

*The parts highlighted in indicate the phrase differs by schools.

1. Group of Monks from Mount Kōya Heads Kyoto

A group of monks living in seclusion on Mount Kōya arrives in Abeno in Settsu Province (or Toba in Yamashiro Province) on their way to Kyoto.

Monk of Mt. Kōya and Attending Monks

The mountain is not deep, the mountain is not deep, but our retreat is well hidden from the earthen world, and our decision to renounce and seclude from the world is deep.

The Monk I am a monk came from Mount Kōya. I am heading to Kyoto now.

Sakyamuni Buddha has already gone from this world, and Maitreya, the Buddha coming to this world, has not arrived yet.

The Monk and Attending Monks

What shall we consider as real since we were born in the ephemeral era which is in between the two Buddhas? We are lucky to be born as human beings and to meet the precious teaching of Buddha. This must be exactly the way that leads us to enlightenment. Just focusing on the way, we wear an unlined black monk's attire.

卒都婆小町

そとばこまち／そとわこまち／そとわごまち

* は流儀によって異なる場合を示す。

一 高野山の僧一行が、京都へ向かう

高野山で隠遁生活を送る僧の一行が、京都へ向かい、途中で摂津国阿倍野（または山城国鳥羽）に着く。

高野山の僧
と従僧たち

山は浅いが隠れ家は、山は浅いが隠れ家は、世間から深く隠れ、出家隠遁の心は深い。

僧 私は、高野山から来た僧でございます。このたび都へ上ろうと思います。

前におられた釈迦牟尼仏はすでに世を去り、後に来られる仏（弥勒仏を指す）は、ただこの世にいない。

僧と従僧たち

夢のようはかない中間ちゅうげんのときに生まれて、何を現実と思うべきだろうか。たまたま、なり難い人の身となることができ、逢い難い如来の教えにめぐりあえた。それこそが、悟りへ向かうものになることだと思ふ。ひたすら思いを一つにして、一重の墨染の衣を身に纏う。

When you learn who you were (ego-less, real self) before you were born,

Attending Monks

When you learn the ego-less self before you were born, there is no parent who offers compassion to you, and if there is no parent, there is no child who shows mercy to me. We feel that even a thousand miles is not too far to go. Sleeping on the ground and lodging in a mountain. Life that aimlessly flows must be our real life. This must be what settlement is.

(An announcement tells that the group of monks arrives at the place where they meet with Ono-no-Komachi.)

2. Ono-no-Komachi Appears

Ono-no-Komachi, who is now 100 years old, appears. She misses her early age when she was a celestial beauty and laments her current aged self.

Ono-no-Komachi

I am fragile, just like a weed floating in the water. Just like a weed floating in the water, I have aged helplessly and no one shows interest in me. How sad it is.

How miserable. In my early days I was really full of pride for my unparalleled beauty. My hair decorated with jade hairpins shined like the feather of kingfisher and looked elegant like fine willow wands flowing in the spring breeze. My beautiful voice, like a bush warbler, was even lovelier than the flower of bush clover which is moistened in dew and has just started to fall off. Today, even lowly women despise me for my filthy looks. I disgrace myself in public.

そうして、生まれる前の身の上（自我のない、本来の自身の姿）を知れば、

従僧たち

生まれる前の身の上を知れば、憐れみを寄せる親もなく、親がなければ、自分のために思いをかける子もない。千里の道も遠くはないと、野に臥し山に泊まる。定めなく流れるこの身の上こそが、本来の住処だ、これこそが、本当の安住というものだ。

（僧一行が小町と出会う場所に着いたことが知らされる）

二 小町が登場する

百歳の老女、小野小町が現れる。絶世の美女だった昔を懐かしみ、老いた今を嘆く様子を見せる。

小野小町

はかないこの身は浮草のようなもの、水に漂う浮草のような、はかなく老いたこの私を、今や誰も誘うことのないのは、悲しいことだよ。

ああ、哀れだよ、本当に昔は、美貌に驕り、甚だしく慢心していた。翡翠の簪で飾った髪は、カワセミの羽のようにあでやかで、たおやかで、柳の細枝が春風になびくようだった。また鶯のさえずりのような美しい声は、露を含んだ糸萩の、わずか

I only accumulated unwelcomed years, and I have now become one hundred years old.

I do not like Kyoto because there is too much public attention there. People might talk in whispers that that hag is the end result of that Komachi, who was once beautiful. With worry, hiding in the approaching darkness at dusk,

I leave Kyoto with the moon. I leave Kyoto with the moon. Guards protecting the palace would not stop this gaunt myself. Well, I didn't need to sneak out of the city. Lovers' mound in Toba and the mountains in autumn are hidden behind trees. Who is the man pulling an oar on the boat in Katsura River under the moonlight?

3. Komachi Talks to the Monk

Finding Komachi sitting on a rotten wooden stick, the monk warns her to rest somewhere else, because she is sitting on a stupa*1 and she should show more respect. She responds that our body is also a stupa, and her unlawful deed of sitting on it will tie herself with Buddha and make herself a Buddha. The monk is impressed by her answers.

*1 stupa: Stupa was originally a sacred mound where the Buddha's bones were interred. In later ages, towers in the shape of this mound were made in areas where Buddhism spread. These towers were also called 'stupa' and considered the embodiment of the Buddha's body. As a result it became an object of worship. Eventually, a stupa also came to be used as a grave marker or a tower to commemorate the deceased. It was also built as a route marker for pilgrims, and the stupa Komachi sits on is one of those.

三 小町、僧と語る

に散り始めた花よりもなお、愛らしいものだった。今は、庶民の賤しい女にさえも、汚らしいと蔑まれ、人々に恥をさらし、うれしくもない月日を重ねて、百歳の姥となってしまうました。

都は人目についていやなことだよ。もしやあれが、美しかった小町のなれの果てかと人が言うかもしれないと、夕闇に紛れて、

月とともに都を出ていくよ、月とともに都を出ていくよ。御所を守るお役人も、このようなやつれた私をとがめることもないだろう。隠れるように出ていかななくても、よかったのだなあ。鳥羽の恋塚、秋の山も木に隠れている。月の照る桂川に浮かぶ舟を、漕ぎ行く人は誰かしら？

朽木に腰掛けた小町を見かけ、僧は、その木は卒都婆※1だから尊重しなければならぬ、ほかで休むようにと言う。小町は、人のからだも卒都婆である、また卒都婆に腰掛ける無法な振る舞いも、仏との縁が結ばれ、成仏に至るだろうと反論し、僧を感心させる。

※1 卒都婆(卒塔婆)・・・サンスクリット語でストゥーパ。もとは釈迦の遺骨を納めた聖なる塚のこと。仏教の広まった各地で、これをかたどった塔(同じく卒都婆と呼称)が作られるようになり、仏の体を表すものとして、礼拝の対象と

- Komachi I am so tired. Let me have a seat and rest on top of this rotten piece of wood.
- Monk Oh, it's almost at dusk. Let's hurry. Wait. A beggar over there (Komachi) is sitting on a stupa. We shall give her a lesson and move her away.
- Hello beggar over there. The wooden piece you are sitting on is a stupa. It respectfully embodies the figure of Buddha. Stand up and move. Rest somewhere else.
- Komachi You said that this is something precious that embodies Buddha, but there are no characters or carved icons on this wooden piece. It looks just like a rotten piece of wood to me.
- Monk Even though it looks like a rotten tree in a deep mountain, we can figure out a cherry tree when it blooms. It is unmistakable when it comes to a stupa with an icon of Buddha. There should be a sign somewhere on it.
- Komachi Although I am a lowly woman like a buried piece of wood, my heart is still as beautiful and graceful as flowers. My presence will comfort this stupa.
- Now, why do you say that a stupa embodies the body of Buddha?

なる。後に墓標、死者を供養する塔としても用いられるようになる。また高野山など、聖地への道しるべとしても建てられ、この曲の卒都婆はこぢら指すとみられる。

小町 あまりにも辛うございませうので、この朽木に腰掛けて休もうと思ひます。

僧 おお、もう日が暮れてしまひます。道を急ぎませう。おや、この乞食（小町のこと）が腰掛けてゐるのは、まさしく卒都婆でございませう。教え諭して、離れさせませう。

これ、その乞食、お前の腰掛けてゐるのは、恐れ多くも、仏の姿を現した卒都婆ではないか。そこを立ち退いて、別の場所でお休みなさい。

小町 仏の姿を現す恐れ多いものだとはおつしやいませうが、文字も見えず、刻んだ像もなく、ただの朽木にしか見えないぞ。

僧 たとえ深山の朽木でも、花が咲けば桜とわかる。仏体を刻んだ木は言うまでもない。しるしのないはずはない。

小町 私も賤しい埋もれ木のようなもの。けれど、花のように美しい雅な心はまだあるのだから、卒都婆への手向けの花となるはずだよ。

さて、卒都婆が仏体だというわけは、何なのか。

Attending Monks

Originally a stupa was made when Vajrasattva, Diamond-being, appeared in this world and embodied the holy vow of Mahavairocana.

Komachi What are things that were created by the Being?

Monk They are earth, water, fire, wind, and the ether (the five elements in Buddhism).

Komachi The human body is composed of those five elements. Nothing should differentiate us from the stupa.

Monk Surely, our shapes are all the same, but we are different in our mind and virtue.

Komachi Then, what is the virtue of a stupa?

Monk If a person has a glance at a stupa, he is released from the Three Evil Realms (Hell, the Realm of Hungry Sprit, and the Realm of Animals) for a long time.

Komachi The merit of having an aspiration for enlightenment even for a moment would be as powerful as looking at a stupa.

Monk If you seek enlightenment, why don't you abandon the transience of life and renounce the world?

從僧たち

そもそも卒都婆とは、金剛薩唾こんごうさつたが仮の姿でこの世に現れ、三摩耶行さんまやぎょう（大日如来の誓願を形にすること）を行われることにより、表されたものだ。

小町 行われ、形になったものとは何か。

僧 地水火風空（仏教でいう自然界の五大元素）。

小町 その五大元素も人の体を作っている。卒都婆と人と、分け隔てがあるはずはない。

僧 確かに形は違わなくとも、持っている心や功德に違いがある。

小町 では、卒都婆の功德とは何か。

僧 卒都婆を一目見るだけで、三つの悪の道（地獄道、餓鬼道、畜生道）から永く離れられるということだ。

小町 わずかな一瞬でも、菩提心（悟りを求める心のこと）を持つことの功德も、卒都婆には劣るまい。

僧 菩提心があるのなら、なぜ浮世を厭い、出家しようとしなののか。

Komachi I renounced the world in my heart, but not by my appearance.

Monk You did not know the stupa, the body of Buddha, because you do not have a heart, do you?

Komachi I came to this stupa because I knew that this was an embodiment of Buddha.

Monk Then, why did you sit on it, instead of worshipping it?

Komachi It shouldn't be a problem that I am resting on it because it lies on the ground.

Monk It is not a favorable act to make a tie with Buddha.

Komachi People are saved by adverse acts as they also create a tie with Buddha.

Monk The evil acts of Devadatta

Komachi were forgiven by the Deity of Mercy.

Monk Cuuda-pantak of asininity

Komachi finally acquired the wisdom of Manjusri Bodhisattva.

小町 姿かたちで浮世を厭うのではない、心で厭うのだ。

僧 心のない者だからこそ、卒都婆という仏体を知らなかったのだろう。

小町 仏体だと知っているからこそ、卒都婆に近づいたのだ。

僧 ならばなぜ、礼拝せずに尻に敷いたのか。

小町 臥し倒れているのだから、私が休んでもいいだろう。

僧 それは順縁（良いことをして仏縁を結ぶこと）から外れている。

小町 逆縁（悪事を契機に仏縁ができること）でも救われる。

僧 提婆達多の悪も

小町 観音の慈悲となり

僧 周梨槃特の愚かさも

小町 文殊の知恵となる。

Monk Evil is

Komachi actually virtue.

Monk Earthly desires

Komachi eventually enlighten people.

Attending Monks

Bodhi is fundamentally

Komachi without any tree.

Monk A clear mirror

Komachi is not with a stand.

Reciters Indeed, when you have nothing, there is nothing to differentiate us from the Buddha.*2

Originally, Buddhas made oaths in order to save secular people who were stupidly obsessed by earthly desires, secular people who were stupidly obsessed by earthly desires. Therefore, we should be able to become Buddha even if we are tied by evil acts. When Komachi explains her idea in a courteous manner, the monk bows deeply to her three times, touching his head to the ground, since she is a beggar who understands Buddha's teaching extremely well.

地 まことに本来の無一物の時は、仏も衆生も分かれてはいない。 ※2
 小町 もとより愚昧な凡夫を、もとより愚昧な凡夫を、救うための手立てとして、仏は深い誓いを立てられたのだから、逆縁であつても成仏できるはずだと、(小町が)丁寧な話すと、まことに悟った乞食であるよ、と僧は頭を地につけて三度礼拝された。

地

小町

僧

小町

從僧たち

小町

僧

小町

僧

悪というもの

善である。

煩惱というもの

菩提(悟り)となる。

菩提はもともと

植木ではなく

明鏡もまた

台にあるものではない。

Komachi At this moment I am encouraged and make a poem for fun.

If I am in Heaven, it would be inappropriate, but since I am not, it would be fine to sit on a stupa.

Reciters How annoying the monk's preaching was, how annoying the monk's preaching was.

*2 The part from “Bodhi is fundamentally” to “differentiate us from the Buddha” is originally from the teaching of Huineng, a Zen monk in ancient China.

4. Komachi Reveals Her Name and Narrates Her Story

Responding to the monk, she tells her name and bemoans her present situation that she is not a glamorous beauty anymore but is a shameful old woman. She then becomes insane in front of the monk.

Monk Oh well, may I ask who you are? Would you mind giving me your name?

Komachi It is indeed shameful to reveal my identity, but I will tell you my name.

Komachi Please include my name in your prayer list and hold memorial services for me after my death.

小町

私はこのとき力を得て、なおも戯れに歌を詠んだ。

極楽の、内ならばこそあしからめ、そとは何かは苦しかるべし（極楽のなかにいるならば悪いことだろうが、外ならば卒都婆を敷くのも悪くなかろうよ）。

地

わずらわしい僧のお説教だよ、わずらわしい僧のお説教だよ。

※2 「菩提はく分かれていない」中国の禅僧、六祖慧能による仏教の教理を示す言葉から取っている。

四 小町が名乗り、身の上を語る

僧の問いに小町は名乗り、美を誇った昔は過ぎて、今は人目にも恥ずかしい老女となったと嘆く様子を見せる。そして、僧の前で狂乱状態となる。

僧

さて、あなたはいつたい、どういう人なのか。お名乗りください。

小町

恥ずかしいけれど、名乗りましょう。

小町

過去帳に入れて、死後はお弔いください。

Monk Yes, I promise. I will include your name in my prayer list. Please give me your name first.

Komachi The hag before you is Ono-no-Komachi, a daughter of Ono no Yoshizane, governor of a county in Dewa Province.

Monk and Attending Monks

How pitiful. Komachi was extremely beautiful when she was young. She had a shining face like a flower. She drew her eyebrows in navy blue and were in the shape of the crescent moon, and her powdered face was always a nice white.

Reciters Her thin and elegantly woven *kimono* and silk twill *kimono* filled the gorgeous palace.

Komachi Her beauty was outstanding.

Reciters Men living far secretly bore the sadness of their difficult love. Men around her burned their hearts for the melancholy of hopeless love.

Komachi It was just as blue waves wash the green beach,

Reciters and colorful clouds trail around a green peak.

Komachi She who avoids sun light

Reciters looks like a lotus flower floating in the wave shining in the morning sun.

地

芙蓉の花が暁を照らす波に浮かぶよう。

小町

日差しを避ける様子は

地

彩り深い雲が翠の峰をめぐるよう。

小町

碧い波が翠の浜に寄せ

地

遠くにいる者は忍ぶ思いをし、近く of 者は愁いに心を尽くす。

小町

その美しさは際立ち

地

数多くの薄物、綾の絹の衣が、立派な御殿に満ちあふれていた。

僧と従僧たち お痛わしいことだよ、小町は、昔は大変な美女で、花のような顔を輝かせ、三日月のかたち引かれた眉墨は青く、おしろいを絶やさなかった。

小町 私は、出羽国の郡司、おののよしざね小野良実の娘、小野小町のなれの果てでございませう。

僧 わかりました。過去帳に入れて弔いませう。まずはお名乗りください。

Komachi The way I made poems and

Reciters held a cup of *sake* wine was exquisite as if she quietly held the Milky Way and the moon in her sleeves. Her extremely elegant figure has changed along with the passing of time. Her hair turned grey like frosted grass. Her shining beautiful hair above her ears clung to the emaciated skin just like roughly drawn lines. Her richly round eyebrows, which used to remind us of mountains in the distance, lost their beauty. Her hair is completely grey. What a life! I have never imagined that I, Komachi, turned into an awful figure that is even shameful to be revealed in the moonlight.

What's in the bag hanging from your neck?

Komachi Though I am not sure if I survive today, I keep dried beans and millets in this bag so that I will not starve tomorrow.

Reciters What's in the bag you are holding in your back?

Komachi It contains dirty clothes covered by dirt and oil.

Reciters In the bamboo basket on your arm,

地

肘に掛けた竹籠には

小町

垢、脂で汚れた服がある。

地

後ろに背負う袋には何が？

小町

今日の命もわからないが、明日に飢えないように粟、豆を干した食べ物を入れて持
っているんだよ。

首にかけた袋には、どんな物を入れてあるのか。

酒を勧める杯を持つさまは、天の川や月を、袖に静かに宿すようだった。本当に優
雅だったその有様は、いつしか変わってしまった、頭には霜にまみれた草のような白
髪を戴き、あでやかで美しかった両鬢りょうびん（両耳の上部の整えられた髪）は、痩せ衰えた肌
に乱れ墨のようにまとわり、ふくよかな丸みを帯びていた眉も、遠い山を思わせる
美しさを失った。百年に一年足りない九十九髪つくも（白髪：百から一を抜くと九十九になるこ
とから）だ。こんな思いをするなんて。この私が、月に照らされる影も恥ずかしい
姿となったものだ。

地

小町

歌を詠み詩作をし、

Komachi there are some vegetables called arrowhead.

Reciters Wearing a broken straw raincoat,

Komachi and holding a broken a sedge rain hat.

Reciters I cannot even hide my face.

Komachi It is of course impossible to avoid rain and snow.

Reciters There is no sleeve to wipe my tears. I became homeless and begged to people on the street for food. When no one give me mercy, evil thoughts grow and my crazy mind surges. Even my voice changes in weird way.

5. Komachi Restages Her Love Story with Fukakusa-no-Shōshō

Komachi goes insane because the spirit of Fukakusa-no-Shōshō possesses her. Shōshō once loved her. Komachi told him she could accept his love if he could visit her for 100 nights. He visited her on 99 nights but he passed away before reaching the final night. Komachi then disguises herself as Shōshō by wearing eboshi headdress and re-enacts how he visited her night after night. After talking about his sufferings and his grudge, she mentions that she relies on the Buddha's mercy and pursues the way of enlightenment.

小町

慈姑くわいが入れてある。

地

破れ蓑に

小町

破れ笠の格好で

地

顔さえも隠せないし、

小町

ましてや霜雪や雨露ものげずに、

地

涙を抑える袂や袖すらない。今は路頭にさまよい、往来の人に物乞いをする。貰えなければ、悪心が起こり、また狂乱の心が募り、声も変わっておかしくなる。貰え

五 小町、深草少将との出来事を再現する

狂乱した小町は、深草少将の霊に憑りつかれていた。深草少将は、かつて小町に思いを寄せ、百夜通えば、恋を成就してあげようという小町の言葉に従い、九十九夜までは通ったが、一夜残して死んでしまった。小町は烏帽子をつけるなどして、深草少将の格好となり、少将の百夜通いの様子を再現して、その苦しみや恨みを語った後、仏に帰依して悟りの道に入ろうという。

Komachi Hey. Give me something, hey, Monk.

Monk What's wrong with you?

Komachi Let's go visit Komachi. Hey, let's go.

Monk You are Komachi herself. Why did you start to say such a strange thing?

Komachi Listen. The lady, Ono-no-Komachi was extremely good at love affairs. She received love letters from a man here and a guy there. It's like a rain in May that never stops. Even just to be nice, she should have replied to them at least once. But she didn't do it.

Now, she turned 100 years old and is paying her dues. Alas, I miss people, I miss people.

Monk You said you miss people... What kind of spirit is possessing you?

Komachi Many guys fell in love with Komachi. Right? The man who was especially besotted with her was Fukakusa-no-Shōshō, a shōshō in the 4th rank.

Reciters His grudge piled up and finally returns to her. Let's visit her at the parking of her ox carriage. What time is it now? It's already time for the sunset. The moon is my companion. Even if guards at a checking station are on my way, I won't stop myself. Let's go!

小町

やあ、何か下さいよ、お坊さん、なあ。

僧

どうしたのだ。

小町

小町のところへ通おうよ、なあ。

僧 あなたが小町だぞ。どうして、そんなとんでもないことを言い出すのだ。

小町

いや小町という人は、あまりにも恋愛上手で、あちらの手紙、こちらの恋文と、五月雨のようにたくさん届いた。嘘でもいいから、一度の返事もすれぱいいのに、それをせずにいたよ。

今、百歳になって報いが来て、ああ、人恋しい、人恋しいよ。

僧 人恋しいとは。さてあなたには、いったいどういう者が取り憑いているのか。

小町 小町に恋をしていた人は多いよ、なあ。とりわけ思いの深かったのは深草の、四位

の少将だ。

少将の重ねた、数々の恨みがめぐってきた。小町の牛車の榻しじに通おう。何時になつたのか、もう夕暮れだ、月を友にして通う道に、関守がいても、思いとどまること

[*Monogi* : Change of costume on the stage]

Komachi wears *eboshi* headdress and disguises herself as Shōshō.

Reciters Even if guards at a checking station are on my way, I won't stop myself. Shall we go!

Rolling up his white hakama trousers,

[Iroie]

Movements that express her madness.

Komachi Rolling up his white *hakama* trousers,

Reciters Rolling up his white *hakama* trousers, bending the top of *eboshi* headdress, putting a sleeve of his *kariginu*-style *kimono* over his head, he goes to her place secretly. Some days the moon shone on him, and other days his way was pitch dark. In the rainy nights, windy nights, autumn nights when leaves have fallen, and nights when snow piled up

Komachi and icy water drizzling from the eaves, he hurried himself.

Reciters Go and back. Go and back repeatedly, first night, second night, third, fourth, ... seventh, eighth, ninth... tenth night. Visit her every night, and I even did not attend the banquet of Toyoakari-no-sechie*3. Although I could not meet Komachi, I still visited her at the same hour every night. At dawn when roosters crow, I carved the number of days of my visit on the stand that rests the bars of ox carriage. I need to visit her for 100 nights. And I accomplished 99 nights.

地

行つては帰り、帰つては行きを繰り返し、一夜二夜三夜四夜、七夜八夜九夜、十夜

小町

軒から、冷たい水がしたたり落ちる日でも、早く早くと、

地

真つ白な袴をたくし上げ、立烏帽子の先を折つて風折烏帽子にし、狩衣の袖をうち被いて、人目を忍んで通う道を、月の日も行き、闇夜にも行った。雨の夜も風の夜も、木の葉の降る秋の夜も、雪深く、

小町

真つ白な袴をたくし上げ、

狂乱の心持を表す所作

〔イロエ〕

真つ白な袴をたくし上げ、

地

関守がいても、思いとどまることはないぞ。出ていこう。

〔物着〕

小町は、烏帽子などを身につけ、少将の格好となる。

はないぞ。出ていこう。

Komachi Oh no, I don't feel good. I am dizzy.

Reciters My chest pains. He died then in sadness, before completing the last one night. The grudge of Fukakusa-no-Shōshō drove him possess her, and she went insane like this.

Considering how I am now, praying for becoming a Buddha after death should be the way that we must follow. Conduct a tiny virtue little by little just as gathering a grain of sand, and make a tower of virtue. Serve Buddha sincerely, just as you wholeheartedly clean the golden skin of his statues. Offer flowers to Buddha, and seek the way of enlightenment. Seek the way of enlightenment.

*3 An official event conducted on the next day of the harvest festival.

小町

と日を重ねた。豊の明りの節会※3にも出ることなく、小町には逢えないけれども、時を遅えることなく通いつめた。鶏のなく曉に、榻に日数を刻み、百夜までだと通つてきて、九十九夜になった。

ああ苦しい、目まいがするよ、

地 胸が苦しいよと、悲しみながら、あと一夜を通い通すことなく、死んでしまった。

深草の少将のその怨念が憑いて、このように物狂いとなったのだよ。

このようになってしまったことを鑑みても、後世の成仏を願うことこそ、本当の人の道である。砂を集めるように小さい功德を積み、塔となして、仏の黄金の膚を磨くようにこまやかに仏に仕え、花を仏に手向けながら、悟りの道へ入ろう、悟りの道へ入ろう。

※3 新嘗祭の翌日の公式行事

Sotoba Komachi

[Sotowa Komachi, Sotowa Gomachi] (Lady on a Stupa)

Synopsis

A group of monks from Mount Kōya comes near Abeno in Settsu Province (or Toba in Yamashiro Province) on their way to Kyoto. Then the monks notice an old homeless woman sitting on a rotten wooden stupa*. This old woman is the famous Ono-no-Komachi, once renowned as a raving beauty and for having a number of love affairs. Since the leader monk assumes that sitting on a stupa is disrespectful to Buddha, he starts preaching her to move away from it. However, the old woman replies with words pregnant with deep meanings and talks the monk down at the end. Learning that she is not an ordinary woman, the monk accords his every courtesy to her.

The old woman confidently creates and recites a poem and impresses the monk even more deeply. When the monk asks her name, she reveals finally that she is the lady once called Ono-no-Komachi. She reminisces about her youth when she was stunningly beautiful and bemoans her current aged self. Then, she goes frenetic because the vengeful spirit of Fukakusa-no-Shōshō (Shii-no-Shōshō), who once loved her, possesses her. In the past, when he confessed his love to her, she told him to visit her for 100 nights and if he could complete this mission, she would accept his love. Shōshō visited her every night until the 99th night, but he passed away before completing the last one night. Since he could not be successful in his mission of love, the obsessed ghost of Shōshō curses and afflicts the aged Komachi. In a demonic state, Komachi restages the scenes when Shōshō visited her every night. Eventually she regains her sanity, tells humans that they should pray to become a Buddha after death, and she determines to live in order to reach enlightenment.

*stupa: Stupa was originally a sacred mound where the Buddha's bones were interred. In later ages, towers in the shape of this mound were made in areas where Buddhism spread. These towers were also called 'stupa' and considered the embodiment of the Buddha's body. As a result it became an object of worship. Eventually, a stupa also came to be used as a grave marker or a tower to commemorate the deceased. It was also built as a route marker for pilgrims, and the stupa Komachi sits on is one of those.

Highlight

This is one of the five pieces in the "Rōjo-mono (Old Women)" category, including Sekidera Komachi, Higaki, Obasute, Oumu Komachi, and this one, Sotoba Komachi. These pieces in the Old Woman category are considered outstandingly difficult to perform for Noh actors. They all focus on the theme of "aging" that every living thing must face one day. Their stories consist in drawing your mind to the issue of what your life is, are rich philosophically, and have deep religious connotations.

Unlike most of the Old Woman's pieces that are quiet and less active, Sotoba Komachi is filled with motion, and therefore is fun to watch even for audiences who are relatively new to Noh.

There are many highlights in this piece. First of all, the main part in the first half of the drama, the dialogue between the monk and Komachi, is outstanding. Finding her sitting on top of a sacred stupa, the monk tries to preach to her for paying respect to it. However, she preaches back to him by saying that the mercy of Buddha is profound, and not as shallow as what the monk believes. The audience must be impressed with the old lady who acquired wisdom as she aged. Then the story skillfully develops to illuminate the difference between the celestially beautiful Komachi in her early life and aged ugly Komachi at present, which vividly describes the sadness and irony of life. Then, the audience witnesses the dramatic change of the scene that describes Komachi driven to insanity. She suffers the consequences of her past deed when she tossed around Fukakusa-no-Shōshō, a man who loved her. But rather than expressing her suffering in karma, the scene seems to describe how she enjoys the memory of his deep love for her, which was passionate enough to drive him to hold a grudge. The scene where Komachi transforms into Shōshō and describes their past love story is very touching.

While the story explains profound philosophy in Buddhism, it is also simply interesting as a tale. The audience will feel refreshed after watching this drama despite the fact that it describes the heavy theme of aging.

No detailed record exists about Ono-no-Komachi, the lead character of this drama, but it is said that she lived sometime around the middle of 9th century to early 10th century in the Heian period of Japan (794-1192). She was a talented poet. Her extreme beauty is also famous and even well recognized in later ages.

Schools	All five. The title is called "Sotowa Komachi" according to the Kanze School, "Sotowa Gomachi" according to the Kita School, and "Sotoba Komachi" in the other three.	
Category	The fourth group Noh, <i>Rōjo-mono</i>	
Author	Kannami	
Subject	"Tamatsukuri Komachi-shi Sōsuisho", etc.	
Season	Not determined	
Scenes	Abeno in Settsu Province (or Toba in Yamashiro Province)	
Characters	<i>Shite</i>	Ono-no-Komachi
	<i>Waki</i>	Monk from Mount Kōya
	<i>Waki-tsure</i>	Attending Monks (two)
Masks	<i>Shite</i>	<i>Rōjo, Uba</i>
Costumes	<i>shite</i>	<i>uba-katsura</i> (a wig for old woman's character), <i>kazura-obi</i> (band for a wig), <i>mizugoromo</i> (a type of knee-length kimono), <i>ironashi-nuihaku</i> (A short-sleeved kimono with embroidery and with gold or silver flakes placed on the fabric. No scarlet color in the pattern) worn in <i>koshimaki</i> (wrapped around the waist) style, <i>kitsuke / surihaku</i> (short-sleeved kimono, worn as the innermost layer of the costume of a female character), <i>koshi-obi</i> (belt), a sedge rain hat, and a cane.[In some performance, the performer wears <i>kazaori-eboshi</i> (<i>eboshi</i> -style headdress), takes <i>mizugoromo</i> off to wear <i>chōken</i> (an unlined, long-sleeved elegant garment worn by dancing female characters) and holds a fan in the change of costume on the stage (In some cases the performer wears a <i>mizugoromo</i> without a belt)]
	<i>Waki</i>	<i>sumi-bōshi</i> (a hood for regular Buddhist monks), <i>mizugoromo</i> , <i>kitsuke / kogōshi-atsuita</i> (thickly woven kimono with small check patterns) (or <i>kitsuke / muji-noshime</i> (short-sleeved kimono with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing)), <i>koshi-obi</i> , Buddhist prayer beads, and a fan
	<i>Waki-tsure</i>	<i>sumi-bōshi</i> , <i>mizugoromo</i> , <i>kitsuke / muji-noshime</i> , <i>koshi-obi</i> , Buddhist prayer beads, and a fan
Number of Scenes	One	
Length	About 1 hour and 50 minutes	

卒都婆小町 (そとばこまち/そとわこまち/そとごまち)

あらすじ

高野山の僧の一行が、都へ上る途上、摂津国阿倍野(山城国鳥羽とも)付近に差し掛かりました。そこで僧は、乞食の老婆が、朽木の卒都婆※に腰掛けているのに気づきます。この老婆は、実は、かつて絶世の美女で、数多くの浮名を流した有名な歌人、小野小町その人でした。僧は、老婆が仏を粗末に扱っていると断じ、その振る舞いを正して卒都婆から立ち退かせようと、説教を始めます。すると老婆は、非常に含蓄のある言葉を返し、言い負かしてしまいます。老婆をただ者ではない、と感じ取った僧は、老婆に対して深々と礼を尽くしました。

老婆は、自信満々に歌を詠み、さらに僧を感心させます。僧が老婆に名を尋ねると、老婆は「小野小町のなれの果てだ」と明かしました。小町は、美貌を誇った往時を懐かしみ、翻って老いを深めた今の境遇を嘆く様子を見せた後、狂乱状態となってしまいます。このとき、小町には、かつて自分を恋慕した深草少将の怨霊が憑りついていました。その昔、深草少将(四位の少将)は、小町に恋心を打ち明けたのですが、小町は百夜私のもとに通ってきたら、あなたの恋を受け入れましょと言ひ、毎日通わせました。深草少将は九十九夜まで通いましたが、最後の一夜を通宵前に死んでしまいました。恋を成就できなかった深草少将の怨念が残り、老境の小町を苦しめていたのです。小町は、狂乱の内に深草少将の百夜通いの様子を再現しますが、やがて狂いから醒めて、後世の成仏を願うことが本来の人の道であると語り、悟りの道に入ろうと志します。

※卒都婆(卒塔婆):サンスクリット語でストゥーパ。もとは釈迦の遺骨を納めた聖なる塚のこと。仏教の広まった各地で、これをかたどった塔(同じく卒都婆と呼称)が作られるようになり、仏の体を表すものとして、礼拝の対象となる。後に墓標、死者を供養する塔としても用いられるようになる。また高野山など、聖地への道しるべとしても建てられ、この曲の卒都婆はこちらを指すとみられる。

みどころ

この曲は、老女物というカテゴリに入れられる五曲(「関寺小町」「檜垣」「嫉捨」「鸚鵡小町」「卒都婆小町」)の一つです。能のなかで、老女物といえば、別格の難しい曲です。いずれも、生けるものすべてに訪れる「老い」をテーマに、人生の根幹を考えさせるような物語が組み立てられ、哲学的、宗教的な深い内容を含んでいます。

静かな進行の多い老女物のなかで、「卒都婆小町」は変化に富み、能をさほど鑑賞していない人でも、観やすいものとなっています。

見どころはたくさんあります。まず前半部分の焦点になる、僧との問答が秀逸です。敬うべき卒都婆に座る小町を見とがめて、教諭そうとする僧に対し、仏の慈悲はそんな浅いものではないぞ、と逆に説き伏せてしまいます。歳を重ねて、叡智を宿した老女の姿が、観る人に印象深く刻まれます。続いて、小町の若かりし頃の比類のない美と、老いさらばえた今の境遇が、巧みな詞章の展開により対比され、生きるものの悲哀がくっきりと描き出されます。そしてまた、場面は大きく変わり、小町は狂乱します。過去に自分を愛した深草少将を翻弄したことへの、報いの表れなのですが、因果の苦しみよりも、恨むほどに深く愛された記憶を、小町が懐かしむようにも見えます。少将の姿となった小町が、過去を再現する情景は、非常に趣深いものがあります。

仏教の深い哲理も解かれています。それよりも物語としてシンプルに面白く、「老い」という重いテーマを抱えながらも、観た後に、ある種の爽快感を感じる能です。

流儀 五流にあり。観世流では「そとわこまち」、喜多流では「そとごまち」と呼び、他の三流では「そとばこまち」と呼ぶ
分類 四番目物、老女物
作者 観阿弥
題材 『玉造小町子壮衰書(たまつくりこまちしそうししよ)』など
季節 不定
場面 摂津国阿倍野(山城国鳥羽とも)

登場人物 シテ 小野小町
ワキ 高野山の僧
ワキツレ 従僧二人
面 シテ 老女、姥
装束 シテ 姥霊(うばかつら)、鬘帯、水衣、色無縫箔腰巻、着付・摺箔、腰帯、笠、杖。[物着(ものぎ)で風折烏帽子を戴き、水衣を脱いで長絹を着て、扇を持つ(水衣を肩から下す場合もある)]
ワキ 角帽子、水衣、着付・小格子厚板(着付・無地熨斗目)、腰帯、数珠、扇
ワキツレ 角帽子、水衣、着付・無地熨斗目、腰帯、数珠、扇

場数 一場
上演時間 約1時間50分

卒都婆小町 (そとばこまち/そとわこまち/そとごまち)
Sotoba Komachi / Sotowa Komachi / Sotowa Gomachi ©2014 the-noh.com

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