, in the province of Kii (present-day Wakayama Prefecture), travels through the provinces for Buddhist training with mountain priests and his followers. One day, the group reaches a far northern province. When they arrive at Adachigahara (the foot of Mount Adatara in current Fukushima Prefecture), the sun has set. They visit a shabby house, which is the only one in the area. A woman, who seems significantly aged, lives in the house. Although Yūkei asks her for one night's lodging for himself and the others, she declines his request, as it would be too embarrassing to have them stay in such a shabby place. The group has nowhere else to go, however, so he implores her for help until she finally accepts the request.

In the house Yūkei finds something unfamiliar and he asks the woman what it is. She answers that it is a spinning wheel for spinning thread, which is a work for someone ignoble as her. While showing how to use the wheel responding Yūkei's request, the woman laments her misfortune that she cannot free herself from her bitter karma in this uncertain world and feelingly describes the evanescence of this world. The night has deepened. The woman announces to Yūkei that she must go out to gather firewood to keep off the cold and makes the party promise that they will not look into her bedroom while she is out.

While waiting for her, one of Yūkei's followers however cannot restrain himself, and despite of Yūkei's warning, he peeps into her bedroom. There he finds a number of dead bodies piled up high. She is an ogre, the one who has been rumored to reside at Kurozuka in Adachigahara.

Enraged that her secret has been revealed, the woman transforms herself into the form of an ogre and chases Yūkei's group, who stumble as they flee. Although she tries to catch and eat them, when Yūkei and the others pray with all their strength, the ogre is completely weakened and vanishes within the night storm.

### Highlight

This Noh drama is one of the three female ogre stories, together with "Dōjō-ji (Dōjō-ji Temple)" and "Aoi no Ue (Lady Aoi)." Therefore, *nochi-shite* (the second-half lead part) wears the mask of *Hannya*. This mask embodies the resentment and fierce obsession of women; its horrible look gives us an impression that it is not just a weird monster but that it deeply expresses the sadness of human beings, which *hannya* still feels.

The woman's narration in the first half of drama sounds philosophical and persuades the audience to think that the woman must have found the truth of life. It is deeply poetic and even creates the solitary atmosphere of autumn. The woman however becomes enraged and turns out to be an ogre because someone broke the promise and looked into her bedroom, which she never wishes to be seen. Her horrendous transformation is perceived as even more fearful when it is linked with the atmosphere at the foot of the mountain in the lonely far northern province.

In this piece you can thoroughly enjoy "shade and shadow" in various respects.

Schools	All five. It is called "Adachigahara" in the Kanze school while is "Kurozuka" in the other schools.	
Category	a fifth group noh, <i>kirinoh-mono</i> ; <i>inori-mono</i>	
Author	Unknown (According to tradition, the author could be Konparu Zenchiku or Zeami.)	
Subject	"Shūishū"	
Season	Autumn (August in the lunar calendar)	
Scenes	Adachigahara in Iwashiro Province	
<i>Tsukurimono</i>	a hut with bush clover ( <i>shibaya</i> ) in front of small and large hand drums. A spinning wheel at the center front of the stage.	
Characters	<i>Mae-shite</i>	a woman living in Adachigahara
	<i>Nochi-shite</i>	a female ogre
	<i>Waki</i>	Ajari Yūkei, affiliated with Tōkōbō in Nachi
	<i>Waki-tsure</i>	a mountain priest, accompanying Yūkei
	<i>Ai</i>	a temple servant following the mountain priest
Masks	<i>Mae-shite</i>	<i>Fukai</i> , <i>Ōmionna</i> , or <i>Shakumi</i>
	<i>Nochi-shite</i>	<i>Han'nya</i>
Costumes	<i>Mae-shite</i>	<i>kazura</i> , <i>kazura-obi</i> (belt for a wig), <i>karaori</i> in <i>kinagashi</i> -style, <i>kitsuke</i> / <i>surihaku</i> .
	<i>Nochi-shite</i>	a headband with color, a long red wig, <i>awase-happi</i> (lined <i>happi</i> -style <i>kimono</i> ), <i>kitsuke</i> / <i>atsuita</i> , <i>hangire</i> (a type of <i>hakama</i> trousers), <i>koshi-obi</i> (belt), a stick for beating, and some firewood on the shoulder.
	<i>Waki</i>	<i>token</i> (headdress worn by mountain priests and <i>tengu</i> goblins), <i>suzukake</i> (ball-shaped decorations for the costume of mountain priests), <i>mizugoromo</i> (a type of knee-length <i>kimono</i> ), <i>kitsuke/atsuita</i> with a large check pattern, <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a small sword, a fan, and Buddhist prayer beads.
	<i>Waki-tsure</i>	similar to <i>waki</i> , except <i>kitsuke</i> / <i>muji-noshime</i> ( <i>noshime</i> -style <i>kimono</i> with no pattern).
	<i>Ai</i>	<i>nōriki-zukin</i> (a hood for a temple servant), <i>mizugoromo</i> , <i>kitsuke</i> / <i>muji-noshime</i> , <i>kukuri-bakama</i> (a way of wearing <i>hakama</i> trousers, tucking the bottoms up at the knee with a string), <i>koshi-obi</i> , and a pair of gaiters.
Number of scenes	Two	
Length	About 1 hour and 20 minutes	

## 黒塚／安達原（くろづか／あだちがはら）

### あらすじ

紀伊国（今の和歌山県）那智、東光坊の修験者、阿闍梨祐慶は、同行の山伏らと共に、諸国を巡る修行の旅を続けていました。ある日、陸奥に辿り着いた一行は、人里離れた安達原（今の福島県安達太良山麓）夕暮れを迎えてしまいます。そこに一軒だけあったあばら家を訪ねたところ、相応に年齢を重ねたと見える、女の一人住まいでした。祐慶たちは、女に一夜の宿を頼みますが、あまりにもみすばらしいから、といったん断られます。あてのない一行は重ねて頼み込み、何とか泊めてもらうことになりました。

家の中で祐慶は、見慣れない道具を見つけ、女に尋ねます。すると女は、杵杵輪という糸織りの道具であり、自分のような賤しい身分の者が取り扱うのであると答え、祐慶の求めに応じて糸織りの様子を見せます。女は、辛い浮き世の業から離れられない我が身を嘆き、儂い世をしみじみ語ります。夜も更け、女は夜寒をしのぐために薪を取りに行くのと祐慶に告げ、留守中に決して自分の寝室を覗かないようにと念押しして出ていきます。

ところが祐慶の従者のひとは我慢できず、祐慶に戒められながらも、とうとう女の部屋を覗いてしまいます。すると、そこにはおびただしい数の死骸が山のように積まれているではありませんか。女は、安達原の黒塚に住むと噂にのぼっていた鬼でした。

慌てて逃げ出す祐慶たちに、鬼に変身した女が、秘密を暴かれた怒りに燃えて追いかけて、取って食らおうとします。しかし祐慶たちが、力を振り絞って祈り伏せると、鬼女は弱り果て、夜嵐の音に紛れるように姿を消しました。

### みどころ

この能は、「道成寺」「葵上」とともに三鬼女と呼ばれ、後シテは般若の面をかけます。般若の面は、女の恨みや執心を具象化していますが、恐ろしいながらも、ただのおどろおどろしい妖怪変化ではなく、どこか人間の悲哀を残した深みのある表情が印象的です。

また前半で人生の真理に到達したかのような女の、哲学的とさえいえるような語りは深い詩情を伴い、秋の物寂しい風情をも醸します。ところが、約束を破られ、決して見られなかった闇を見られたことから、女が激しい憤りの鬼と化してしまう。そのすさまじい変化が、寂しい陸奥の山麓という土地の雰囲気と結びついて、恐ろしさをいや増すのです。

いろいろな意味で、陰影の深さをじっくりと味わえる能といえるでしょう。

流儀 五流にあり。観世流では「安達原」、他流は「黒塚」と呼ぶ  
分類 五番目物、切能物、祈物  
作者 不明（金春禅竹あるいは世阿弥とする説もあり）  
題材 「拾遺集」  
季節 秋（旧暦8月）  
場面 岩代国安達原  
作り物 大小前に萩小屋（柴屋）、正先に杵杵輪（わくかせわ）

登場人物 前シテ 安達原の女  
後シテ 鬼女  
ワキ 那智・東光坊の阿闍梨祐慶（あじやりゆうけい）  
ワキツレ 同行の山伏（1名）  
アイ 山伏の従者の能力（のうりき）

面 前シテ 深井、または近江女、曲見（しゃくみ）  
後シテ 般若

装束 シテ 蔓、蔓帯、唐織着流し、着付・刷箔  
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、腰帯、打杖、負柴（おいしば）  
ワキ 兜巾、篠懸、水衣、着付・大格子厚板（おおごおしあついた）、白大口、腰帯、小刀、扇、数珠  
ワキツレ ワキに準じる。ただし、着付・無地熨斗目（むじのしめ）  
アイ 能力頭巾（のうりきずきん）、水衣、着付・無地熨斗目、括袴、腰帯、脚絆

場数 二場  
上演時間 約1時間20分

黒塚／安達原（くろづか／あだちがはら）  
Kurozuka / Adachigahara (Black Mound / Adachigahara) ©2017 the-noh.com

発行：2017年10月14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（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。



『安達原・黒塚 対訳でたのしむ』竹本幹夫 著 檜書店  
『日本古典文学大系 謡曲集下』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  
『日本古典文学全集 33 謡曲集（二）』小山弘志・佐藤喜久雄・佐藤健一郎 校注・訳 小学館  
『能楽手帖』権藤芳一 著 巖々堂  
『能楽ハンドブック』戸井田道三 監修 小林保治 編 三省堂  
『能への招待』藤城繼夫 文 亀田邦平 写真 わんや書店  
『能・狂言事典』西野春雄・羽田純 編集委員 平凡社