

一 東国の僧、都・東北院を訪れる

東国の僧が従僧とともに、早春の都に上り、東北院で、「和泉式部」の名を持つという梅を見物する。

東国の僧
一行

年も改まり、また春になったよ、年も改まり、また春になったよ、花の都へ急いで行こう。

東国の僧

私は東国から出てきた僧でございます。まだ都を見たことがありませんでしたが、この春思い立って都に上るところです。

僧一行

春になって霞立つ霞の関を今朝越えて、霞の関を今朝越えて、果てしないという武蔵野の果てに至り、野を分け日を重ねるうちにはるか遠くになった。山また山、雲の間を通り抜けて行けば、都の空もほらもう近づいてきた。(辛い)旅ながら、長閑なことだよ、旅ながら、長閑なことだよ。

(僧一行は都の東北院で今を盛りと咲く梅に目を留める。僧が門前の人(所の者)に声をかけ、梅の名を尋

1. Monk from an Eastern Province Visits Tōboku-in Temple in Kyoto

In early spring, a monk living in an eastern province visits Kyoto with an attendant monk. At Tōboku-in Temple, they look at a plum tree in blossom, which is named "Izumi-shikibu."

Monks from the East

A new year has begun. Spring has come again. A new year has begun. Spring has come again. We shall rush to go to Kyoto, the city of flowers.

Traveling Monk

The man before you is a monk who departed an eastern province. Since I have never seen Kyoto in my life, I decided to visit there in this spring. I am on my way to Kyoto now.

Monks Spring has come. We passed the barrier of Kasumi in the morning haze. We passed the barrier of Kasumi covered in haze this morning. We arrived at the edge of the endless Musashino fields. Travelling through the fields of Musashino day after day, we left that place far behind. Mountain after mountain, walking in between clouds, now. Look! The sky over Kyoto is almost there. It comes closer. Although it is a hard journey, it is also calm and relaxing. Although we are traveling, we are calm and relaxed.

(The monks lay eyes on the plum tree in full bloom at Tōboku-in Temple in Kyoto. When the monk talks to a man who lives near the gate of the temple

and asks the name of the plum tree, the man tells him it is called “Izumi-shikibu.”)

Monk Well, he said this plum tree is called “Izumi-shikibu.” We shall stay here to enjoy the blossoms for a while.

2. Woman Appears and Talks about the Name and Story Associated with the Plum Tree

While the monk is gazing at the plum blossoms, a woman talks to him. The woman tells him that rather than “Izumi-shikibu,” the plum tree should be called either “Kōbunboku” or “Ōshukubai.” She also mentions that the plum was planted by Lady Izumi-shikibu, and a cabin near this tree was once her bedroom. The monk continues his conversation with the woman. However, she leaves a message that “I live in these flowers” and beneath the sunset glow, she disappears behind the plum tree, just as she is hiding.

Woman Excuse me, dear Monk. Could you tell me what the man told you about the name of the plum tree?

Monk Yes. When I asked the man, he told me that its name is “Izumi-shikibu.”

Woman Oh, you should not call it so. The plum tree should be called “Kōbunboku” or “Ōshukubai.” You should not use words ignorant people use. When this temple was still used as the court of Jōtōmon-in (Posthumous name of Consort Shōshi or Fujiwara no Shōshi), Lady Izumi-shikibu planted this plum tree and named it Nokiba no Ume (the Plum Tree near the Eaves). A legend says that she never wearied of looking at the tree.

ねると、門前の人は「和泉式部」という名の梅だと教える)

僧 さて、この梅は「和泉式部」というそうですよ。しばらく眺めていきましよう。

二 女が現れ、梅の名や謂れを語る

僧が梅に見入っているところにひとりの女が声をかけてくる。女は僧に、梅の名は正しくは「好文木」「鶯宿梅」と呼ぶべきであると言い、この梅は和泉式部の手植えの梅で、近くの小部屋は和泉式部の寝所だったと教える。僧は女となおも言葉を交わすが、やがて女は「私はこの花に住んでいる」と言い残して、夕暮れの空の下、梅の木陰に隠れるように消える。

女 もし、そこのお坊様。その梅の名を人にお尋ねになって、何と教えられたのですか。

僧 はい、人に尋ねてみたところ、「和泉式部」だと教えられました。

女 いえ、そのように言っではなりませんよ。梅の名は「好文木」「鶯宿梅」と呼ぶべきですよ。知らない人の言うような言葉を、お使いになっではいけません。このお寺がまだ上東門院（中宮・藤原彰子の院号）の御所であったとき、和泉式部がこの梅を植え、軒端の梅と名づけ、飽かず眺めたといわれます。

Take your encounter with these exquisite plum flowers as an opportunity to recite sutras. Even though you have a brief opportunity, it will bring you the benefits of Buddha.

This is the plum tree, Nokiba no Ume, which Lady Izumi-shikibu planted.

- Monk I see. This is the Nokiba no Ume which Lady Izumi-shikibu planted. Is that cabin over there (a small building about 100 square feet) Lady Izumi-shikibu's bedroom?
- Woman That's right. The cabin was her bedroom and is still preserved as it was. You can enjoy the same view as she enjoyed.
- Monk How interesting. It is the memento of the old time, which is saved with its old name.
- Woman Just as longing for its master, the plum blossoms increase their elegance and fragrance every year.
- Monk It is creating a graceful aura.
- Woman It looks like recalling the nostalgic past even today.
- Reciters The flower of the aged plum tree, Nokiba no Ume. The flower of the old plum tree, Nokiba no Ume. As it knows its master, its white blossoms are covering the sky and falling like snow. As the memento of the renowned Lady Izumi-shikibu, it embodies the tasteful mind of the blossoms.

- 僧 僧 女 女 僧 女 僧
- これこそ和泉式部の植え置いた軒端の梅でございますよ。
- そうですか、和泉式部が手植えされた軒端の梅なのですね。また、あちらの方丈（二丈「約3メートル」四方の建物）は和泉式部の御寝所ですか。
- その通り、和泉式部の寝間であったものを、造りも変えずそのままにして、今なお当時に変わらぬ景色を眺められるのです。
- 不思議ことに、さては昔の名を残して取って置いた形見であり、
- 花も主を慕うかのように、年々色香もいや増しに
- いかにも雅な風情を醸し、
- なおもむかしを思うかと思えて
- 年月を経た古い軒端の梅の花、古い軒端の梅の花、その主を知っているのです、天に広がって降る雪のように白く咲いては、名高い和泉式部の名残として、雅やかな花

Truly, when I hear the ancient story, I notice that the spring is still the spring that exists in my mind. However, am the only one to be tasteless and unromantic.

Woman Even you do not know it, because there is no one whom you can ask about the past. I do not belong to this ephemeral world which is as fragile as a dew drop on grass on the road. But I live in this flower...

Reciters Living in this flower... are you the flower falling from the top of the tree? Or, a bird making the flowers fall?

Woman Just about to go back on the same route home as a bird...

Reciters Or, has left already (anyhow),

Woman Behind the plum blossoms...

Reciters ...looked like she rests. But she now announces that she is the master of the plum tree. Under the flowers illuminated in rouge in the sunset glow, she hides and disappears behind the plum tree. She hides and disappears behind the plum tree.

[Interlude]

「中入り」

の心を映し出す。

まことに昔のことを聞くにつけ、思い出の昔の春と変わらない春なのに、我が身だけが、風流心もなく無粋だ。

あなたひとりがそうだとも、知りはない、昔のことを誰に問う道もないのだから。私は、道に生える芝に結ぶ露のようなはかないこの世にはいないけれど、この花に住んでいる……。

そもそも、この花に住むとは、梢に散る花か、花散らす鳥か。

鳥と同じ道へと帰る間際か、

あるいは先立つた跡か、(いずれにせよ)

花の陰に

地 休らうと見えたそのままに、女は、私こそ梅の主だと告げ、夕暮れの紅く染まる花の陰、木の陰に隠れて見えなくなった、木の陰に隠れて見えなくなってしまうた。

女

地

女

地

女

3. Monk Learns the Story from the Person who Lives near the Temple

The monk asks the villager again about the story connecting Tōboku-in Temple, Lady Izumi-shikibu, and the plum tree. Also, when the monk describes his experience of meeting the woman, the man recognizes that she is the ghost of Lady Izumi-shikibu. He encourages the monk to pray for the woman.

4. The Ghost of Lady Izumi-shikibu Appears in Front of the Monk at the Memorial Service

At that night, the monk recites the Lotus Sutra under the plum tree, Nokiba no Ume, and begins his night-long memorial service. The ghost of Lady Izumi-shikibu appears there. Listening to the Hiyu-hon in the Lotus Sutra which the monk recites, she unveils an episode that she made a poem relevant to Hiyu-hon when she lived in this world. Furthermore, she reveals that the merit of the Buddha's Law led her to become a Buddha and the Bodhisattva of singing and dancing. She also mentions that she still resides in Tōboku-in Temple.

Monk All night, I stay under the plum tree, Nokiba no Ume. I stay under the plum tree, Nokiba no Ume. I follow the exquisite Law of Buddha at this place blessed by the exquisite flowers. My mind is clear. Under the pure and bright moonlight, I recite this precious sutra. I recite the sutra.

The Ghost of Lady Izumi-shikibu

O, how wonderful the sutra is! O, how wonderful the sutra is! The sutra you just chanted was Hiyu-hon, wasn't it? It reminded me of the time when I still belonged to this world. When this temple was still the court of Jōtōmon-in, the chief advisor to the Emperor (Fujiwara no Michinaga) passed in front of this temple and recited the Hiyu-hon in the Lotus Sutra loudly from inside his carriage.

三 僧、東北院門前の人より謂れを聞く

僧は再び東北院門前の人に、東北院や和泉式部、軒端の梅にまつわる謂れを尋ね、聞き出す。また僧が先ほどからのいきさつを話すと、門前の人、女は和泉式部の霊だろうと判じて、弔いを勧める。

四 供養する僧の前に和泉式部の霊が現れる

その夜。僧は軒端の梅の陰で、法華経を讀誦し、終夜の弔いに入る。そこに和泉式部の霊がたち現れ、僧が讀む法華経譬喩品ひゆほんを聞いて、現世にいた頃に譬喩品にまつわる歌を詠んだエピソードを語る。さらに仏法の功德により悟りを得て、歌舞の菩薩となり今も東北院にいると明かす。

僧

夜もすがら、軒端の梅の陰にいて、軒端の梅の陰にいて、妙なる花の咲くここで妙なる仏法に従い、迷わず、さやかな月の輝きのもと、有難いお経を讀誦する、このお経を讀誦する。

和泉式部の
霊

ああ、何と有難いお経でしょう！ああ、何と有難いお経でしょう。唯今讀誦なさったのは譬喩品ひゆほんですね。現世にいた頃のことを思い出しましたよ。この寺がまだ上東門院の御所であったとき、御堂の関白（藤原道長）がこの門前をお通りになり、

Tōboku	Story
	I, Izumi-shikibu, heard him reciting the sutra inside the temple and made the poem, "Outside the gate, the sound of a carriage passing by is heard, which will take people out of the burning house. Attracted by the sound I will be able to get out of this burning house and become a Buddha. (burning house: a house on fire is an analogy of the three realms of the world of transmigration in Buddhism where earthly desires and sufferings exist.)" I just remembered it with your Hiyu-hon.
Monk	Yes, indeed, even I who live in a rural area overheard that this poem was made by Lady Izumi-shikibu. O, you must have already been enlightened and become a Buddha just as your poem expresses.
Izumi-shikibu	Certainly, I have come out of the 'burning house.' Thanks to the merit of making poems, I turned into a Bodhisattva of singing and dancing.
Monk	And I live in this temple. Just as the clear moon is out from the horizon...
Izumi-shikibu	I was out of the 'burning house.'
Monk	Now...
Izumi-shikibu	already...
Reciters	I have left the Three Realms of the world of transmigration with no repose. I travelled forward on the road of Buddha's Law on

地 安らかさのない三界の内を去って、三つの車に乗り、仏法の道を進み、ほら今こそ

和泉式部 すでに

僧 今は

和泉式部 出てきたのは火宅。

僧 この寺に住む。澄み切った月が出るように、

和泉式部 確かに火宅は出ているのだけれども、歌を詠んできた功德により、歌舞の菩薩となつて、

僧 まことにこの歌は、和泉式部のご詠歌だと、田舎の方までも聞き及んでいたものだよ。さてはこの詠歌の意と同じく、すでに得脱なされたのか。

御車のなかで法華経の譬喩品を高らかにお読みになったのです。私、和泉式部は、そのお声を、この門の内でも聞き「門の外、法の車の音聞けば、我も火宅を出でけるかな（火宅「火事の家。煩惱や苦しみの三界のたとえ」から連れ出してくれるという車の音を門の外に聞けば、私も火宅を逃れて悟りを得られる）」と詠みました。そのことが今、思い出されましたよ。

three carriages. See, it is so unusual and thankful that Lady Izumi-shikibu has departed from the gate of the 'burning house' and reached the stage of perfect enlightenment.

5. Izumi-shikibu Dances and Lauds Buddha's Law

Lady Izumi-shikibu preaches that Japanese poems are the sermons of Buddha and explains their virtues. Then, she talks about her memory at Tōboku-in Temple and dances after expressing the prosperity of the Buddha's Law. She enters a cabin which she used to use as her bedroom. When the monk thinks that he sees her entering the cabin, the monk awakens from his dream.

Reciters First of all, Japanese poems are the exquisite words of Buddha. They are the sermons of Buddha appeared in the body of the ultimate reality. Ki no Tsurayuki, a famous poet, wrote that merely the friends of Japanese poems happened to be known by their names among future generations.

Izumi-shikibu

Therefore, Japanese poems move heaven and earth. They even touch the heart of evil gods.

Reciters Without notice we can reach to the heart of gods. Especially in the season in Kyoto, the city of flowers, the spring sky peacefully spreads over the city. Engendered from the reposeful mind is the poems meet the order of the universe.

This is a holy place located at the northeast of the Emperor's city, Kyoto. This temple protects the direction of the devil's gate for Kyoto and expels the demons. The stream running in this ward originates from the Kamo River behind the mountains and flows into Shirakawa River which runs to somewhere else. The sound of waves in the wind travels graciously. It is said it provides you of an opportunity to reach the stage of the eternal peace. The pond

火宅の門を出でて、和泉式部が成等正覚の悟りを得たのは、本当に有難いことだ。

五 和泉式部、舞を見せ、仏法を称える

和泉式部は、和歌は仏の説法であるとして、その徳を説く。そして、東北院の思い出を語りつつ、仏法の繁栄する様子を表した後、舞を舞う。そして和泉式部はかつての寝所、方丈の部屋に入っていく。そのように見えたかと思うと、僧の夢は覚める。

地

そもそも和歌というのは、法身に現れた仏の説法の妙なるお言葉である。たまたま後世に知られるようになる者は、ただ和歌の友のみであると紀貫之も書き綴っている。

和泉式部

それゆえに、和歌は天地を動かし、鬼神をも感動させるものであり、

地

神仏の冥々のうちにある感応を受けるに至る。ことに時機を得た花の都では、春の空も長閑に広がり、長閑さを宿した心を種として、天道に適う歌が詠まれるのだ。

ここは九重の都の東北にある霊地で、王城の鬼門を守りつつ、悪魔を追い払う。この地を流れる水は山陰の加茂川を源とし、行く末もわからない白河へと注いで、波風はいさぎよく響き、常住安楽の境地を得る縁になっているとか。庭の池は水をた

in the garden which is full of water looks just like the scene in the poem, “Birds rest in the tree in the pond. A monk knocks at the door of a gate under the moonlight” (A part of the poem made by Jia Dao, a poet in Tang Dynasty in China). Many people visit this temple. The glamorous view of colorful sleeves and the trailing bottom of *mo* skirts of the visitors certainly reflects the beauty of the flower city, Kyoto.

Izumi-shikibu

People who look up the Buddha and listen to His sermon...

Reciters Some people visit here for that purpose. Others came in as they are simply passing by. The number of visitors increases day after day. Day and night, morning and evening, people continuously come to this temple. Ninety days in the summer...After the heat in the middle of the summer, a breeze traveled from the pine in Okutani makes me notice autumn's arrival. The wind blowing up evokes the atmosphere of the autumn and represents the ability of seeking the highest wisdom and receiving the teaching of Buddha and the relation between living things and Buddha. The moon reflecting in the pond shows us the figure of the Buddha who leads the living things on Earth. Just as this name, Tōboku-in (northeast hall) represents that positive East and negative North merge here. It is therefore not surprising that the temple enjoys prosperity.

In a spring night...

[jo-no-mai]

A quite slow, calm, and elegant dance with a restful mood. A *taiko* drum is not used with this dance but the Japanese flute and small and large hand drums are used.

Izumi-shikibu

“The darkness of the spring night is not reasonable, because...”

和泉式部

仏を仰ぎ見て説法を聞く人々は

たえ、まさに「鳥は宿す池中の樹、僧は敲く月下の門」(唐の詩人、賈島作の一部)の詩のような様子で、出入りする人も多く、連れ立つ人々の袖や裳裾の華やかな有様は、まことに花の都をそのままに表すようだ。

地

はじめからそのために来る人、たまたま通りすがりで訪れる人、いずれもいや増しに増えて、日夜、朝夕、途絶えることがない。夏の九十日、暑熱激しい真夏を過ぎて、秋が来たなと驚かせるのは、奥谷の松を渡る風。吹き上げる風が秋の気配を呼ぶとともに、上へ上へと菩提を求める機縁を現し、池水に映る月影は、仏が下界の衆生を導く姿を示す。東北院の名の通り、陽の東、陰の北が和合するのだから、栄える時を迎えるのも、まことにもつともなことだ。

春の夜の

〔序ノ舞〕

ごくゆっくりと、静かに気品を持ってしつとりと舞われる舞い。太鼓は入らず、笛・小鼓・大鼓のみで演奏。

Tōboku	Story
Reciters	... it can hide the color of the plum blossoms but cannot hide their fragrance." The fragrance of plum blossoms never hides. The fragrance of plum blossoms never hides.
*Izumi-shikibu	Truly, the time when I was familiar with the fragrance of love...
Reciters	It is meaningless to remember the time, but O, I can't believe that I miss it. It is shameful to show everyone that I shed tears for love. I shall leave.
Izumi-shikibu	The time has come. To the root, a flower shall...
Reciters	This is it for now. To its root a flower should go back. To its nest a bird should go back. Although people recognize that the candlelight in my cabin represents a "burning house," this very place is the flowery platform in Amida's Pure Land, where Lady Izumi-shikibu lives. Saying so, when she almost enters the cabin, the monk awakes from his dream. The monk's dream is broken.
<i>*A few schools have a different ending as follows:</i>	
Reciters	Truly more than its hue, truly more than its hue, I think its fragrance is more tasteful. Whose sleeve did the plum blossom touch...?

和泉式部 「春の夜の、闇はあやなし梅の花、

地 色こそ見えね、香やは隠るる（春の夜の闇は理に合わない、梅の花の色は見えないけれど、その香は隠れることもない）、その香は隠れることもない、その香は隠れることもない

和泉式部 まことに恋の色香になじんだ昔が

地 今更に思い出されるのは、無意味なことだけれど、我ながら、懐かしくて。恋しい涙をあちこちの人にお見せしてしまうのも恥ずかしい、お暇を申し上げよう。

和泉式部 これまでと、花は根に

地 今はまだこれまで、花は根に、鳥は古巣に帰るものだと言ひ、方丈の燈火を火宅だと人は見るかもしれないけれど、こここそは極楽の花の台、和泉式部の住む所だよと言って、方丈の部屋に入るかと思えたところで、僧の夢は覚めた、見ていた夢は覚めて消えてしまった。

地 *ここより最後まで、一部流儀では以下のようになる。

地 まことに色よりも、まことに色よりも、香りこそ趣が深いと思われるよ、誰の袖に触れたのか梅の花は。

Izumi-shikibu

The sleeve of sacred dress dancers swirl, when it is touched. The music of Shunnōden means the song of bush warbler in the spring.

Reciters Ōshukubai means...

Izumi-shikibu

the home of the bush warbler.

Reciters Kōbunboku means...

Izumi-shikibu

the tree which relishes literature.

Reciters At the time of emperors in Tang Dynasty, literature flowered in that country. The hue of flowers was even more vivid, and the country was filled by its scent more than usual. The wind that travelled over plum blossoms carried its fragrance to every corner of the country.

The time has come. To its root a flower should go back. To its nest a bird should go back. Although people recognize that the candlelight in my cabin represents a “burning house,” this very place is the flowery platform in Amida’s Pure Land, where Lady Izumi-shikibu lives. Saying so, when she almost enters the cabin, the monk awakes from his dream. The monk’s dream is broken.

和泉式部

袖触れて舞人が返すのは小忌衣。春鶯囀しゅんのうでんという楽は、春の鶯のこと。

地 鶯宿梅とは

和泉式部 鶯の宿のこと。

地 好文木というのは

和泉式部 文を好む木をあらわす。

地 唐の帝の時代は、国に文学が栄え、花の色もますます生き生きとして、匂いも常よりも満ち満ちて、梅を渡る風は四方へ薫りを運んだ。

もうこれまで、花は根に、鳥は古巢にかえると言い、方丈の燈火を火宅だと人は見るかもしれないけれど、こここそは極楽の花の台、和泉式部の住む所だよと言って、方丈の部屋に入るかと思えたところで、僧の夢は覚めた、見ていた夢は覚めて消えてしまった。

Tōboku

Synopsis

In early spring, a Buddhist monk attended by another monk traveled to Kyoto from an eastern province. They arrive at Tōboku-in Temple, where a splendid plum tree blooms. As they watch the tree in wonder, they learn from a person who lives near the gate of the temple that the plum tree is named “Izumi-shikibu.” Then, a woman appears and corrects them; the tree should be named “Kōbunboku” or “Ōshukubai.” She narrates the story that Lady Izumi-shikibu planted the plum tree. Although the monk and the woman exchange more words, she eventually hides behind the plum tree illuminated scarlet by the sunset glow. She then disappears.

The monk talks to the person living in the temple town again and hears about the history of the Tōboku-in Temple and the story of Lady Izumi-shikibu. He advises the monk to cordially console the soul of the woman whom the monk just met as she must be the ghost of Lady Izumi-shikibu.

While the monk recites the Lotus Sutra to pray for the woman, the ghost of Izumi-shikibu appears. She reveals that she has already become a Bodhisattva of singing and dancing and talks about her memory associating her tie made by Buddha. After preaching the virtues of Japanese poetry and the preciousness and wonderfulness of Buddha’s Law, she dances. Then, the ghost of Lady Izumi-shikibu is embarrassed about reminiscing of past intimate relationships she used to enjoy. She bids farewells and enters a cabin. When the monk sees her enter the room, he awakens from his dream. Lady Izumi-shikibu disappears now.

Highlight

This Noh drama, which was once called “Nokiba no Ume (The Plum Tree near the Eaves)” in ancient times, is filled with the grace and sophistication comparable to that of the fragrance of the plum blossom in early spring. Also, since it features Lady Izumi-shikibu, a talented poet who occupied a significant position in the world of Heian period tasteful court literature, this piece makes you feel the elegance of a cultural salon in the royal court in the Heian era.

Although the storyline is neither dramatic nor remarkable, this piece describes a deep philosophy which lauds the virtues of Japanese poetry and teaches the preciousness and wonderfulness of the Buddha’s Law. This piece leads you to fully enjoy the graceful atmosphere and scent of beauty, as a third group Noh drama (*kazura-mono*).

Ancient East Asian philosophy and religions associate directions with propitious omens. “Tōhoku (northeast),” which is also the title of this piece (but pronounced Tōboku), was recognized as the “gate for devils”; it was the direction in which the evils, who conducted bad deeds and troubled people, came. Therefore, ancient people built temples in the northeast in order to prevent evils from coming to this world from that direction. In Heian-era Kyoto, people built Tōboku-in Temple at the direction of the “devils’ gate.” The scenes of this drama are developed at this Tōboku-in Temple, which still exists in Sakyō Ward in Kyoto. Since it was destroyed by fire and relocated a few times, the temple is now located at a different place as well as looking different from the time when Lady Izumi-shikibu lived. However, the old plum tree, Nokiba no Ume, which is associated with Izumi-shikibu, grows in the ward today. If you visit Tōboku-in, the timeless atmosphere of the temple will bring you to the moment when Izumi-shikibu lived. Visiting places associated with Noh dramas is one of the ways to enjoy the art of Noh more deeply. Please take the opportunity to visit those places and indulge yourself into a journey beyond time.

Schools	All five
Category	The third group Noh, <i>kazura-mono</i>
Author	Zeami (according to one tradition)
Subject	Unknown
Season	Spring (January in the lunar calendar)
Scenes	Tōboku-in Temple in Kyoto

Characters	<i>Mae-shite</i>	Village Woman
	<i>Nochi-shite</i>	The ghost of Lady Izumi-shikibu
	<i>Waki</i>	Traveling monk
	<i>Waki-tsure</i>	Monk Attending the Traveling monk
	<i>Ai</i>	Villager (Person who lives near the gate of Tōboku-in Temple)
Masks	<i>Shite</i>	<i>Zō</i> , <i>Wakaonna</i> , <i>Ko-omote</i> , etc.
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) which includes scarlet color patterns and worn in “ <i>kinagashi</i> ” style, <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>kazura</i> , <i>kazura-obi</i> , <i>chōken</i> , <i>kitsuke / surihaku</i> , hakama in <i>ōkuchi</i> -style (scarlet), <i>koshi-obi</i> (belt), and a fan.
	<i>Wak</i>	<i>sumi-bōshi</i> (a hood for regular Buddhist monks), <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>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Waki-tsure</i>	the same as <i>Waki</i>
Number of scenes	Two	
Length	About 1 hour and 40 minutes	

東北（とうぼく）

あらすじ

早春の頃。東国から都へ旅をしてきた僧の一行が、見事な梅の咲く東北院（とうぼくいん）に着きます。僧一行は、門前の人から、この梅が「和泉式部」の名を持つと聞き出して、さらに眺め入っていました。そこにひとりの女が現れ、この梅は「好文木（こうぶんぼく）」「鶯宿梅（おうしゅくばい）」という名で呼ばれるべきだと正し、和泉式部が手植えた故事を語ります。なおも僧が女と言葉を交わしていると、女はやがて、夕べの日に紅く染まった梅の木陰に隠れ、見えなくなってしまう。

僧は再び門前の人より東北院の謂れや和泉式部の物語を聞きだします。門前の人、女は和泉式部の霊であろう、懇ろに申いなさいと僧に勧めます。

僧が法華経を読んで供養していると、和泉式部の霊が現れます。和泉式部はすでに成仏して歌舞の菩薩となっていることを明かし、生前の仏縁の思い出を語り、また和歌の徳、仏法の有難さを説いて、舞を舞います。その後、和泉式部は、色恋になじんだ昔を懐かしむ姿をも見せて恥じらい、暇を告げて方丈の部屋に入っていきます。そう見えたところで、僧の夢は覚め、和泉式部の姿は消えて行くのでした。

みどころ

古くは「軒端梅（のきばのうめ）」の名をいただいたこの能には、全編、早春の梅の、匂い立つ端麗さが漂っています。また、平安朝の歌人で、華やかな王朝文学を担った才媛のひとり、和泉式部を主人公として、往時の宮廷サロンの典雅な気配も感じられます。

話の筋は取り立てて変化のあるものではありませんが、和歌の徳を称え、かつ仏法の有難さを説いた深みのある内容を備え、あくまでも三番目物（鬘物）らしく、美しく、香ぐわしい優雅な風情に浸れる曲です。

曲名になっている「東北」は、陰陽道による鬼門、すなわち、悪事や禍をなす鬼の入り込む方向とされ、古来、鬼門封じの寺院が設けられるなどしてきました。平安時代の京都では、鬼門にあたる場所に東北院（もともとは上東門院）というお寺が置かれ、そこがこの曲の舞台です。京都市左京区には今も物語の舞台となった東北院があります。幾度かの焼失や移転を経て、和泉式部が生きた当時とは場所も建物も異なりますが、境内には和泉式部ゆかりの軒端の梅とされる古木もあります。訪れると時の止まったかのような寺院のたたずまいに、往古がしのべれます。能にゆかりある名所の旅も、能をより深く堪能する道。機会があればぜひ足をのばし、時を越える感覚を楽しみたいものです

流派 五流にあり
分類 三番目物 鬘物
作者 世阿弥（一説）
題材 不明
季節 春（旧暦1月）
場面 京都・東北院

登場人物 前シテ 里女
後シテ 和泉式部の霊
ワキ 旅僧
ワキツレ 旅僧の従僧
アイ 所の者（東北院門前の者）

面 シテ 増、若女、小面など

装束 前シテ 鬘、鬘帯、色入り唐織着流し、着付・摺箔、扇
後シテ 鬘、鬘帯、長絹、着付・摺箔、緋大口、腰帯、扇
ワキ 角帽子、着付・無地熨斗目、水衣、腰帯、扇、数珠
ワキツレ ワキに準じる

場数 二場
上演時間 約1時間40分

東北（とうぼく）
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