

一 木曾の僧が都への旅に出る

木曾在住の僧が、従者とともに都へ旅に出て、途中で琵琶湖のほとり、粟津が原に着く。

一 木曾の僧
一同

行けば深い山も、思いのほか浅いもの、行けば深い山も、思いのほか浅いものだよ。
木曾路より旅に出よう。

木曾の僧

この私は、木曾の山里から出てきた僧です。私はこれまで、都を見たことがありませんでしたが、この度思い立って、都への旅に出たのでございます。

一 木曾の僧
一同

旅衣を着て木曾の御坂みさかを越えて遙々と、木曾の御坂を越えて遙々と、思い立った日から、いつ果てるとも知れない身で美濃、尾張を過ぎ、あてどなく暮れごとに宿を継いでは、夜を重ねてきた。このように日々を過ごして進めば、程もなく近江路だ。おお、鳩にの海お（琵琶湖の異称）とはこれか、鳩にの海おとはこれだったか。

1. The Monk from Kiso Departs for Kyoto

A Buddhist monk living in the Kiso region departs for Kyoto with his attendants. On his way to Kyoto, his group arrives at Awazugahara, located by Lake Biwa.

Monk from Kiso and Attendants

Once you start to travel in deep mountains, you do not feel that they are as deep as you worried. Deep mountains are shallower than you anticipated, once you are in the mountains. We shall start traveling on the Kiso Road in deep mountains.

Monk from Kiso

The man before you is a Buddhist monk who came from a mountain village in Kiso region. Since I have never seen Kyoto in my life, one day I made up my mind to do so and departed for Kyoto.

Monk and Attendants

Changing to traveling attire, we traveled a long distance, passing through the Kiso region. Climbing the hill of Misaka in Kiso, we have traveled a long distance, from the day we decided to see Kyoto. With our transient bodies whose lives might end at any moment, we passed through Mino and Owari provinces. We were not certain where we could stay every evening and spent night after night at inns. Since we traveled onward this way day after day we have already reached the Ōmi Road. Yes, this is the famous Sea of Nio (Lake Biwa)! Oh, this is the Sea of Nio.

2. The Woman Appears and Exchanges Words with the Monk

While the monk's entourage is taking a rest, a woman who is saying something appears. The monk who sees and wonders why the woman is shedding tears in front of the shrine talks to her. She tells the monk that the deity enshrined in the shrine in Awazugahara is Kiso Yoshinaka and asks the monk to console Yoshinaka's soul. Before vanishing into the grasses in the dusk, she reveals that she herself is among the deceased.

Woman How wonderful! The waves of Lake Biwa are very calm now. If I pray to the deity under the pine trees in Awazugahara, a reward is certainly promised. How promising!

Since a festival of the deity in Awazugahara is performed today, I am going to visit there for prayer.

How precious. It reminds me of the past.

Monk It is strange. This woman sheds tears while praying to a deity. What is troubling her?

Woman Reverend priest, are you speaking of me?

Monk Yes, indeed. I am wondering why you shed tears while praying to the deity.

Woman Do you wonder about my foolish behavior? I overheard that when he visited Usa Hachiman Shrine, Monk Gyōkyō read a poem,

二 女が姿を現し、僧と言葉を交わす

僧一行が休んでいるところに、女が一人、何か語りながら現れる。僧は神前で涙を流す女を見て不審に思い、言葉をかける。女は粟津が原に祀られるのは木曾義仲だと教え、僧に供養を願う。そして、自分も亡者だと告げ、夕闇の草葉の陰に消えてしまう。

女 ああ、面白い、琵琶湖の波がとても静か。粟津の原の松陰で神をお祀りすれば、まことにそのご利益も頼もしいことでしょう。

今日は粟津が原の祭礼が催されますので、お参りしようと思います。

ああ、有難いことです。昔のことが思い出されます。(神前で涙を流す様子を見せる)

木曾の僧 おや、不思議なことに、この女性は神にお参りして涙をお流しだ。いったいどうしたことでしょか。

女 お坊様がおっしゃるのは私のことですか。

木曾の僧 はい。神様にお参りして涙を流されているので不審に思ったのです。

女 愚かなことだと不審に思われるのですか。伝え聞くところ、行教和尚が宇佐八幡に

Tomoe	Story
	<p>“Although I am not certain who is enshrined here, the divinity and dignity of the deity bring tears to my eyes.” (Generally, this poem is credited to Saigyō.) When the deity heard this poem, he must have had mercy on Monk Gyōkyō. The deity projected his holy image on the monk’s sleeve. Since then, the deity showed his vow at Otoko-yama in Kyoto and has been protecting this country. Even after hearing this story, do you still think I am foolish?</p>
Monk	<p>Oh, what a gentle woman you are. This village is not too far from Kyoto. You must be like the people of Kyoto, who are famous for their gentleness.</p>
Woman	<p>Well, well. May I ask from which province you come, honorable priest?</p>
Monk	<p>I am from a mountain village in Kiso in Shinano Province.</p>
Woman	<p>If you are from a mountain village in Kiso, the name of the deity enshrined in this Awazugahara... you must learn it. Warlord Kiso Yoshinaka, who was also from the Kiso region where you live, is enshrined here. You should bend the knee to him, sojourning priest.</p>
Monk	<p>How interesting! Yoshinaka who became a deity is enshrined here. It is very awesome and wonderful... saying so...</p>

詣で、一首の歌に「何事のおはしますとは知らねども忝さに涙こぼるる（どういおうお方がおられるかは知りませんが、有難さに涙がこぼれます）」「通常は西行作とされ、「何事のおはしますをば…」と始まる」とお詠みになったところ、神も哀れに思し召されたのでしようか、御衣の袂に御影を映され、それ以降、都の男山の地に誓願を示されて、国土安全をお守りになっているようでございます。それでも、愚かなことと不審に思われるのですか。

木曾の僧
ああ、何とおやさしい女性だろう。この里は都にも近く、あの有名なおやさしい気風があるのですね。

女
さてさて、お坊様はどちらのお国にお住まいなされている方でしょうか。

木曾の僧
私は信濃の国は木曾の山里の者でございます。

女
木曾の山里のお方なら、この粟津が原の神のお名前を。ぜひとも聞いてお知りになるべきですよ。あなたがお住まいの木曾からお出でになった木曾義仲が、こちらのご祭神に祀られているのです。ぜひ拝みなさいませ、旅のお方。

木曾の僧
不思議だ、さては神となつて義仲がこちらに鎮座しますとは、何と有難いことかと、



Woman ... facing to the shrine of the deity...

Monk and Woman
... we pray to the deity.

Group Reciters

He is the ancient master whose name is still called. He is my old master. Master Kiso Yoshinaka, whose name is still remembered, appeared as a Buddha, became a deity, and vowed to protect this world. How wonderful his vow is. Traveler, please think of this opportunity as “lodging together under the same tree representing our bond preordained in our previous lives.” Stay under this pine tree tonight and recite a sutra through the night in order to console the heart of the deity. It is such a precious occasion [that you encounter the shrine of Kiso Yoshinaka who was from the same region as you.] This is such a valuable bond.

In time, the dusk approaches. The sun has already set behind the mountains. A temple tolls a bell for evening. The sound resonates in the village with the sound of the waves on Lake Biwa. When the loneliness starts to embrace the surroundings, the woman announces, “I too am a ghost. If you do not know my name, please ask the nearby villagers.” With this parting, she walks through the grass into the twilight. She goes back to the place under a tombstone.

[Interlude]

3. A Villager Tells Tomoe's Story to the Monk

A villager living nearby visits the shrine of Awazugahara to pray and meets the monk. The villager answers the monk's questions and tells about Lady

女
神前に向かい、

木曾の僧
と女
手を合わせる。

地
これこそ古えの主君よ、名は今も、これこそ古えの主君よ、名は今も残る義仲様が

仏として現れ、神となり、世をお守りになるそのお誓いの何と有難いことか。旅人も「一樹の陰に同じく宿るのも他生の縁」と思し召されて、この松の根方を旅の宿として、夜もすがらお経を誦誦して、神のお悩みを慰め給え。（同郷の義仲様の神社に居合わせたのは）まことに有難いご縁ですよ、まことに有難いご縁ですよ。

そうこうするうちに、夕暮れ時を迎え、日は山の端に入り、入相の鐘の音が浦の波音と重なり響く。どこも物寂しい様子になってきた折、女は、私も亡者である、その名がわからなければこの里人にお尋ねなさいと言うと、夕暮れの草葉の陰に入っていた、草葉の陰に入っていた。

〔中入り〕

三 里人、僧に謂れを語る

近在に住む里人（所の者）が栗津の祭神にお参りにきて、僧と出会う。里人は、僧の問い

Tomoe, a female warrior who accompanied Yoshinaka. He advises the monk to pray for Lady Tomoe, as the woman the monk has just met would seem to be her ghost. He then leaves.

4. The Ghost of Tomoe Appears in Armor and Talks to the Monk

While the monk is praying for Lady Tomoe, her ghost appears. She reveals that she is possessed by her obsession and resentment that she was not allowed to be at her master Yoshinaka's side in his very last moments. Furthermore, she narrates the story of Kiso Yoshinaka from the moment when he rose up in arms until his death. She then asks the monk and his attendants to offer prayers to console Yoshinaka's soul.

Monk and Attendants

For our pillow, put the grass moistened by dew drops. We lodge tentatively in our travel.

Attendants

For our pillow, put the grass moistened by dew drops. While we have a short sleep as we are traveling...

Monk and Attendants

The sun has completely set, and night has come. We shall start to commemorate the man who sorrowfully left this world here at Awazugahara. We shall commemorate the deceased.

Ghost of Lady Tomoe

A flower falls because it learned the vanity of this world. Flowing water has no heart. It just becomes pure as it flows. With a perfectly pure heart...

Reciters What comes around goes around. I am suffering from my sinful deeds and retribution which are caused by my bad karma. Now,

に答え、義仲に付き随った巴という女武者について語る。そして、僧が出会ったという女は巴の亡霊と思われるので、懇ろに弔い給え、と言って退く。

四 巴の亡霊が武者姿で現れ、僧に語りかける

僧が供養しているところに巴の亡霊が現れる。巴は主君、義仲に最期まで一緒にいることを許されず、その恨みが執心に残っていることを訴える。さらに巴は、木曾義仲の拳兵から死ぬまでを語り、僧一行に供養を願う。

木曾の僧
一同

露濡れの草を枕に敷き、旅寝して

木曾の僧の
従僧

露濡れの草を枕に敷き、旅寝するうちに

木曾の僧
一同

日も暮れて夜になったので、粟津の原で哀れにも世を去った方の跡を、さあ申おう、亡くなった方をさあ申おう。

巴の亡霊

落花は世の空しさを知って散る。流水には心無く、おのずから澄む。澄み切った心を持って、

地

罪も報いも因果の苦しみであるが、今はそこから脱して浮かぶのだ。仏法の功力は

Tomoe	Story
	I escape the karmic retribution and become a Buddha. The merit of the Law of Buddha leads everything on earth, even grass, trees, and the soil, to become a Buddha. Because people have hearts and emotions, they are even more rewarded by the Law served in a memorial service which sends the deceased directly on the Path of the Buddha. (The power of the Law of Buddha is marvelous). It is very reliable. It truly fills me with hope. How precious it is.
Monk	Oh! When I am resting my head on the grass pillow in Awazugahara, what a mystery! I can see the woman whom I met for a while ago wearing armor. It is truly mysterious.
Tomoe	It is not surprising that you wonder at me. My name is Tomoe, and I am a female warrior. Because I am a woman, I was not permitted to be at my lord's side in his final moments. My resentment...
Monk	You are possessed by the obsession and still...
Tomoe	I am still closely serving my Lord Yoshinaka...
Monk	her resentment still...
Tomoe	traps me. On this shore washed by rough waves...
Reciters	At the wave-washed beach in Awazu, I wanted to die in battle with him and to follow him forever. But because I am a woman, I was not allowed to stay with him until the moment of his death. I was abandoned. Alas, I cannot help but feel resentment. Who does not know the order that our flesh should serve to repay kindness and life should serve for bonds and moral obligations? As a warrior who holds a bow made of a white spindle tree, who does not bravely face the last moment of life and try to achieve a feat and leave a name with fame?

草木国土あらゆるものを成仏させるが、まして有情の人に直道の弔い（直接仏道に入れる回向）を捧げるのだから（力は素晴らしく）、そのいづれも頼もしいことだよ、本当に頼もしいことだよ。ああ、有難い。

木曾の僧
おお、不思議なことに粟津が原で草を枕に寝ていると、先刻の女性が甲冑を身に付けている姿が見える、まったく不思議なことだ。

巴
不思議に思うのもつともなこと。私は巴という女武者。女だからと、主君に最期まで一緒にいさせていただけなかった。その怨みの

木曾の僧
執心が残って今までも、

巴
主君の側にお仕えしているが、

木曾の僧
恨みはなおも

巴
あり、この荒磯波の

地
打ち寄せる粟津の汀で、討ち死にせずとお供いたしたかったのに、女だからと、主君のご最期には一緒にいられず、捨てられてしまったことが、怨めしい限り。この身は恩に報い、命は義に捧げるものという道理を知らない者があろうか。白真弓しらまゆみ



When Lord Yoshinaka departed for battle from Shinano Province, he led over 50,000 mounted warriors. He lined up his mounted warriors and led them in attacking his enemy. He served with distinction on the battlefields at Mount Tonami, at Kurikara Pass, and in Shiho and acquired fame for himself. No one could compare with him. He never behaved inferior to anyone. It is all because he was eager for people of later ages to speak highly of him.

Tomoe However, when the moment came...

Reciters ...his fortune deserted him. There was no way for him to draw his zekova bow. There was no place for him to retreat. He was killed at Awazuno whose shore was washed by waves and disappeared as dew and frost on a field of grass. It is this very place. Honorable priest, you are from the same region he was from. Please pray for his soul.

5. Tomoe Tells the Last Moments of Yoshinaka and Leaves in Tears

Lady Tomoe describes how she fought the last battle with Yoshinaka in detail. Due to orders from Yoshinaka, she could not die with him. She narrates that after she bade farewell to the deceased Yoshinaka, who lost his life on the battlefield, she took his *kimono* and short sword to remember him by and escaped alone to the Kiso region. She requests the monk to pray for her who is obsessed by the sense of guilty. She then leaves the place.

Reciters Now, could you please tell us the last moments of Lord Yoshinaka who was killed at the battle in Awazuno?

を取る武人として最期に臨み、功名を惜しまない者はいない。

さて義仲様が出陣されたときには、五万余騎の軍勢を率いて、馬を並べて攻め上られたのである。砺波山、俱利伽羅峠、志保の合戦で数々の功名手柄を立てて誰も並ぶものがなく、誰に劣る振る舞いもなかったのは、後の世語りで名声を失うまいという心がけゆえである。

巴 しかし、その時に至って

地 運も尽き、槻弓を引くすべも、退くところもなく、渚に波の寄せる粟津野で討たれ、草の露霜と消えてしまわれた。その地は、まさにここ。お坊様方、同郷の深い縁ゆえ、お申いくださいませ。

五 義仲の最期を語り、涙のうちに巴は去る

巴は義仲と最期の合戦に臨んだときの様子を克明に表す。義仲の命により最期をとにも出来ず、戦場に散った義仲の死骸に暇を告げて、形見の小袖と小太刀を持って、木曾へただ一人、落ちのびたと語り、その後ろめたい執心を弔ってほしいと僧に懇願し、去る。

地 さてこの原の合戦で、討たれてしまわれた義仲様の最期をお語りくださいませ。

Tomoe It was in January (according to the lunar calendar). Because of the weather at that time...

Reciters as the snow remained in patches, he misunderstood that it was a path. He rode his horse toward the beach and let the horse decide the way to escape. However, he and his horse ran into a deep muddy field which was covered with thin ice. His armor sunk in the mud on both sides and he could not reach firm ground. He clutched the reins and whipped the horse, but it could not move. He could do nothing. He had his back against the wall. Why did it happen? It was so surprising.

I rushed on horseback to my lord to see after him and found that he was severely wounded. I offered him another horse, followed him under this pine tree, and encouraged him to kill himself soon, as I would also kill myself to follow him. Then, Lord Yoshinaka told me that I must manage to bear the shame and find a way of surviving as I am a woman. Take this amulet and *kimono* to Kiso. He said if I disobeyed his order, he would terminate the bond of our relationship, which had been promised to last in our previous, this and the next lives, and would not forgive me for eternity. Tomoe could do nothing but become choked with tears.

Then, when I stood up in front of my lord and looked around, many enemies surrounded us. Oh, Look! That is Tomoe, the female warrior! Do not fail in this chance to kill her! Do not allow her to escape! Shouting so, they came after me. Lady Tomoe judged that she could not run away even if she retreated. Now, she was delighted to fight this battle. I am ready! Lady Tomoe calmly made a decision, pulled her long-handled sword closer to her body, and pretended that she was little frightened so that her enemies would come closer to her. Since the eager enemy tried to take the chance and to cut her down, Lady Tomoe extended her long-handled sword and destroyed the surrounding foe. She fought against them

頃は睦月（旧暦の一月）。その時分の天候ゆえに

雪がまだらに消え残っているのを、人の通う路だろうと浜辺をさして馬を頼りに落ちて行かれたのだが、薄氷が深い田に張つているところに駆け込んでしまい、左も右も鎧が沈み、降り立つすべもなく、手綱にすがつて鞭を打つが、馬は動かず、どうしようもなく、進退極まってしまう。まったくどうしたことか、浅ましいことよ。

そこへ自分が駆け寄せて主君を見奉ったところ、重い傷を負ってしまった。馬を乗り替えていただき、この松の根方にお供して、早く自害し給え、巴もお供いたしますと申し上げると、そのとき義仲様は、お前は女だから忍んで生きるすべもあるだろう、ここにあるお守と小袖を木曾に届けよ、もし背くなら、ここで三世の主従の契りを絶ち、長く許すことはないとお語りになる。巴はともかくも、涙に咽ぶよりほか、なすすべはなかった。

こうして主君の前から立ち上がって見回せば、敵が大勢寄せていた。おお、あれが巴よ、女武者だぞ、討ちもらすな、逃がすなといいながら掛かってくる。巴は、今は引いても逃げられないだろう、さあこの一戦が嬉しい、望むところよといい、巴は少しも騒がず、わざと敵を近くに寄せてやろうと、長刀を引きつけて少し怖がる様子を見せた。敵が、しめたとばかり切り掛かってきたので、巴は長刀の柄を長く延ばして四方を払い、八方払いや木の葉返しの技を繰り出し、嵐に花が舞い落ちる

using the technique of slashing at enemies in all directions and of swiftly using her sword. As she fought and downed enemies like a stormy wind causes flowers to fall one after another, her opponents were one-sidedly attacked and slashed, and they ran away. They ran so far away that she could no longer see them. They ran so far away that she could no longer see them.

Tomoe The time has come.

Reciters The time has come. When she returned to the side of her lord under the pine tree, sadly enough he had already killed himself and lay dead. Placed next to his head were his kimono and amulet. Lady Tomoe in tears picked them up, bade farewell to the body of her beloved lord, and attempted to leave. Her feet however would not move, because she was so struck by grief. She could not handle her feelings of missing Yoshinaka. However, she could not violate his will. Soaked in grief, she stopped by the beach of Awazu, cut the belt on her armor, took the armor off, and put them on the ground serenely. She also left her *nashiuchi-eboshi* headdress somewhere. She now wore the *kimono* that was her memento of Yoshinaka. Hidden in her attire was his small sword, which he held until his last moments. She wore a sedge rain hat made in the style of Shigaraki in this Ōmi Province. Allowing tears alone to follow her, Lady Tomoe escaped to the village of Kiso. Please pray for this soul who is obsessed with this regret and sense of guilty. Please pray that I may be released from my obsession.

ように敵を薙ぎ倒して戦ったところ、皆一方に斬り立てられて逃げ、はるか遠くに見えなくなった、はるか遠くに見えなくなった。

今はこれまで。

今はこれまでと、立ち帰り主君を見奉れば、お痛わしくも、ご自害なされてこの松の根方に臥しておられた。その枕元には小袖とお守りが置かれてあり、巴は泣く泣くそれらをいただき、死骸に暇を申し上げて行こうとするのだが、悲しみにひしがれて、足は進まない。主君への名残惜しさをどうすることもできない。とはいえ、ご遺言に背くわけにはいかない悲しさ、粟津の汀に立ち寄り、鎧の上にかけてある上帯を切り、甲冑を心静かに脱ぎ置き、梨子打烏帽子も同じくどこかへ脱ぎ捨てて、形見の小袖を着て、最期までお持ちになつていた小太刀を衣に隠して、ここ近江国、信楽の笠をかぶり、木曾の里へと涙と共に巴は唯一人、落ちのびていった。その後ろめたい悔いの執心をお弔いくださいませ、執心をお弔いくださいませ。

Tomoe

Synopsis

When a Buddhist monk from Kiso passes through Awazugahara by Lake Biwa on his way to Kyoto, he encounters a woman who has come to pray at a shrine but is shedding tears. Thinking this is strange, the monk asks the reason why she cries. The woman cites an old poem to explain that it is not unusual to shed tears in front of deities, and as soon as she learns that the monk is from Kiso region, she tells him that the deity enshrined in Awazugahara is Kiso Yoshinaka (Minamoto no Yoshinaka, 1154-1184), who was a warlord of the Minamoto clan from the Kiso region and had distinguished achievements in the war. After she recommends the monk to commemorate Yoshinaka's soul, she reveals that she is a ghost and disappears in the air.

The monk hears from a villager, who comes to pray, the story concerning Yoshinaka and Lady Tomoe. His story reinforces the belief that the woman the monk met was the ghost of Lady Tomoe.

That night, as he is chanting a Buddhist sutra for the deceased, the ghost of the woman appears in full armor. She informs him that she is the ghost of Lady Tomoe and says that she is obsessed by resentment because she could not die with her master Yoshinaka. She vividly describes the last moment of Yoshinaka and how she lived after his death. The ghost of Lady Tomoe then leaves after requesting the monk to pray to save her from the obsession.

Highlight

When you hear about a woman who races across battlefields on horseback, you probably imagine a tough, brave female warrior. However, this Noh drama portrays Lady Tomoe as a woman who yearned for and loved her master, Kiso Yoshinaka, with all her heart and expressed her sincere love straightforwardly and earnestly. Although her power and toughness on the field of battle are overwhelming and even demonic, they rather emphasize her deep love for Yoshinaka.

This drama begins quietly and expresses things indirectly in the first half. The atmosphere however changes dramatically in the second half when the chorus mixes *tsuyogin* ('strong song' or powerful, louder chants) and *yowagin* ('weak song' or complicated and more melody-oriented chants) and alternates between fast and slow tempo in wonderful, widely diverse chanting. The *shite*, or leading actor, does not move ostentatiously in this drama. The *shite* does not perform any remarkable dances, except performing some special movements, but rather performs short, sophisticated movements, which embody the nature of Noh dramas. All of these movements passionately describe Lady Tomoe's sorrowful fate and heart, and her various emotions vividly and poignantly touch the hearts of the audience.

It is interesting that in this piece, Tomoe always evokes tears regardless of the level of skill of the performer. Although the degree that the performance gets to your heart changes from actor to actor, the performances of a master, a youthful, developing performer, or an amateur Noh performer struggling to chant in *suutai* and *rengin* will all move the audience. Especially, if you learn how to chant and are able to chant this piece, you cannot help but feel the sorrow of Tomoe sharply within yourself. This is a truly powerful piece. It is therefore extremely fortunate if you encounter a performance of Tomoe performed by a skillful Noh master.

Schools	All five	
Category	The second group Noh, <i>shura-mono</i>	
Author	Unknown	
Subject	The Tale of the Heike, <i>Genpei Jōsui-ki</i> (The Story of the Rise and Fall of Genji and Heike Clans), etc.	
Season	Spring (January in the lunar calendar)	
Scenes	Awazugahara in Ōmi Province	
Characters	<i>Mae-shite</i>	Village Woman
	<i>Nochi-shite</i>	Lady Tomoe
	<i>Waki</i>	Traveling Monk
	<i>Waki-tsure</i>	Attendants (two)
	<i>Ai</i>	Villager
Masks	<i>Mae-shite</i>	<i>Zō</i> , <i>Ko-omote</i> , <i>Wakaonna</i> , <i>Magojirō</i> , or <i>Fukai</i>
	<i>Nochi-shite</i>	<i>Masukami</i> , <i>Zō</i> , or <i>Magojirō</i>
Costumes	<i>Mae-shite</i>	<i>kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe worn by female characters), <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), and a fan.
	<i>Nochi-shite</i>	<i>nashiuchi-eboshi</i> (<i>eboshi</i> -style headdress for warriors), <i>kazura</i> , <i>kazura-obi</i> , <i>kuro-tare</i> (a black wig with hair extending slightly longer than the shoulder), a white headband, <i>karaori</i> worn in <i>Tsuboori</i> style, <i>kitsuke / surihaku</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> (belt), a sword, a long-handled sword. (Later, wears <i>shiro-neri kosode</i> (a type of <i>kimono</i> made of white silk) or <i>mizugoromo</i> (a type of knee-length <i>kimono</i>) and holds a small sword and a sedge rain hat)
	<i>Waki</i>	<i>sumi-bōshi</i> (a hood for regular Buddhist monks), <i>mizugoromo</i> , <i>kitsuke / muji-noshime</i> (short-sleeved <i>kimono</i> with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Waki-tsure</i>	Similar to <i>waki</i>
	<i>Ai</i>	Tops and bottoms of <i>kimono</i> for <i>kyogen-kata</i>
Number of scenes	Two	
Length	About 1 hour and 10 minutes	

巴（ともえ）

あらすじ

木曾の僧が都に上る途上、琵琶湖のほとりの粟津が原というところに差し掛かります。そこで神前に参拝に来た女と出会いますが、女が涙を流しているので不審に思い、理由を尋ねます。女は古歌を引き、神前で涙を流すのは不思議なことではないと述べ、僧が木曾の出だと知るや、粟津が原の祭神は、木曾義仲（源義仲：1154～1184）であると教えて供養を勧めます。そして、自分が亡者であることを明かし、消えてしまいます。

僧はお参りにきた近在の里の人（所の者）から、義仲と巴の物語を聞き出し、先の女の亡者が巴だと確信を深めます。

夜になり、僧が経を読み、亡くなった人の供養をしていると、先ほどの女が武者姿で現れます。女は巴の霊であることを知らせ、主君の義仲と最期を共に出来なかった恨みが執心に残っていると訴えます。そして義仲との合戦の日々や、義仲の最期と自らの身の振り方を克明に描き、執心を弔うよう僧に願って去って行くのでした。

みどころ

戦場を駆ける女武者、という何とも勇ましい女丈夫のイメージが浮かびます。けれど能のなかで巴は、主君の木曾義仲を一途に慕い、愛し、その真っ直ぐな思いをひたすらに訴える一人の女として描かれます。確かに戦場での鬼神のような強さ、遅さも見せますが、かえってそれは、巴の深い思いを際立たせます。

前半の静かな始まりと問答によるほのめかしから一転、後半は強吟、弱吟が交錯し、緩急、変化に富む素晴らしい謡が展開されます。そしてシテは決して派手に動かず、多少の立ち回りを除いては目立った舞いもなく、能らしく短く練られた所作を連ねます。そのすべてが、巴の哀しい運命と心情を切々と描き出して、彼女の色々な思いが、濃淡細かく観る者、聴く人の心に迫ります。

不思議なことに、この「巴」という曲は、もちろん心に響く度合いに違いはありますが、練達者のレベルの高い舞台、修業途上の演者の若々しい演技、あるいは素人が懸命に謡う素謡や連吟と、いつどれを見聞きしても泣けます。まして謡を習い、自分で謡えるならば、巴の哀切に身を切られないことはないでしょう。それほど力のある曲ですから、名手の上手な能に出会う機会があったら、本当に幸せなことです。

流儀 五流にあり
分類 二番目物、修羅物
作者 不明
題材 「平家物語」、「源平盛衰記」など
季節 春（旧暦1月）
場面 近江国粟津が原

登場人物 前シテ 里女
後シテ 巴
ワキ 旅僧
ワキツレ 従僧（二人）
アイ 所の者

面 前シテ 増、小面、若女、孫次郎、深井
後シテ 十寸髪（ますかみ：増髪とも）、増、孫次郎

装束 前シテ 鬘、鬘帯、唐織、着付・摺箔、扇
後シテ 梨子打鳥帽子、鬘、鬘帯、黒垂、白鉢巻、垂折・唐織、着付・摺箔、白大口、腰帯、太刀、長刀（後に白練小袖または水衣を着て、小太刀、笠を持つ）
ワキ 角帽子、水衣、着付・無地熨斗目、腰帯、扇、数珠
ワキツレ ワキに準じる
アイ 狂言上下

場数 二場
上演時間 約1時間10分

巴（ともえ）
Tomoe ©2018 the-noh.com

発行：2018年7月2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。

『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
『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II』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・羽田和 編集委員 平凡社